

Wednesdays with Wynton on Instagram Live

Episode 2 – April 8, 2020

00:00 Madelyn Gardner: Hi, everybody. So sorry. We're going live. Wynton's joining us in one second, we got kicked off. We were just too exciting for Instagram. Everyone was enjoying this a little too much, I think. So if you just hold on one second, Wynton will be joining us. I think the app got a little jealous that we were also going live with Wynton on Zoom and on Facebook Live. You gotta love technology, right? Here we go. He's coming right now.

00:36 Wynton Marsalis: Hey, I love it. We gotta go with the flow, it's all right. It's going on all over the place.

00:40 MG: Absolutely. This seems exciting, right?

00:42 WM: It's going all over the place, all the Zoom calls. You can believe, they didn't expect this many people to be on the app, and a lot of us are using technology we haven't used, stuff goes wrong. We gotta keep going with the flow.

00:53 MG: Absolutely.

00:54 WM: And that's a part of the whole jazz experience. It doesn't stop. I see you improvising and keeping it going. I like what you're doing, Maddy. It's impressive, just keep doing it, [chuckle] just go with it.

01:03 MG: Thank you. But that's jazz, improv. Yeah, right?

01:04 WM: That's it, that's it. Get on the ledge and go with what you know.

01:08 MG: Get on the ledge and go with what you know.

01:10 WM: Go with what you know, ____.

01:11 MG: I love that. That's my new motto. And if everyone keeps on asking your questions down there, make sure you're commenting. Everyone's commenting where they're listening in. A lot of New Orleans, that's really great. Peace and love from everybody here, too.

01:24 WM: I see Nduduzo is there from South Africa. I see you, man.

01:27 MG: Yes.

01:28 WM: A great piano player. We talked this morning. This guy is such a genius. If y'all don't know who he is, Nduduzo Makhathini. Oh, the sound. I was telling him, if my father would have heard him, he wouldn't have been able to stop talking about him. Another thing I wanna say just about my father is that when he heard somebody who could play, it didn't matter whether... They could be in elementary school. He would call me and say, "Man, you got to hear this cat, or you got to hear..." I remember, when he first heard Sullivan Fortner, great piano player that we called church swing from New Orleans, "Man, I heard a cat accompany the singers, at a audition for some singers. He was like 11 years old, 12, unbelievable." And then he would go on and on. Like when he heard Terrence's opera, he's just, "Oh man, the stuff Terrence wrote. Oh, I gotta get a copy of the score. I gotta..." So his enthusiasm for people... I was telling Nduduzo, "Man, if my daddy heard you, he wouldn't have stopped talking about you."

02:19 MG: I'm sure he appreciates that.

02:20 WM: Oh, I'm telling you. Joe Saylor, the drummer, and Phillip Keen, the bass player, he heard them when they were high school students in Pennsylvania. "Man, you got to hear this rhythm section of high school kids," and then when they ended up playing with Jonathan Batiste he was like, "I told you those boys could play and now they... Man, watch out." On and on, he was always like that, enthusiastic about other people that he had heard who could play.

02:42 MG: It must have been really interesting, too. Obviously, there's always different generations of jazz and everyone comes up in their own class, so to say, the different class of jazz. Do you... What was it like when you got to see all of these cats that you played with, where they are now? And you still play with them, but has it been... What was that like?

03:03 WM: Well, I love them, I'm against the generation gap. I feel like it's something used to sell an idea to people that gives them the illusion that youth is a value. Youth is not a value. You're gonna be young and you're gonna get old. Youth doesn't mean you can play it, doesn't mean you have a new idea, doesn't mean anything. It just means you're easy to sell something to. So with my younger musicians and students and the ones that I've seen... I went to so many schools, you think of musicians of different schools, what people think of them. I talked to Keyon Harrold last night, or Mobetta Brown or Robert Glasper, all these musicians, or Jason Moran. The first time I saw them, they were in high school. And there's not a feeling for me of any type of political argument with them and all the stuff that can go on. I'm just proud that they're playing. And I never looked at them...

03:50 WM: My father always let us play with him. He didn't create a space between him and us. And when I play with all the great musicians, it could be Gerry Mulligan, or it could be Elvin Jones and John Lewis, the great Art Blakey gave me a chance to learn how to play. They never gave me that feeling of "You're young." You have to learn how to play to deserve to be up here, so you could be any age and be sad or you could be any age and be good. So I don't feel like a separation with

them. I love them, and even if they can't play, if they nice people, I love them. [chuckle] You don't have to be able to play. And it's important to keep the standard up and to not confuse your personal relationship with people with their level of expertise on an instrument, because some people really can play and they get better and they progress on their instrument and some don't, but because a person does not progress on an instrument, that has nothing to say about them and their humanity and who they are as people. And that's how I was... Kind of tradition I was trained in.

04:52 MG: We have a lot of questions saying, "Have you been live streaming anything?" Or, "What have you been watching right now since you've been social distancing? Or tuning into?"

05:04 WM: We've been working so much just to keep our thing together. All these arts organizations, musicians, we have been struggling to stay alive. I literally work more now than I've ever worked. I don't have any leisure time to do anything. I'm on phone calls, I'm in meetings. I'm trying to see what we can do to raise money for musicians, trying to get shows together. We have a gala that we're putting on April 15th with great musicians from around the world. Just even this morning, I talked to two of my friends, I talked to Nduduzo in South Africa, and I talked with Igor Butman in Russia. We have long conversations just talking about what we gonna do when we get out of here and how much respect and love we have for one another, and how much we got to cherish the opportunities we had. My days and nights actually are filled with just... I got to get on to check out more stuff 'cause I'm... Woof.

06:00 WM: We're working in the orchestra, we're gonna put up a song, maybe today, that we all wrote together. Probably the first time 13 or 14 people wrote and arranged a blues. Each of us wrote a chorus and wrote our own arrangement. And it's called The Collaboratory Blues. It's for all the scientists working around the world on the same problem. So I sent out the first chorus of a blues and then all of our members went... We passed it from one to the other, right finishing the melody and then the rhythm section recorded. Then we all wrote arrangements and we had to all talk to each other about what our arrangements would be like so it would be continuous. And then we recorded it all and we finished it last night.

06:01 MG: Wow. How different was that from the way that you usually put together these tunes?

06:44 WM: It's very different. We've never done one with so many arrangers and composers. We did one with like six or seven of us working on a Coltrane song, Ole. That was maybe three or four years ago. But we also... Always, it's instant when we start to rehearse. We follow our leads and we have our way checked out as the way that we play, whereas now, lead has to go first, Ryan plays his part and Sherman and Vince. And then sometimes we cross voices and so we had to... Kinda intricate. And we just did another one. We laid it out for our gala of Yardbirds Suite, a new arrangement by the great Rich DeRosa.

07:17 WM: But this time, we went through the score, and we had a call with all of us and we said, "Okay, we need these leads to play." So when it's cross voice, we determine who the lead was, we came... One composite of all the lead voices in the rhythm section. And now today, the rest of us are gonna get dressed up in our black suits, and we're gonna play the whole arrangement. And then

Veronica Swift and Camille will fill the vocal parts in.

07:42 MG: Wow.

07:43 WM: Camille Thurman. So it's interesting. It's fun. It's an interesting way to do stuff, it's not, of course, not like playing all together, but... And we're committed to it. We've just had a funny stream online where somebody was saying, "What can I do with measure 50 and 56? What are we gonna do about measure 50 and 56?" And Walter put a beer up and said, "This might help." [chuckle] They said, "Okay." So they're still crazy. We still kind of joke and play around all the time.

08:11 MG: Mm-hmm. Thank God for technology, even though sometimes it likes to be a little funky on us. Thank God for it.

08:18 WM: Somebody might... We can't imagine being on a telephone looking at people, talking to them. That used to be something you only saw on the Jetsons or something. So I embrace and love the technology. And if you think of how the technology is being used by scientists around the world to address the virus, or doctors, or case studies, huh, you a fan of this technology.

08:39 MG: Oh yeah.

08:40 WM: And the way it's used in a educational way, stuff you had to spend hours and hours in a library researching book by book. Now, you can get information though you do now need human sources because anything you can find up online. But I endorse both methods, but the technology is something.

09:00 MG: Well, I'm thankful for it as well, so we can talk and I can see you even when we're not in the office.

09:03 WM: You know what I mean?

09:04 MG: And we have some more questions rolling in. I saw you put up Black, Brown and Beige. Is Duke Ellington's music as relevant today as it was 50 years ago?

09:13 WM: Yeah, it's gonna be relevant as long as the United States of America is relevant, as long as democratic principles are relevant, as long as jazz is relevant, and being able to play and improvise a solo in the context of harmonic form, as long as our mythology is relevant. Those kinda things about a certain type of individuality and negotiating that individuality within a group of people. And he's such a craftsman and such a genius. So inasmuch as artist's thoughts and opinions and ideas, and interpretation of a mythology can last across time and epochs, he will remain important.

09:53 WM: And the fact that we don't know who he is or maybe we don't study him, it has no impact on his relevance, because there will be other times when people reach back in the past, and

only the most important and pertinent things survive. It's never something topical. And we're not reading Shakespeare for all the topical things in it. Those are footnotes. It's because it touches something deep inside of how we relate to one another as humans, and also because his writing is able to successfully surf the paradox of life, good and bad.

10:26 WM: Like he said, "To be or not to be." He called music Such Sweet Thunder, he takes things that are opposites and knows how to put them together. Duke is the master of that. And he also wrote a fantastic suite for Shakespearean themes. He was commissioned by the Shakespeare Festival, and he wrote an album entitled Such Sweet Thunder. So that's also a good album to get of Duke and to check him out. Sometime in the late '50s, I think. It was '57, but I could be wrong, I gotta ask Phil Schaap to check. Always, always Duke. Duke is always gonna be pertinent.

10:58 MG: Mm-hmm. And on the subject of Duke, can you speak a little bit... I know Essentially Ellington, this was our 25th anniversary. It's gonna be a little different this year but if you can talk a little bit about what we're doing this year to just celebrate and what we will do in the future as well.

11:16 WM: Right, we're going international this year. We're still serving our students, the 17, 18 bands that were finalists they will come into New York. Members of our orchestra are getting online doing master classes with everybody in those bands, but we've opened it up to fantastic high school ensembles we know about around the world. We're gonna judge everything early and then we're gonna put everything up online, the performances of the bands. And we're gonna use any tapes of songs and things that don't even have to be a part of the Ellington Festival, that they would like to see presented. And we're gonna, in between the songs, critique the songs and talk about their playing.

11:51 WM: We will not be giving away prizes, just that you're in it is the prize. And we're gonna be celebrating our music and achievements of our students, working with band directors as we always do. And we're much more festival than competition, but we put the competition in there to just make sure you know that it's real. And in a way, it's very interesting. I read a line in William Butler Yeats' poetry once in a poem called Two Kings, where the lady was the queen, and the poem says, "Never will I choose to leave this life." Those could be the wrong words exactly, but "Never will I choose to leave this life sweetened by death."

12:27 WM: Once again, that's one of those things where death sweetens life, because you understand this is for real. You're gonna reach a point where this is not. So live life to the fullest. And that's the only part of what we believe in competition. It doesn't mean that 'cause you didn't win something... It means even if you're less than the person who won, we judge it. Some stuff is subjective. We just want you to be serious about it.

12:37 WM: And so, we look forward. We're gonna miss out and miss the kids. It's always a highlight of the year for our entire institution. Everybody volunteers. Maddie, you know, you could speak on it as much as me. You could give them the perspective from the staff standpoint.

12:37 MG: I was... Last year was my first Essentially Ellington. It was... I'm not gonna lie. I'm not

afraid to admit, I cried my eyes out of happy tears. Standing back there and listening to these high school that plays some of the hardest songs that most experienced jazz musicians ... It's really incredible. And really also, it's just they're all so happy to be there and so professional. I think about myself that age, I wish I was more like that, more focused and driven. And it's so great that you and the orchestra and everyone gives them so much love and attention, and really gets to foster that. It's really beautiful.

13:41 WM: Yeah, it is something. It's 25 years of it, so I always think of the early years with Dave Berger and me, and we sitting down, and Dave was always... Transcribes so much with Duke's music. And he's so much into Duke and loves Duke so much and wanted to teach the music to the kids. And now with Jeff Hamilton, he's so funny. When I sit next to him, this guy, he should be a comedian. So the time of judging, he's such an astute and acute judge, and he loves the kids, he knows a lot of them, and he's... I miss that time, too, to sit with him and just fellowship with him and be in his spirit and with his knowledge. But we still gonna serve the kids. Jeff and I, we still getting on the phone, we're talking about what we're gonna do, we're gonna get it together. Our education department is just as fired up. Todd Stoll is leading them. We have a lot of stuff online and we're gonna be even more for real, and we were for real before.

14:37 MG: Love that. Oh, we have some more questions. "What flavor would you say the vibraphone brings to jazz?"

14:46 MG: [chuckle] A good one, if you can play it. [chuckle] I like all the instruments. It's just played so many different ways. You got the way Milt Jackson played. It's unbelievable. Joel Ross is a young fantastic genius of a vibraphonist right now. And of course, you got Bobby Hutcherson, you got Stefon Harris. Played in our orchestra for maybe a couple of summers. I love Stefon. So many people. Warren Wolf. It's a fantastic instrument. I could just go on and on naming people. So I love the instrument.

15:20 MG: Oh and speaking of instruments, we're gonna move to the drums. "Which drummer has your favorite ride cymbal's groove?"

15:28 WM: Man, that's a good question. There's so many who have a great kind of sound. I guess if I had to just go to the ride symbol, Kenny Clarke, he had a swinging ride symbol. Billy Higgins. I played with Higg, it was very interesting. When you play with Higg... Then, I was still learning how to play, so it wasn't like I played that well. I was always kind of rushing, or not in the time good, but I noticed, when I played with Higg, it was something very different. Maybe I was 19 or 20, 18. But he knew my father because my father had been in Los Angeles playing with Ornette Coleman, so he was very friendly to me. And I noticed, when Higg was playing, the time was different, so I asked him, "Man, why is the... The time is so different." He said, "Man, don't move where you're playing in the beat. I'm gonna find you." So he would mark solos with his ride pattern. And when you played with him, he was changing the time that he played his stroke in to find the time you played it.

16:30 WM: So Higg, Ben Riley, great, fantastic, unbelievable ride. I loved him. Art Blakey, of

course, great feel, one could... Mel Lewis, deep swinger, loved to swing and play in time. Great... I love just a lot of... And today, there are a lot of drummers, of course, and people I've played with whose ride pattern I just, I love to play with and who I love to play with. Herlin Riley. Joe Farnsworth, love his swing. Jeff Hamilton, love his swing. Ali Jackson, love his swing. Yeah, there's drummers out here swinging.

17:03 MG: "You can't have jazz without swing," as you always say.

17:08 WM: It's oft debated out here, but that's a very difficult thing to do. Imagine if somebody tell you, "You don't have to swing no more," that takes a lot off your plate. That's a lot of burden. It's like not having to write counterpoint. [chuckle] "Okay, it's much easier now. I don't have to know harmony. I got a much easier job." [chuckle]

17:27 MG: Well, from moving a little bit... Interesting question. "Do you eat candy, it's Easter, what's your favorite candy? Or what was your favorite candy growing up?"

17:39 WM: I'm not a big candy eater, but my favorite candy... And Easter, I don't know... I know I didn't like Heavenly Hash, I could tell you that. [chuckle] That's the one I didn't...

17:49 MG: Heavenly Hash? What's that?

17:49 WM: That's the one be in a little golden wrapper or something... It's been so long, I can't remember, but... [chuckle] I don't... What did I like? I don't know. That's a good question. I just like the little chocolate eggs, but my favorite candy bar... What's your favorite candy bar?

18:08 MG: My favorite candy bar? I would say, all of the above, I have a really big sweet tooth. It's bad. It's not great, but trying not to eat too much candy here, social distancing 'cause it's a lot of sitting in the house.

18:22 WM: Right. I know what you're saying. I like Almond Joy. That's a good candy.

18:26 MG: That's really good, too.

18:27 WM: My brother always liked Three Musketeers, but he would dump his Three Musketeer bar in Tahitian Treat drink, but don't ask me why. [chuckle] Branford, that's what he would do. He'd put his Three Musketeer... You have a lot of brothers, we all have quirks and stuff we would do, but I don't know... Look at him.

[laughter]

18:50 MG: Just judging a little bit, but...

18:52 WM: No, I wasn't judging.

18:53 MG: Everyone likes their thing.

18:54 WM: I wasn't judging 'cause sometimes you try their thing and it will be... It'd turn you on to something different. It's not what you would do, but...

19:00 MG: Absolutely.

19:01 WM: I wasn't judging him.

19:03 MG: Oh, do you want to do another book?

19:08 WM: Yeah, probably. Sure. I'm always... I wanna do something. Geoff Ward and I were talking about working on a book about the history of Afro-American music. And we have an outline and we started working on this, so we've been working on it. I always laugh because Geoff and I, every Sunday, we meet in his house and we get biscuits. Diane, his wife, cooks these biscuits. It's been 20 years we've been doing this, so we worked on one book together, just as a hobby. We enjoy doing it. He's such a great writer, so when we finished the one, I said, "Hey, we have to celebrate that we finish working on a book." Diane said, "Yeah, let's celebrate." Jeff said, "We're gonna celebrate by not working on it." So, he's like a... Yeah, we have something scheduled, something we're doing and we're gonna do.

19:53 MG: Great. Everyone here comments is very excited and they're saying, "big thumbs up to that idea."

19:57 WM: Right.

19:58 MG: How did you come up with Blood on the Fields?

20:02 WM: I was always fascinated with American slavery. When I was six or seven years old, I went to a building in New Orleans called the Cabildo. It subsequently burnt down, but that building had slave chains and all of the kinda artifacts of slavery. Now, you gotta... Just my age, I grew up, really, in segregation. It was in the '60s. People have tendency to think that because civil rights legislation was passed in the mid-60s, or because Brown versus the Board of Education was the mid-50s, that life in the South changed. It did not change. It was how it was. And I was always moved by the stories of slavery that came out of my family, stuff I had heard. I knew really older people. My great uncle who I lived with when I was six years old, was born in 1883. He was a stone cutter for the cemetery. He was always talking about slavery. And I study... I've heard about Fredrick Douglass at that time. At the Cabildo, they gave us little cartoons and that cartoon told the life of Frederick Douglass. So I read it and I studied and thought about slavery for a long time. My senior paper when I was in high school was on slavery.

21:10 WM: Every chance I got, I will write about people like Harriet Tubman. And when I was in history classes, I was always arguing against the misrepresentation of what it was. And it was a struggle. A lot of times in the early years, especially if you had that type of consciousness, and I

guess it is for people in schools now, even though I don't really know what it's like at this time because so much memory has been lost and now we're just struggling to teach kids any kinda history. But it was something that was moving to me, so when I had the chance to write a longer piece, I naturally went to slavery. And then if I knew that Cassandra was gonna do it... Cassandra Wilson. And she's from Mississippi, I'm from Louisiana, and Mississippi was always known by Louisiana people, it was known to be the worst state in the South for slavery and for segregation. And I knew her sound. I wanted her voice to be really deep and heavy.

22:05 WM: And for some reason, in all my big pieces I always write, the main character is always a woman. And I think it could be just 'cause my momma and just in the Southern life, the position women occupy in terms of the intellectual weight that they had and the depth of their understanding of things, and all of what they suffered, just kinda... If you were in a slavery situation and you were a woman, you were having a hard time. You were in between a lot of masters and you had a delicate dance. And because my momma was so conscious, she always put that on my mind. And her favorite person in the 1960s was Fannie Lou Hamer. Boy, she would talk about Fannie Lou Hamer. So I just wrote a piece last year called The Ever Fonky Lowdown, and the woman character that's the center of that piece is Fannie Lou Hamer, and that's 'cause of my momma.

22:54 WM: So I know that's a long answer for that, but that's why I always go back to those themes. I think there's a lot about the redemption of America that still has not occurred because we've never come to grips with the legacy of slavery and how it continues to plague and affect us in this current time. It affects our politics, our school system, how we deal with our finances, what has been inherited. Because slaves were not just on plantations, they were also a very profitable stock. The whole nation was a part of this. Civil War, we lost 700,000 people, and it still was not enough to teach us. We ended up in the same place. And we still... If we even look at what's being reported, I don't know whether it's true, about the effects of COVID-19, that it disproportionately affects Black people and poor whites, you're gonna see this narrative go through American history. And until we seriously address it in a mature and adult way, not in some way that's unrealistic or that's just based on kind of slogan and feel good "Let's get past this moment." It's like personal problems you have that may be deeply rooted. You're not gonna just get over them by having a Coke and a smile. And that's why I keep returning to that and to that symbology in those themes.

24:11 MG: Thank you for that. That was a really great answer.

24:14 WM: It's kinda long but it's very serious.

24:15 MG: No, no, that's a... A lot of people are asking that question, too, that's...

24:18 WM: It is serious to me, and I don't mind joking, but I don't mind being serious, too.

24:23 MG: I think it's important. You gotta balance them both out.

24:26 WM: And why not?

24:26 MG: No, you gotta be for real. That's why people love you so much.

24:29 WM: Let's try, let's try to be for real.

24:31 MG: And we have time for one or two more questions. I'm gonna go with, "Would you do a Skain's Domain with Ryan Kisor as a guest? We wanted to hear from him."

24:40 WM: Let me tell you, if I could get him to do that, that would be one of the greatest Skain's Domains. [chuckle] I sat next to this man for 20-something years. The respect and love I have for him, I don't know what to tell you all, like just a... His playing, the consistency of it, the integrity he has, just the honesty that he approaches things, just the clarity of... So I'm gonna ask him to do it. [chuckle] He normally doesn't have that much to say, so I would say, "Hey, man, let's do a Skain's Domain." "No, no, man, that's not my thing." He's not really talkative but when he starts to talk, he has a... He's made a lot of deep observations. And he's such a pleasure to play with, and I just love him as a brother. And I'm speaking for our whole section, Kenny Rampton, Marcus Printup. Marcus loves Ryan so much that he'll call me, "Man, you talk to Ryan?" And so yeah, okay, I'm gonna approach him about it. "I wanna do one with you." [chuckle]

25:37 MG: Fantastic. Internet. Once again, we said it on the Internet so let's do, it's gonna come true.

25:42 WM: Let's go. Let's see. Hey, start telling him, "Let's do it."

25:46 MG: We're gonna wrap up with this question. So this is interesting. Do you approach writing classical music differently than you do writing jazz music?

25:46 WM: Yeah, it's very different because when you're writing jazz, you're trying to write music to get to an improvisation part, that will be the development section. So you're always thinking of "Is this progression something people will want to play on?" You also don't have to be as descriptive when you write the music 'cause we all play the same language and we know it. And I'm also largely writing for the same musicians that I know, so I write for them. When you write for an orchestra, we have many points of intersection, it's very complicated to balance it and figure out how we all can have something to play. I don't wanna just have an orchestra sitting up, playing... Knowing and growing up in orchestral tradition, we don't wanna play footballs and... Just whole tone... Just whole notes the entire time. And you have to have some constraints to play, so you have to access that fiddle tradition and how that fiddle tradition was translated into jazz. You have to find common language that we share or like.

26:44 WM: That's why I tend to go toward marches and any type of American popular writing that allows you to be much more sophisticated, like if you take that string from George Gershwin to Leonard Bernstein, to Gunther Schuller and everybody who was writing in third string music and you follow that line... And Aaron Copland in between the same time as Bernstein, and you take the line of James P. Johnson and Duke Ellington and John Lewis and jazz musicians who were also following that same kind of line, you can find some common ground. But I've worked on it for a

very long time, trying to figure out how to find the balances. And sometimes, when I'm writing a piece, I'll set the chart of the orchestra, and I look at my French Horns section and say, "I gotta give you all something." I look at my trumpet section, "I gotta give you all something." I look at my cellos, I want my cellos to have something. My violas, I don't want them to just be bored the whole time, I gotta give them something. My first, my second violinists, I'm looking at it. And then you know, you have the jazz band, I wanna make sure the saxophone is playing, they occupy the space the French horns occupy. Then I got my classical percussion, they're way in the back. So I'm trying to figure, how can I line them up so that they are swinging? How can I break them up and give them grooves they can play? But I don't wanna also have basses just playing ostinatos all the time.

28:00 WM: So I'm calling Carlos and I'm, "Hey man, what's a good baseline?" He'll be like, "Hey Skain, you gotta write the basses up in this register, man, and you don't want them to fall." My other friend, David Grossman, unbelievable jazz bass player, plays in the New York Philharmonic. I go through bass parts with him, and he'll say, "No, no, write it like this. Eight note with a dot over it or dash." And also, nomenclature, like how are you gonna represent something on a page?

28:20 WM: And these pieces are very, very time intensive, so just putting dots and dashes and marks and instructions over every part, over what may be 730,000 notes. But you have to spend as much time on every little detail because you don't have a lot of rehearsal time. So whatever is not graphically represented, you're gonna struggle with it. Then I have to say that the Violin Concerto I wrote for Nicola Benedetti, I learned more from her having different performances of it, because she will write back and tell me stuff. "This is wrong in this measure, that's wrong in this measure, that's right". This way to be able to workshop something without me having to be there, and I learned more in that time about just how precise to be with the writing. Because the music will already be written but you have to have things so that they can be rehearsed very quickly. In a rehearsal with 64-70 people, you don't have time to say, "Let me tell you what I think about this," or "Play this here." No.

29:14 WM: So that's a long answer to it, and I'm going quick, because it's such a difficult thing to do, to give everybody something meaningful and challenging to play in your own voice and not imitate these kind of styles that maybe the academy co-signs or some certain group of critics or people who may not know something really, about something, but they have to pretend like they do. It's hard to really get deep enough into what you know about, to do something meaningful, the musicians will want to play if they are serious about the music.

29:44 MG: Well, I think that's a beautiful question to end on for right now. And before I let, of course, Wynton to have... Say his last thoughts, I just wanna remind everyone. We'll thank everyone first for tuning in today with Wednesdays with Wynton. As always, we're so happy for all of your support tuning in. He'll be here every Monday night at 9:00 PM EDT. You can check us out on Zoom or on Facebook Live at Jazz Lincoln Center, and he'll be doing a live talk with special guests. We also have a slew of amazing programming online. We have education classes, we have master classes, we have other live events, we will be streaming live at home from Dizzy's. Really, a little bit of everything. You can head to jazz.org to check out the whole schedule, where to find everything. And as Wynton mentioned, we have our gala or virtual gala coming up next Wednesday,

April 15th, which will be amazing. So we hope you can join us for all those fun things. Wynton, is there anything else you'd like to say?

30:36 WM: I just wanna thank you all for tuning in, and I wanna tell you that whoever is not really just absolutely broke by this, which a lot of us are out of work, a lot of us are struggling. Arts that you like, musicians that you know that are struggling, support them in any way that you can. It could be even just a meal. This is a time that we have to call upon our neighbors and friends to survive. And we can't have the luxury of pride. And it's very hard for people who are used to working and doing their thing and making their own way, to reach out to their friends and neighbors and say, "Hey, I need a donation," or "I need help." So I want us all to be liberated from the pride that keeps us from doing it and those of us who have the means and ability to help others in their community. Stretch that hand out. I certainly appreciate you all tuning in. Nothing but love and respect, sorry for our technical glitches. Maddie, thank you. It's great to see you.

31:28 MG: It was great to see you as well.

31:30 WM: Great health to all of y'all, I hope your families are safe and everybody is prospering and using this time well. Much love.

31:39 MG: Thanks everyone. We'll see you soon.

31:42 WM: Alright, now. Alright.