

Wednesdays with Wynton on Instagram Live

Episode 4 – April 22, 2020

00:01 Madelyn Gardner: Hi, everyone. Welcome back to Wednesdays with Wynton. I'm Madelyn Gardner, I am Jazz at Lincoln Center's PR and External Comms Manager. Thanks so much for tuning in again this week. We have a lot of fun things coming up at Jazz at Lincoln Center online that I'd love to start off by talking with you about. In just a couple of minutes, Wynton will be joining us for a Q&A. So if you wanna go ahead and ask all of your questions over here, we can get started. And I wanna remind you quickly before Wynton joins us that last week, last Wednesday, we premiered our gala, our Worldwide Concert for our Culture on our YouTube, Facebook, Livestream. It was a really, really beautiful concert. You can still watch it on-demand. It features Jazz at Lincoln Center Orchestra with Wynton Marsalis, and a bunch of other really incredible artists from around the globe. So you can head to jazz.org/gala2020 to watch that, and I think Wynton is here right now.

[pause]

01:06 MG: Hi Wynton.

01:07 Wynton Marsalis: Alright now. How are you doing? How are you all feeling?

01:09 MG: Good. How are you doing?

01:10 WM: Good. Let me get my station set up right, okay?

01:13 MG: Absolutely. I wanna start off by saying congratulations on the incredible, incredible Worldwide Concert for our Culture. It was... I was watching it and I was beaming with pride to be part of the jazz community, not only Jazz at Lincoln Center but just the community in general. It felt like a really powerful...

01:30 WM: Well, thank you, Maddy. There are so many great musicians from all over the world, we've been... Many of us have been friends for a very long time, and that was a labor of love for them. They sent tapes in and everything, and a lot of time was spent on it. And we are all so grateful, not just me personally, because these are very personal relationships, but also Jazz at Lincoln Center, as an organization, and ultimately, jazz, because we're trying to represent a show with the music that many of us have believed in. And it's been a part of our maturity since... Like in the case of Igor Butman and I, we've known each other for over 30 years.

02:07 WM: And it goes for Stefano Di Battista, and all the great musicians, and even the ones that are new to norm, like Nduduzo Makhathini, the depth of love and respect, I mean, I'm maybe 15, 18 years older than Nduduzo. So the love that I have for him and how they played and what he is about, because he's also a teacher. And many of these musicians are also musicologists and teachers, like Hamilton de Holanda. He is a principal exponent in this time of choro, he brought it back, talked about it, popularized it, applied it to other forms. He's such a virtuoso and has such depth as a musician and as a human being. And I could go down the list of musicians and be just as effusive in praise of them and still not be complimentary enough for the things that they've done in their cultures and what they represent. So I was very proud to work with them, and also our staff members, got a chance to work with some of our younger members, with Adam and Chloe, and they were up day and night, working on there, trying to make it look really, really great. And of course, our engineer, Todd Whitelock, that's another 30-year... Another veteran that we laugh and joke...

<https://scribie.com/file/download-check/1cd38846d6374e5d82dad145e66e63c0983b5417#>

03:27 MG: And I just realized that was Todd's son playing guitar, right? In Yardbird Suite.

03:30 WM: Yeah, old Wes. I love Wes, you know. Of course, Todd and I have known each other so, for so long, I knew Wes as, since he was a kid. But Todd and I were talking, he says the guitar part on listen and he's at home, everybody's quarantined and Wes is a great rhythm guitar player. I said, "Well, man, let me..." I said, "Let Wes..." He said, "Well, do you want Wes to put in..." I said, "Put Wes in the video, man." And everything is familiar. Todd is an engineer that drove from Detroit to Los Angeles after 9/11, when we recorded All Rise with the Los Angeles Philharmonic. He drove overnight, non-stop, to get to a recording session when the country was shut down. So once again, long, long-standing relationships that we have and the opportunity, Diane Reeves. The opportunity to present something to the public with the type of love and depth of feeling and honesty and truthfulness, that the best of our music always has with it.

04:29 MG: I watched that Smile video over and over again. It just makes me feel, makes you feel all, makes me smile, as corny as it might sound. It really does.

04:37 WM: No, not corny. It's personal. That's what I'm thinking that began, I made the point that Diane had our entire band over to her home. And the meal she cooked for us was for royalty. It was by her own hand. And she sat in our trumpet section in Denver and we've, the greatest performance we've ever had in Rose Hall was her singing Misty. We don't have a recording of it but it was a couple of three or four years after we opened the hall and she sang this... It was so powerful a performance that those of us who were there in the hall that night, we still, sometimes we talk about great performances we've heard and we said, "What about that Misty that Dianne put on us that night?" And the next night, she didn't do it. She did another song and she said, "I'm... [chuckle] I'm not gonna mess with that one." And it's also a chance to see that just the relationships we have is very personal.

05:26 MG: Thank you for sharing that with everyone, I hope globally. And something that I found really interesting this past Monday during Skain's Domain, which if, everyone viewing... And if you don't know what that is, every Monday night at 9:00 PM Eastern Time, Wynton does a live Zoom,

Facebook Live, and sometimes special guests pop by and this one really focused on everyone tuning in, which was really special 'cause we had people from India, where I think it was 7:00, 6:00 AM or something and tuned in to ask you a question. We had this one music educator from, I believe, it was the Bronx, who talked to you about music education right now, in this time of everything being virtual. So I want to kick things off by posing a similar question to what she was talking about. What advice do you have for parents, for educators who wanna teach their kids Jazz Appreciation during this time from home?

06:24 WM: I think that there are lot of good things online, of course, you can always go to Jazz at Lincoln Center's Jazz Academy. And I'm not saying it because it's ours, because I believe there are many great resources all over the world. I'm not really proprietary about things. People figure out things everywhere. And of course, in the South Bronx, there's the great tradition of Afro-Latin music. I was joking when I said I'm bringing Carlos down there, she thinks I'm joking but we will come down there. Because we're neighborhood people, you know we come from the neighborhood just the other... A few years ago Carlos' mama was bringing him to rehearsals and I think you know.. you get online. The best thing is listening and when you start looking for resources, you're gonna find all kind of things that resonate with you.

07:08 WM: The beautiful thing about getting online is one thing leads to another thing, leads to another thing, leads to another thing. And if you start with our Jazz Academy, you'll find other things that are not just Jazz at Lincoln Center 'cause I don't want people to think I'm advertising. Speaking of that, I saw the great Bobby Allende sent me a message, and that is my absolute man. He's one of the great, great percussionist in the world and a master of Afro-Latin styles of all levels of significance. And I see his name there so it... It made me happy. So what's happening poppy? Much love. Love and respect.

07:42 MG: I'll try to scroll up too and see what he said here, but while I'm looking for that, I also, I saw it. It's... Today is Charles Mingus' birthday. Do you... What's your favorite Mingus tune? Or do you have a memory of the first time you heard Mingus? And what was that tune?

08:00 WM: Well, I could tell you a story of when I was, I don't know 12 or 13. Mingus was playing in New Orleans at the New Orleans Jazz and Heritage Festival, they're playing on a stage. I was sitting on the stage and he and New Orleans drummer James Black. Mingus was known for having a volatile personality, but James Black too! So I... 'Cause I was sitting right behind the kinda drums and the bass and they started arguing and fighting.

08:24 WM: So James... Mingus told James something, James didn't like it, James started cussing. And you know he got into their thing. So I always think about it, just how funny it was to have the type of thing that they had. But I like so many great pieces Mingus; but I think I like 'Meditations on Integration'. Because it has the kind of African 6/8.

[vocalization]

08:49 WM: And then he lays a long melody on top of that, then he goes into different times and

you know I loved him, Danny Richmond, Charles McPherson, I mean, just that kind of iteration of Mingus. He wrote so much great music, the thing I really love about him is his aspirations and dreams for the music and the fact that he is one of the few musicians who came from the post what we call the Bebop era, which divides the music for those who don't know about the music into new and old, or modern and... They have a tendency to think Charlie Parker is a dividing line. Mingus understood that he was not. So Mingus started early, he was calling himself Baron Mingus. And he understood the importance of New Orleans music, songs like 'My Jelly Roll Soul' and just the way he used collective improvisation with the... What is called the avant-garde.

09:39 WM: Mingus is an unbelievable conceptualist and when you go through the checklist of things in jazz, they give you a music of a comprehensive nature like, "Do you have improvising voices that speak polyphonically?" Yes, he did that. "Do you have different types of two grooves in..." Yes. "Do you have a relationship to the Afro-Latin tradition," he does, although unusually his comes through his relationship with Mexican music. And, "Did you... Do you have original concepts of harmonies," even a song though it's popular, like 'Goodbye Miss Pork Pie Hat', that's a great progression on that song. The intelligence of the progression. "Do you have an original concept of swinging?" Yes, the way him and Danny were going through those different times. A third above the time, a third below the time, going to half-time; fantastic way they played. "Do you have an original concept of written counterpoint?"

10:31 WM: Yes, he had that. "Do you have a way of writing ballads?" Yes, unbelievable originality with writing ballads. So, the intellectual quality of his music is very, very high, very insightful. "Do you have a political consciousness? Yes, with things like 'Fables of Faubus.'" "Mingus, how do you relate to other arts?" Mingus also writing film-scores, and coming from kind of Los Angeles, I think he was always... You know I could go on and on. But I won't... His, yeah, Mingus was... Mingus was a soul for real.

11:04 MG: And, I just saw a question pop up as well. I had someone who's been trying to ask this question for the past couple of Wednesdays with Wynton. They wanna know, how does improvisation play in classical music?

11:19 WM: Okay if you take the early forms of classical music, there was more group improvisation. Coherent group improvisation. Just in the early Baroque the playing of a figured bass. You have to think, written music always goes the same way. And if you take the way it went in jazz, it went that way in classical music. First you have people who can play, because it's much easier to play than it is to write. It's easier to speak than it is to write, people were talking before they started writing.

11:47 WM: Then you start to write down what you were playing. When a person composes, they're improvising because they play something and they write it down. And if they don't play it, they sing it and they write it down. If they don't sing it, they hear it and they give audio and shape and form to it and they write it down. As time passed, classical musicians... Classical music became more specialized. And this is the thing that's happened in life. Like my little brother always once makes me laugh 'cause he said, "People talk about the Mayan calendar," he says, "As an example, of

sophistication of the Mayan culture." He says, "How many people do you think could understand in the Mayan times, how many people in that culture understood the Mayan calendar?"

[chuckle]

12:22 WM: He said, "Okay how many people did you know understand how the Space Shuttle works? And that's about the same percentage of people." So as music became more specialized and more and more people did things of a diversity, the composer improvised and started to drop into the background. I have a tendency to think we should try to keep all aspects of traditions going all the time, but there is a way of thinking that traditions progress by discarding things that are no longer useful and that you're not gonna miss some of those things that are useful because in actuality, we do evolve by discarding things we don't need.

13:12 WM: But I will take just the progression of jazz. Do we not need three horn counterpoint anymore? Do we not need people soloing together like they do in New Orleans music? Do we not need a march feeling in our music that makes people jubilant? Do we not need a good two groove or something that allows you to have that? Do we not need people dancing to our music, do... Some things we discard, I wonder well... And the same thing is true in classical music.

13:38 WM: Is it more beneficial for the music that people don't clap between movements? Is it more beneficial for the music that there's not more social engagement around the music that it's more just kinda... Is that what the musicians wanted or is it something that Gustav Mehlner said we should do in 1907 or... So we have to always look at the totality of our traditions and look at our great musicians and what their symbol teaches us.

14:04 WM: I'm fond of saying in this time that because we're put in a position of humility because we're no longer able to earn a living if we are musicians, let's go back and see the things Bach had to write to people to write music and you'll see the type of humility and obsequiousness. You think... I remember in high school when I first would read Bach's things he would write... He wrote to his sponsors. I thought, "Man this guy is... This is Bach, this is like what he has to do," and we have to access that same thing in this time. So, that's a long answer to that question, I know, but I think people still improvise, and I think it is something that the classical musicians would be... We would all be better off if we did improvise. It's a skill that's not really mysterious, it's like talking.

14:55 MG: And how... Another question relating to that I saw come in. How do you practice or how did you learn and now continue to practice feeling and being relaxed when you play?

15:06 WM: You know a thing about... One thing you cannot practice I think is the pressure of being in front of people. In your house you can be very relaxed. You give us talk, you can act silly, crazy in your home, you're relaxed. When you get in front of people how do you practice that? I wish I... And with me and my time of playing, sometimes I could have really big concerts, I would have absolutely no nervousness or worry about it and on that same tour I could play in a place that's a small unheralded place and I'll go out that night and I'll be very conscious of people and be wanting to play perfect and be nervous. I never could understand it. Of course, never nervous like getting on

a plane but because I'm afraid to do that. But when you're in front of people it's hard to relax, and I think breathing helps you and also when you place yourself in the actual context you're in, it makes you relax.

16:08 WM: I will tell you one story about when I played... I won a concerto competition I played with the New Orleans Philharmonic when I was 14. It was such a remote thing to do if you were where I was from. I was playing the funk band at that time, and I grew up around musicians with my father, but now I had to play with an orchestra. So I'm backstage before I have to walk out and play the Haydn Trumpet Concerto and I'm unbelievably nervous. And then the orchestra manager was a beautiful lady named Miryam Yardumian, and she came backstage and she saw me and she started teasing me, she said, "Are you nervous?" Now, of course, I got my afro, I'm trying to be cool. "Nervous, no." And she said, "You're nervous." I said, "I'm not, what are you talking about?" I was nervous. She said, "Look outside." So I looked out the window, I'll never forget it, the theater we were in.

16:54 WM: She said, "Look out the window." I looked out the window and she said, "You see all of those people," people were walking around. She said, "None of those people know that you're here and they won't know how you play, and none of them are gonna care. Now think about how many people there are in the world. Nothing rests on this except how you feel about yourself. Do the best you can to sound good and keep it moving." [chuckle]

17:15 WM: So I thought about Miryam so many times and then she became the orchestra manager of Baltimore Symphony, I would see her down through the years, now it's been two or three years since I last saw her, but I always love her and laugh about that. And I think if you could put yourself in the broadest context it helps you to relax because even if you take something as meaningless as sports, how much meaning we put on it.

17:41 WM: I remember once being in a elevator with Marcus Allen, a big running back from the Oakland Raiders and a guy got on the elevator and said, "Marcus Allen you cost me a pile of money one day," and was very aggressive towards him and I thought, "Man, you talk to these guys out there." And Marcus Allen looked at him before he got off the elevator and he said, "You shouldn't have bet." And when he walked off the elevator, I said, "Man, people approach you like that?" He said, "All the time, all the time." He said, "You need to get a life man. That was some game that happened 18 years ago." So you know for some reason, many things are more trivial something is the more significance we give to it, and I think our own performances and our own achievements in front of people... The world is not hinged on a... On your concerto. Just entertain people and play to the best of your ability and you know go home, do the best you can do, try to touch people. And of course, it's easy to say than it is to do, but I find it that way of looking at stuff tends to help with a nerve wracking situation.

18:37 MG: That's fantastic advice and I think it's kind of hard to feel that when you're there, but to keep that in your head.

18:37 WM: Yeah, the nerves are real. And anybody who tells you, "Ahh, you know." When you're

in front of people, you know. Like Condoleezza Rice told me a funny story that I always... I always like to say, she said that whenever she would have... She's a concert pianist so she said whenever she had a big speech to give and she walked on the stage being nervous about the speech, as she walked out to give the speech she would say to herself, "Thank God I'm not playing the piano."

[laughter]

18:37 MG: That's pretty great. Talking about playing the piano as well. I actually watched earlier, the JLCO plays Bernstein, which was we... If you don't know, everyone viewing right now, every Wednesday Jazz Lincoln Center is releasing concerts from the vault, and today was Jazz at Lincoln Center plays Leonard Bernstein. One of my favorite, favorite composers. Soft spot for Westside Story. One of the first shows. And so, do you have from that concert or from any time you know playing any of the... His wonderful music? What is one of your favorite tunes that you've played of his?

19:58 WM: I think, you know, I loved him, personally, and knew him, I played under him when I was 17 at Tanglewood. That summer we all couldn't wait for Bernstein to come and we played Prokofiev's 5th Symphony and I never forget how electric he was just as a Conductor. How inspired we all... We all were, young people age 17. I was 17... It was 17 to 25, the orchestra. And it was such a transformative experience for me, what he represented in the culture, and of course, the excellence and the expertise all the years of the "Young People's Concerts" and speaking with him, his level of engagement about music and his seriousness about many forms of American music.

20:35 WM: Of course, anybody in my age, we grew up playing Westside Story and seeing it on television and we knew how famous and iconic it was and still is in the American Theater, bridges so many gaps and gulfs and eras. And he and Stephen Sondheim, you know, the kind... Electric kind of team of younger people at that time creating this whole new sound for the form. And I played many of his pieces and loved a lot of his pieces and him. When I was trying to do Young People's Concerts, I would talk with him, he was always very forthcoming. After he passed away, even his family let me see all of his scripts and were willing to help in any way and he was very dynamic.

21:23 WM: So I think of that concert, I love Lament. It's a... It was arranged by Vincent Gardner, Marcus Printup is playing and Walter plays in the section. I loved that. But I love a lot of his music, I mean, it's so insightful and is such a cross slice of Americana, and it's also music that has a great deal of optimism and craftsmanship. And he is deeply engaged with music on many, many levels. And when you spoke with him you always got a very broad perspective, and he was always, with me, very forthcoming with information and with knowledge.

22:00 MG: Beautiful, and also on that kind of the same piano player note, how might a piano player develop a sound like a horn player can develop a sound?

[chuckle]

22:14 WM: You know we gotta... We have to get some of our piano experts up here. Get a great...

Yeah, [chuckle] I don't wanna tell you something wrong. I tend to be a person who is...

[laughter]

22:26 MG: I don't think there's a wrong answer there.

22:28 WM: I just... I don't know that just the outside of... I like way Monk plays the piano. I think he's the closest of what I've heard, to piano players that can make notes bend. And I tend to go with auditory and I would tend to think if you think like a child thinks, a person who is not taught that they are a limitation, I think that you can come up with a way to create sounds like Elvin Jones once said, he was listening to records... A record and it had two drummers playing... He didn't know it was two drummers, so he started playing things that two drummers were playing and so he developed another way of playing. And I think if you think of the piano as an instrument that can bend and moan and creek and cry and you can get your mind into the framework of like a five-year old or a six-year old who's just discovering what a piano is, and is only listening to people moan and cry and holler and shout and all the things we do with our voices, and you start looking at that instrument and thinking, "How can I make this instrument do that?"

23:25 WM: You start taking notes out and playing just for a fraction of a second and you start doing things that no one would... A person would not normally do. You get a symbiotic relationship with the instrument. I can remember talking with the great race car driver, Jackie Stewart, and one of the most profound kind of observations that... In a film he made, he... I was talking about, he said something in the film about he had to work with a car, so that when he was going really fast or on a turn or something, he had to also accommodate the car and what it wanted to do. So I was stunned and I said, "What did you mean by that?" He said, "Though a thing is inanimate when, you put it in motion, it is animated and it has a physical reality."

24:10 WM: And you can't impose your will on its physical reality because this instrument has a weight, a mass, a body, and because it's in motion, it also has a trajectory, a momentum, and it has a thing it wants to do. And when you start asking it to do something, you have to treat it just like a person. Some things I asked you to do, you're gonna do. If I asked you to do something beyond what you're gonna do, me and you are gonna fight." He said, "Now automobile, that fight is gonna be very brief, and you're not gonna win that." So I think inanimate objects, something like a piano to make it come to life, that type of thinking, like what Jackie exhibited about a automobile, and that's why he is such a great champion.

24:49 MG: Wow, that's an incredible story.

24:52 WM: Yeah.

24:54 MG: We have people up, everyone from tuning in once again around the globe, everyone from Brazil wants to say hi. From Chile, "I wanna say hello." Everyone's sending their love, they're thanking you for sharing your stories...

25:01 WM: Welcome back. Yeah.

25:04 MG: And a lot of people mentioning Ken Burns' Masterpiece: Jazz. Do you remember filming? I know you've collaborated with obviously Ken Burns many times before, but can you talk about that collaboration, working with him on that?

25:17 WM: Well, he's a... He works so hard and he's so unbelievably serious and intense and for me I have to just smile to it. [laughter] They just laugh, I just look over at him like...

[laughter]

25:39 WM: It's hard to even explain to you just the intensity that he comes with and the directness that he speaks with and how clear he is with his vision of what he wants to do once he determines it, and how many inputs he takes. Man, he's listening to everybody's opinion, everything everybody's thinking. He's writing everything down. It's something you can't believe. When he says it took him 10 years to work on the film, he's not talking about eight years of sitting around and two years... He's talking about 10 years of full on running a marathon like it's a sprint, and the kind of... The way he works, it's like always fascinating when he and Geoff Ward, who writes... Who's written a lot of his great films, the way the two of them can work together, because they both are geniuses in their own right.

26:25 WM: But it's Ken's film, so he has the final say on a lot of stuff. And he's... It's like that he can keep that level of partnership going that long, and that the two of them can figure out how to work, it's one of the great partnerships in the history of American Art. And I learned so much watching him, not just on Jazz. You take your pick. "Vietnam, The War", "National Parks", it doesn't matter which of him. And what respect I have for him. I've known him for a long time. I love him. The first time I saw him, I went to a speech he gave at the Metropolitan Museum of Art, and this was 1988 or '89, it was a long time ago. I waited till after the speech, I introduced myself to him, and we started a kind of friendship talking back and forth. I was always sittin' in lobbying for jazz, 'cause this was right after "The Civil War" came out. So it might have been '90, I don't know the exact year, but it was in there. I was like, "Man, you gotta do one on jazz, you gotta do one on jazz."

27:27 WM: But in that time, not just about jazz, just seeing him in his process, and how meticulous he is, but also how spontaneous and how free he is, a lot like a jazz musician, and how he's able to work with an unbelievably high level collaborators. Lynn Novick, they worked together for years, they stayed together. There's Paul Barnes who was the music editor. Paul retired, but they're on such a high level, and they work on such a high level, and they're so dedicated, and it goes so far beyond anything you can imagine, like you can't... All you can do is laugh. He's obsessed with that, and that's why he stays like a boy. When you're around him, he's like a child, he's like, "Man, guess what I... " The energy level of him is, he can't keep still. And you know... We're unbelievably good friends. We'll sit down and we'll... We're having a breakfast, and he and I are talking about some political issue, and the whole time, maybe 30 minutes, and he's just, "But here's the thing you gotta remember, don't forget that... " You know what I mean? Just the excitement that he will come with.

This is like 9:30 in the morning, in the middle of... So yeah, you're talking to the person in the front seat of Ken Burns fan club, and it's once again a 30-year relationship. So yeah, he's... Yeah, he's for real, he's absolutely for real. Believe me, he's not playing, he's putting in those hours.

29:00 MG: I think, to make all these documentaries which are each six, eight hours each, I can only imagine all the work and dedication that goes into those.

29:08 WM: If you just could see the chart on his wall of those six hours. You can't imagine, if you see the inputs, just what he's looking at, and how a year of just... If you didn't have respect, you will have a whole lot of it, and you'll understand why all that carping and talking everybody does. Yeah, okay, you talk about him, he didn't do this, he didn't do that. He can't do everything. He's supposed to present you with the actual history of the thing. He's doing this a film, the work he does is wooh! You make your film, and when you get into that fourth or fifth year, I'm gonna see if you're still up at two or three in the morning after waking up at five or six. Then we can talk about him.

29:51 MG: Yeah.

29:51 WM: It's like my father always said, "Son, the best critique is always demonstration."

30:00 MG: That's a wise, wise saying right there.

30:04 WM: Yeah, yeah. Don't tell me, show me.

30:07 MG: And talking about showing, what's your advice for people who would like to support, not jazz musicians, any musicians during this time?

30:16 WM: Get online and find out where you can give people some money. This is old school. We don't have the ability to make money. Not people sitting around who don't want to work. People wanna work. With the Louis Armstrong Foundation, we started a fund. We had given away a million dollars of Louis Armstrong's money, and \$1,000 grants to 1,000 jazz musicians, freelance musicians who truly have no livelihood. Now with our city being locked down all of June, we're still looking to get funds. If you wanna support musicians through that fund, just go online. Louis Armstrong Musicians Fund. Emergency fund due to coronavirus is a need that musicians and artists have all over the world. I support all the causes in arts. And for our fund, it's not the level you are as a musician. We're not checking people to see, "Well, this one can play." It's not a competition. If you are a jazz musician and you're freelancing in the New York area, you live in this tri-state area, we're trying to get funds to you, because we're just giving you enough to get you some groceries, we just don't want you starving.

31:29 WM: And this is a... This is a rough situation for a lot of people. So if you find yourself doing well, because not all the industries are shut down, we're all on different levels of resources and capabilities, reach into your pocket. I always say to people, my father didn't have any money, but he was a philanthropist. He gave people... Some people he gave lessons for free, he was always there in the community. My mama was always having people in the house, always teaching people

stuff. And when people didn't have money... My trumpet lessons with the great John Longo, the agreement at that time was, "Okay John, I'm gonna give you piano lessons, and you teach my son." Okay, then John never got the pianos. He's said, " Okay, give me \$5." Sometimes he didn't get that \$5. So John was a philanthropist. And he taught me many times for nothing. And for that, I'm forever grateful.

31:37 WM: And when I teach people, I have the means, I just teach them. If I didn't, I would charge. It's just... So it's just how we work our balance out. We need help, we have to survive. Even a large organization like Jazz at Lincoln Center, we lost all ability to earn revenue. And think about a musician who's freelancing, and these are hard gigs, and these are extremely hard times. It's not... And people are proud, so it's not... Help. Whoever you can help, help them. And whatever the amount, \$20, don't think an amount is too small. Anything will help.

32:54 MG: On that, thank you so much for sharing, and thank you for your time today, Wynton. And before I can get back to you to wrap things up, I wanted to thank everyone for tuning in, and really everyone for your support during this time. You can head to jazz.org. We have a ton of free global programs, education events, and different Zoom classes you can take for free online. Just head to jazz.org. As I mentioned earlier, you can also watch what was the premier last Wednesday of the Worldwide Concert for our Culture, featuring Jazz Lincoln Center orchestra with Wynton Marsalis, along with amazing, amazing musicians from around the globe. So you can head to jazz.org for that. Thank you again, Wynton, for taking the time. Always so great to see you, and I wanna just let you wrap it up. Anything else you wanna say?

33:44 WM: Alright. Thank you, Maddy. You know, it's always good to see you, and you always make me feel better just seeing the effusive divide you have, it's always so upbeat.

33:53 MG: Thank you.

33:53 WM: We need that in these times, and that's your natural personality. So, I love seeing it. And no, my thing is just thanks to everybody, thank you for tuning in, and this is a time that's testing a lot of us to different degrees. Let's be our best selves, let's help everybody we can, and if we're not in a position to help somebody, let's ask for help. And thank you all. Much love till I see you, till we meet again.

34:16 MG: Yes. Thank you all for tuning in, see you soon.

34:20 WM: Alright, much love.