

## Wednesdays with Wynton on Instagram Live

### Episode 3 – April 15, 2020

**00:01 Madelyn Gardner:** Hi everybody, welcome back to Wednesdays with Wynton. Thank you for tuning in. My name is Madelyn Gardner and we will have Wynton Marsalis log on and join us here in just a couple of moments, to answer all of your questions, so thank you for joining us again this week. And before Wynton hops on, I just wanna remind you all, I'm very exciting the, all of Jazz Lincoln Center has been working very hard. Wynton has been working beyond very hard to get this gala ready. Tonight if you tune in at 7:30 Eastern time to our gala tonight with the "Worldwide Concert For Our Culture," it is going to be absolutely incredible. We have amazing artists from all around the globe will be a part of this, so, it's gonna be a really special event so I hope everyone can tune in. Once again, everyone that's just tuned in, my name is Madelyn Gardner. I work for Jazz Lincoln Center and we will be having Wynton joining us in just a moment.

[pause]

**01:07 Madelyn Gardner:** Wynton is joining us.

[pause]

**01:15 Wynton Marsalis:** Alright now.

**01:15 Madelyn Gardner:** Hi Wynton how's it going?

**01:18 Wynton Marsalis:** What's going on? What we talking 'bout Mady?

**01:20 Madelyn Gardner:** Oh, just this little gala we're having just that we can spend a little bit of time on maybe if you can actually tell the people a little bit, a little background about the gala and how it came to be, and what it takes to put on a virtual gala?

**01:36 Wynton Marsalis:** Well it started when, really very soon after we were sequestered. We've been working on it for three weeks really hard. It's called "Worldwide Concert For Our Culture," and I was thinking we're all in different places so what if we talk to all the great musicians we've had a chance to play with all over the world and see what we can do to come together and play like we would do if we played over the telephone.

**02:01 Wynton Marsalis:** And I started to call musicians. Nduduzo Makhathini from South Africa, and I was looking for certain type of musicians that are iconic in their culture, they've been playing

for quite some time. A lot of them have schools, classes. They're deeply involved in their culture. Stefano Di Battista from Italy, unbelievable soprano saxophone, the tape he sent in. A WDR orchestra from Germany. Chucho Valdes from Cuba, Igor Butman from Moscow, and a lot of us are really good friends for a long time. Like Igor, I went to his 50th birthday in the Kremlin and I flew to that and I'm afraid to fly, so we've known each other since we were in our 20s. Makoto Ozone in Japan, he and my brother Branford went to college together and Makoto has a great school full of students. Richard Galliano, we did recordings together, so just master of the bandoneon and he's just... He sent in a wonderful tape and it was all tapes that we were doing now, things that we worked on now. The Brussels Jazz Orchestra, we played with them and Frank Vaganée, my man, we once again played with each other 30 years ago.

**03:15 Wynton Marsalis:** In this jam session, we was... Were always laughing and we say, "Man, we were 31 years old, 28 or something, look at us now," and we've been together for a very, very long time. Chano Dominguez, fantastic, great genius pianist from Spain invented a way of melding flamenco and jazz and actually fulfills the specifics of both. I called him and you can see just from the line up just the quality of the musicians, and then the response from each of them was so powerful. Hamilton De Holanda from Brazil, man, what can you say when you hear him play?

**03:51 Wynton Marsalis:** And they started sending in tapes and talking about what we wanted. We had three objectives, which is one, to say this music belongs to all of us. We've had a lifetime of playing it and a career, a belief in teaching this music, jazz around the world, and that we are part of an extended family because we see each other, we always feel great, like you see your family, we always feel like we wanna play with each other, and we all have personal relationships. Chucho, I can remember my father talking about Chucho in 1973 or '72, saying, "Man, some cats from Cuba who really can play," and then Chucho came to my apartment in 1996, and left me with a book of montunos that he had hand-written and said, "Learn these montunos," and he sent me, just yesterday we spoke, he sent me a picture of he and my father on the band-stand like last year or something. That's one of the most soulful pictures of Chucho sitting there smiling and some of our younger musicians Cecile McLorin Salvant, and Sullivan Fortner, as a piano player we call church swing, and he and Cecil collaborate on a lot of things. I remember my father calling me about Sullivan saying, "Man a little dude who's 11 years old just came to play behind some singers who were auditioning for high school," he said, "Man, we got another one who can play," and they nickname him church swing and he's playing with Cecile a fantastic track they did in their apartment in Brooklyn of "I love you."

**05:16 Wynton Marsalis:** And everybody is at home. Baqir Abbas, genius of the flute from Pakistan. Now it's so soulful what he did, he played "In a Sentimental Mood", his talking is unbelievable, it made me get full of really hearing him and talk, and then all of what he went through the playing and his genius for playing, and he put a little drone at the end and start playing on top of it, oh just deeply soulful. And we have Veronica Swift and Camille Thurman sing on the first track. We did a composite track of the band playing. We're all into it, kinda doing these things like everybody is doing online and Todd Whitelock, our engineer, we send it to him, we tried to do it all. We can't do it in real time because of the speed of our phones and all these different things, but we do play to the rhythm section and we don't... We're not mimicking, we're playing and our

leads play. I always have to laugh 'cause Ryan Kisor, our lead trumpet player, he always plays the same way, so when you hear this track of him on a cellphone playing... Like he's the first voice to record it so it's not only the drums and then him, and then later Sherman and Vince fill the lead parts in, and then rest of us put the rest of our parts in and Veronica and Camille just sing, and Veronica does a vocalese chorus, unbelievable, she grew up in that tradition.

**06:28 Wynton Marsalis:** So I could go on and on, just people talking and hearing all the musicians talk about their country and the culture and what it's about and it's songs that people know, like the WDR orchestra sent in Dave Brubeck's "Take Five." They had a really produced tape because this is before... They weren't locked down and they talk about the significance of Dave Brubeck to the tour that he gave in Germany and...

**06:52 Wynton Marsalis:** And the Nduduzo talked about "A Love Supreme" and just to hear them singing "A Love Supreme," in that kind of South African voice, it's deeply moving and just to see Chano play "Well You Needn't" because it goes up a half step like what you hear in a lot of Flamenco music and him just in an apartment with an electric piano. I could go on and on. It's soulful. We have great hosts. Glenn Close is one of our hosts that introduces songs and some of our younger musicians, Alexa Tarantino, fantastic younger, young lady plays alto saxophone started in jazz camp, and so unbelievably competent on so many levels, not just as a musician, but an administrator. And I know I see you looking bored Maddy. I'm just going on and on. I got so excited about...

**07:41 Madelyn Gardner:** Bored? I could never be bored by this. I was looking at all the comments coming in.

**07:45 Wynton Marsalis:** I think also our guardian angel is on it, Dianne Reeves, played for us so many times, invited us to her home, cooked a meal for our entire orchestra, sat in our trumpet section at a live concert in Denver, maybe 10, 15 years ago, has played our hall 30 times or something, is always there for every benefit, any time we need her to do something, she is always, she makes... She always answers the call. She has sung with us, gone on tour with us, made recordings with us, and we just absolutely love her. She sent in a beautiful track of "Smile Though Your Heart is Breaking," with Peter Martin, who was online with us on Skain's Domain the other night, who I met when he was a kid in St. Louis and Romero Lubambo, fantastic Brazilian guitarist.

**08:32 Wynton Marsalis:** I was writing a symphony and I needed to really know I wrote some Brazilian sections and I called Romero. I said, "Can you listen to this section? And he said, "No, man, I'll come to your house 'cause I'ma be in your area," and he sat down and when I played him what I wrote, he said, "Yeah, very good, good American-Brazilian music, but all on the wrong beat." [chuckle] So he went through the whole thing for me and showed me how to, what the beats are, what it should be... Romero also fantastic composer, just everything a range of player and he's just a, the heart and soul of the man, and I'll be honest, when I looked at the first takes of him before we put it all together and to show just to hear everybody's voice and the way they talk with the type of humanity they talk with. Old Igor Butman in his rehearsal space, talking about the song he loved played "Mack the Knife," it's moving actually.

**09:23 Madelyn Gardner:** Sounds incredibly moving and what a beautiful and important time to, in a way, to make people feel together when we're all so separate.

**09:33 Wynton Marsalis:** Yeah, I think it's really a genuine moment, because everybody... Even I didn't even speak with Chucho. We sent a message. I thought he was not gonna send in a tape. He sent one. Richard Galliano, I didn't get a chance to talk with him. He sent in something and it's genuine. We all know each other, we love each other, we have been around each other. Makoto, I called in today, this morning. He was doing his piano live that he does and he and my brother went to Berklee and he started to talk about the fact that my father and his father were born in the same year and his father passed away a year or so ago, close to two years ago, and we were reflecting on what he learned about the music from his father. His father's also a musician and across the, all the way across the world, the same kind of times, man, if we think about our fathers, and we start to talk about another friend of ours, Kengo Nakamura, a great bassist that we recorded an album called "Live at the House of Tribes" with him, and I said Kengo's father, every time I see him, over 15 to 20 years, Kengo's father brings me some of that good sake, so I talked about a great party we had years ago in my apartment with Italian food and with sushi and Kengo's father was there and... So it's almost kind of... All those kind of memories that we have across the world, and when we speak with each other, that's what we talk about.

**10:53 Madelyn Gardner:** Oh, that's so beautiful, that sounds amazing, a party with sushi and also... That sounds great.

**11:00 Wynton Marsalis:** You know good Italian food.

**11:00 Madelyn Gardner:** Italian food, sushi, sake, oh.

**11:00 Wynton Marsalis:** Yeah. We argued about...

**11:01 Madelyn Gardner:** That sounds really nice to me.

**11:02 Wynton Marsalis:** Yeah, we crazy, arguing about who's food is the best. I said, "I'm from New Orleans." We just have a good time talking, playing music, and now it's even more because we're isolated musicians. We don't have a chance to play for people.

**11:15 Madelyn Gardner:** Right.

**11:15 Wynton Marsalis:** And when we talk with each other, everybody that I talk to says, "Man, when this is over, let's..." Stefano, we haven't played or talked in a long time and Dado.. The Brussels Jazz Orchestra sent in a piece, that was for Dado Moroni, he's an unbelievable Italian pianist that I played gigs with also 30 years ago. I have lost touch with Dado, he was my man, and their piece was an homage to Dado, but the piece was too long, so we got another piece from them and I was talking to Stefano, and we said, "Man, when we get out of this, we got to..." So Chano too, all of us are saying, "We gonna do this. We're gonna collaborate, we're gonna do this kind of

thing." Now you watch, when we get out we're gonna do a lot of interesting things. We're gonna come together.

**11:58 Madelyn Gardner:** Well, I'm excited for that. I know everyone in the comments is incredibly excited about it too and they all say "Thank you so much" about... Everyone's going to tune in tonight, very excited. Oh, and we have some people asking, "What can we look forward to hearing the JLCO play tonight?"

**12:11 Wynton Marsalis:** We play the new arrangement that Rich DeRosa did, Rich is our man one of the great arrangers in the world right now, of "Yardbird Suite," and that's the one that's gonna feature Camille Thurman singing and also Veronica Swift singing, and they're singing it... They're singing it. And we also have a Blues that we've done. We started working on it two weeks ago and it's called "The Collaboratory Blues." We sent it around a band. I wrote the first chorus. I sent it to Victor and Victor sent it to Ted, and we went around the band like that, each one of us developing on that first chorus and then we went back and each of us arranged our chorus, and then we started to layer the recording, and that's gonna come out later this week, but I'm sure nothing like that has ever been done. Even for us we laughed at how consistent it all was, because the arranging voices are so different, of course Carlos made his be a mambo, then he's gonna accuse me of putting him in the ghetto. Which, every time I give him a option of what he does, sure enough, here comes a mambo, and everybody wrote in their style. Vince, of course, gave us something impossible to play on the trumpets and modulated and so on and so forth. So we're gonna have that come out and that's very interesting.

**13:23 Madelyn Gardner:** Oh that's so exciting. I love how everyone puts their own flair but it has to you know, it really comes together in the end.

**13:30 Wynton Marsalis:** Yeah. Everybody has their own thing. Paul Nedzela. Some of our members who don't arrange as much did a great job on their arrangement. They all have a chorus to arrange. Camille did a new and impossible to play trumpet parts, that she wrote. That's the first time she actually has arranged for the band. Dan wrote a nice kinda soulful swinging arrangement section that he put in there. Walter does like he always does. There's a lot of dynamics. And here's... So we all played in the cellphone, so it's kind of funny. We have Stef going fortissimo on the piano. It's not funny. We send it to our engineer, Todd Whitelock. And Todd, I've known Todd since the 1980's. As a matter of fact, and then after 9/11, we were in Los Angeles recording a piece entitled "All Rise" this the first symphony that I wrote.

**14:18 Wynton Marsalis:** And we couldn't get the engineers, we're due to record it, we couldn't get engineers, there was no flying. Todd drove from Detroit to Los Angeles to record that piece and we record it and we still had to get overtime from the Orchestra, everything was... He and Steve Epstein, great phenomenal producer, came from New York flew into Kansas City Steve did. Todd drove from Detroit, and we're still working together. So Todd and I always argued about how much power should the engineer have? I hate all this recording in booths, and giving the engineers all the power and the musicians don't play in balance and we don't feel each other. So, for years, 20, 30 years we've been arguing about the engineer having the power. So, when I heard the first

collaboratory blues, we were all on our cellphones playing in different arrangements. I told Todd, I was like, "Man this sounds a lot better than I thought it would sound, it's a trip." He said, "You see what happens when you give the engineer the type of control that they need?" [chuckle] So, we still, even in all of this, we all have different personal circumstances and things we deal with but we still have our humour and we still joking and laugh and play with each other.

**15:24 Madelyn Gardner:** It's so important to keep that, you gotta keep that, keep yourself sane.

**15:28 Wynton Marsalis:** Yeah.

**15:28 Madelyn Gardner:** And for everyone that's just tuning in now I wanna let everyone know that we are talking today about the gala tonight, 7:30 Eastern time. You can go to [jazz.org](http://jazz.org) to find out how to tune in, it's gonna be an incredible evening with artists all over the world, all coming together to play music, and just show their culture and show how all of our cultures are kind of intertwined and can be even when we're feeling so separate. So we have another question. You have done so many collaborations with so many artists. What are some of your favorite collaborations that you've done?

**16:00 Wynton Marsalis:** Oh I love so many of them. From a personal standpoint, I think Yacub Addy and Odadaa!, I learned a lot from them. A master drummer from Ghana, he's passed away now, but Yacub was so full of information. He told me one time, "This is a royal rhythm brother," I said, "It don't sound royal to me, I'm from New Orleans." "That is why you will never play it correctly." So he had a lot of things he would say that I love. And I loved Eric Clapton. Eric Clapton sent me a whole blues list, and a listening list of all classic blues all of which he knew and said, "Can you make it sound like King Oliver's Band meets a blues band from Mississippi?" And the lengths he went to to play, and the way he knew the music, and we start to talk about turn-arounds in the music and the seriousness of his scholarship. I love, the list of just Pedrito Martinez and Chucho Valdes when we did this piece called "Ochas". Pedrito took me to school, on just the rhythms and the batard drums and it was just unbelievably fulfilling.

**17:08 Wynton Marsalis:** The New York Philharmonic, when I wrote All rise and Kurt Masur. I kinda just breaking down for me things about being in East Germany, and he wanted a piece to deal with integration and his question to me at that time, maybe 1998, '99 we started to have those conversations. He said, "What happened to the strain of Gershwin and Bernstein and people trying to actually come together. America's so segregated." And he said, "I come from East Germany, and I grew up in the Germany of Hitler Youth." He said, "Let me tell you one thing to be aware of is that the line of civilization is very thin, and people will sink down into barbarism. You have to always fight for humanity." And I remember Kurt Masur approaching me to write a piece for the New York Philharmonic before I had even written "Blood on the Fields" or anything for a big band. I thought he was crazy. I was 28 or 27 years old, at that time. I thought, man what are you talking about, I never, I have never even written for a big band, I'm about to write for an orchestra. So every time I would see him on the campus, the Lineker Centre, he would call me, "Friend, are you still afraid to write for the New York Philharmonic?"

**18:06 Wynton Marsalis:** So it made me mad, he would keep doing that, so I figured it took me 10 years to really kinda figure out how I could apply what I knew about music to orchestration for an orchestra. So, many great collaborations with Chano and the Flamenco Jazz Ensemble. Unbelievable that we did Ted Nash's piece, that we did with the Museum of Modern Art, the Portrait in Seven Shades that was... That was great. Spaces, animal kind of dances we did with Jerry Grimes and with Little Buck. We've done so many, I could go on and on and Willie Nelson, Texas Louisiana. I love Willie, Willie is so unbelievably soulful. I actually saw Willie on the road, and he said, "Man, they're gonna have Ray's... When Ray Charles died, they gonna have Ray Charles funeral, you wanna come with me?" I went to the funeral with Willie and Willie is... The way people love him, you have to be around him so you understand. Then ironically, we had a gig in the Hollywood Bowl maybe a month, a month and a half after that and Natalie Cole was supposed to sing with us and at the last minute, she couldn't do it. She had a health issue I think or something happened and we didn't have anybody to sing. So, at the last minute, we had seen Willie's bus and we said, "Let's call Willie." [chuckle] We call Willie, Willie came and did that gig. We wrote a couple of quick arrangements and Willie came out and played with us in the Hollywood Bowl.

**19:32 Madelyn Gardner:** That is incredible.

**19:33 Wynton Marsalis:** Yeah, I could go on and on and things like that, with of course so many jazz musicians too, I mean it's...

**19:39 Madelyn Gardner:** Yeah.

**19:39 Wynton Marsalis:** For me it's been a blessing the whole time to all of... Alvin Ailey great, we just did Sweet Release with the great Judith Jamison. Oh! I could just, for the Olympics that's '96, that was also a fantastic experience.

**19:53 Madelyn Gardner:** Wow!

**19:54 Wynton Marsalis:** For us, on and on...

**19:56 Madelyn Gardner:** And I know a lot of these collaborations are on "United we Swing," I know Willie's is and so is Eric Clapton's and Blue Engine.

**20:01 Wynton Marsalis:** Right.

**20:02 Madelyn Gardner:** Which you can stream at home right now. "United We Swing" one of my favorite Blue Engine album's personally.

**20:07 Wynton Marsalis:** Oh yeah, it's great. Everybody... Derek Trucks... Yeah, I mean, it's been a blessing to play with so many great musicians, in so many different genres and ways and to learn a lot. I always tell Carlos I'ma have to pay him for all the lessons he's given me in my clave and he say, "Well, pay me after you've learned some of it." [chuckle]

**20:32 Madelyn Gardner:** Man these people... I love all the wisecracking going on.

**20:36 Wynton Marsalis:** Yeah, we always jokin' with each other. I talk with Chano, he sent me a blues already. I sent him a flamenco I was listening to I said, "Chano, what is this?" He said, "Oh it's a combination of a "Bulerias" and something else he told me and he said "It's a combination. That's why you couldn't hear it." I was trying to hear what the cypher was and I couldn't, and I said, "Could you send me some blues?" He said, "I was working on some blues that's gonna teach you how to hear sangrias and all the different forms in the context of jazz," and he sent me my first one already. I gotta get into it.

**21:08 Madelyn Gardner:** Wow. Incredible. Everyone... We have a lot of "Thank you for sharing." Everyone loved that story, especially that story about Willie and those are so fun and it was the last minute and it shows how amazing artist and musicians you all are to be able to jump in. Oh, we haven't, speaking of great musicians, you had Dee Dee Bridgewater and Chick Corea on your show this Monday night in Skain's Domain. Every Monday night at 9:00 PM Eastern time. How do you enjoy the conversation? You talk all about music, good reviews, bad reviews and...

**21:38 Wynton Marsalis:** I love it. I think for me, it gives people a chance to see different generations. A lot of times, I'm in conversation where I'm amongst the older. Now I was younger when Dee Dee said, "1971... How old were you then, Wynton?" But I love it. I love Chick. It's just you have personal relationships with people for long periods of the time. I loved hearing Dee Dee and Chick talk about recording sessions they were on in 1971 because when you have that kind of... What happens with age is you have track records with people that you know. It's like Igor Butman and I met in the early 1990s, late 1980s, so by the time you get to 2020, we've been friends for a long, long time. We have a kind of depth to our relationship, so to hear Dee Dee and Chick talk about the stories of Horace Silver and different people and her with Betty Carter and how they knew each other. Yeah, I loved it, I loved it.

**22:27 Madelyn Gardner:** Fantastic and these... A lot of people are saying Monday night was great. Everyone tuned into that as well so that everyone wants to thank you again for doing these Monday night Skain's Domains and these as well.

**22:38 Wynton Marsalis:** Thank you. Thank you. We're gonna do some other ones. We're gonna do, we're gonna get Hamilton up here to talk about some Choro. We gonna get, maybe try to get a Hamilton or get Victor talk about Choro or ragtime or we just try to tell stories and stuff. We're talking to Makoto, we gonna get him to talking about similarities of culture and all this different type of stuff.

**22:58 Madelyn Gardner:** Amazing, well thank you for doing that. I wanna have a little roll call of all the countries representing on this Instagram right now. We have people from Argentina, Brazil, Chile, South Africa, Greece, Poland, Switzerland, Japan, Portugal, UK, Turkey, and the Netherlands and I'm sure I forgot some too. Thank you everyone for tuning in.

**23:20 Wynton Marsalis:** Thank you.



**23:20 Madelyn Gardner:** What a beautiful way to roll into tonight, tonight's culture, everyone from all over the world tuning in as well, so.

**23:26 Wynton Marsalis:** Yeah, thank you, lotta a great times in those countries. Argentina, the great Fats Fernandez, trumpet player. Oh my God, the theatre, the Grand Rex Theater. Chile, we played Amnesty International in 1990, 1991 at a big stadium of people singing a blues with us simultaneous. I don't know anything like that happened, 90-something thousand people. It was, in my entire time of playing I never experienced anything like that, but we start playing a song that Wycliffe Gordon, the great Pine Cone, played a phrase in his solo that reminded people of something that they sang at soccer matches and they sang some real long tune that fit exactly over the form of a blues and we were all looking around like, "Damn." Is this... 'Cause normally a group of people just go...

[vocalization]

**24:10 Wynton Marsalis:** Or something like that. This was an intricate song and it's up online somewhere. Amnesty International 1991, Chile and we came back years later and I saw a lot of people said they were there in the stadium that night. We were in Chile maybe two or three years ago and it still was something that they remembered, so I always, when I hear the name of Chile, I think about that experience and on and on the countries you name, it just, the Netherlands, of course, soul... On and on.

**24:40 Madelyn Gardner:** Amazing. We have the time for about one more, one or two more questions from everyone so keep on asking down there. Thank you everyone for tuning in. So we have, "How can I tune in to tonight's concert?" Which is a great question I can answer very quickly right now. If you just go to [jazz.org](http://jazz.org), you could find out all the different ways. [Jazz.org/gala2020](http://Jazz.org/gala2020). It's gonna be on Facebook, YouTube, live stream. All over the internet tonight, so please tune in to that.

**25:08 Wynton Marsalis:** Tune in, also tune in and when you tune in, if you hear musicians you like figure out how to support them, because everybody is... Everybody's struggling.

**25:17 Madelyn Gardner:** That's... Yeah. This is the time to support musicians. We're gonna see an array of musicians that are supporting each other too, which is so beautiful, that family aspect during this time.

**25:28 Wynton Marsalis:** Yeah and another thing to realize about musicians. Sometimes you might see a musician that's known, or a musician could make a little better living than they made when they were growing up, but realize, a lot of times for the musicians, they're supporting a lot of infrastructure, a lot of people, families, everybody is struggling at this point, so it's hard to ask people for things. But for those who are in a little better condition than they think they could be in, lookout for people. It doesn't even have to be us, it's just in general. Help your neighbor out. It'll come back. Help your neighbor.

**26:02 Madelyn Gardner:** And we have... We're gonna end with this quickly before I'll give you the last couple minutes here to say any parting words, but tonight sounds like it'll be a party. What's your favorite party song?

[chuckle]

**26:17 Wynton Marsalis:** I played in a funk band in high school so I don't know. I don't know, anything, anything to get you to from where you are to where you wanna be. [laughter]

**26:19 Madelyn Gardner:** Love that.

**26:19 Wynton Marsalis:** You'll be different things at different times.

**26:19 Madelyn Gardner:** And probably maybe a good Stevie Wonder tune?

**26:19 Wynton Marsalis:** There was plenty of them back in the day. Plenty of them. Parliament, Funkadelic and then, now it's a lot of... A whole lot of different stuff, but it all has the same kind of spirit and vibe. The objective is still the same.

**26:19 Madelyn Gardner:** Yep, I love that. Well, I think that's... I think tonight everyone involved will get everyone where they need to be, whether it's dancing, mentally happy, maybe feel that warm feeling inside that maybe some people have been missing since all this has happened.

**26:19 Wynton Marsalis:** Yeah, this is a spiritual thing, it's more, it's a good time. We joke, we tellin' stories, but this is a spiritual thing. Family, people playing and the musicians, they're very reflective what they're playing and they also are substantive, so you'll see. What, people... I always hate looking at myself, so some sections where I'm talking, I'mma apologize to y'all now, but we see a wide range of people and they're all people in our family like the people we're talking. Catherine Russell introduced in some of the songs, that's in our family. Her father actually led a big band for Louis Armstrong, so we see how close our culture and our tradition is and her mother was unbelievable. Carline Ray, musicologist, teacher, guitar, bass, international sweethearts of rhythm. And Catherine just what she brings, just the type of effervescence and the vibe and yeah, you're gonna see a range of people who are in our family.

**28:08 Madelyn Gardner:** Fantastic, and we're gonna close out by saying thank you everyone so much for tuning in to Wednesdays with Wynton. We'll be doing this again next week as well as every Monday night at 9:00 PM Eastern time you can check out Skain's Domain with Wynton and special guests on Zoom and also on Jazz Lincoln Center Facebook Live and tonight at 7:30 PM Eastern time, please tune into our Gala, "The Worldwide Concert for Our Culture." It's gonna be a really special evening and Wynton, I will leave this up to you, the last couple words you'd like to say and leave everyone out with.

**28:43 Wynton Marsalis:** Yeah, I mean, it's good to see you, man, everybody...

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**28:47 Madelyn Gardner:** It's good to see you too.

**28:48 Wynton Marsalis:** Thank y'all for everything, thank you for all your well-wishes. Check it out and see where people around the world are coming from and know that these are not just people we called. We really, truly know each other and love each other and that's gonna come through in the Gala.

**29:04 Madelyn Gardner:** Fantastic, thank you so much Wynton. We hope we all see you tonight at the The Gala. You can tune in at [jazz.org/gala2020](http://jazz.org/gala2020). Or just go to [jazz.org](http://jazz.org) or Facebook Live and we'll see you there. Thanks, Wynton. See you later.

**29:17 Madelyn Gardner:** Thank you. Alright. Yep.