

Wednesdays with Wynton on Instagram Live

Episode 5 – April 29, 2020

00:01 Madelyn Gardner: Hi, everyone. Welcome back to Wednesdays with Wynton. I'm Madelyn Gardener, the public relations manager for Jazz at Lincoln Center. Thanks for joining us again for another Wednesday chat with Wynton. He'll be logging on and joining us in just a moment. Before he comes on, I just wanna remind you that you can still watch our Worldwide Concert for Our Culture on demand, which was an incredible, incredible concert featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis, along with an incredible array of musicians from around the globe. And you can watch that at jazz.org/gala2020. And we also just released the Quarantine Blues, which was written and arranged by the the Jazz at Lincoln Center Orchestra with Wynton Marsalis, which we're pretty sure is the first ever longform blues ever composed and arranged by 14 different people, completed in one week of quarantine, and recorded on cellphones. So when Wynton joins us, I'm hoping he can maybe tell us a little bit about how that got put together. And you can start asking any questions down here in the comments. I'll try to get them in to ask them to Wynton, as many as I possibly can. He'll be joining us in just a second.

[pause]

01:31 MG: We've also... I know I've mentioned this before... Hi, Wynton. How's it going?

01:34 Wynton Marsalis: Hey, Madelyn. How are you doing?

01:35 MG: Good.

01:37 WM: What's going on?

01:39 MG: Just hanging out here on the [01:39] ____ the current day of the the week. Thanks for joining today.

01:44 WM: Alright now. How are you all doing?

01:46 MG: Good, good. I was hoping that we can start by chatting a little bit about the Quarantine Blues, about how that came together.

01:55 WM: Let's talk about it.

01:56 MG: Absolutely.

01:58 WM: Well, it started with Victor Goines and I were talking. We always tease each other about how old we are and we were talking about technology. And he said, "Man, I have this thing that I do with my students where we take and we send these tapes back and forth and we record this. We oughta try this." Well, I had seen a couple of them up online already. I said, "Man, you know I'm not really a technologically-savvy person." And he challenged me to do it. He sent me a tape of them doing it. So I said, "Okay, I'll write a chorus." I wrote a chorus of blues. I sent it to him. He wrote a chorus and sent it to Ted. Ted wrote a chorus and sent it to Chris. Then we went like that through the band. We came up with a composition that we all were responsible for some portion of the melody. And then, after we got the melody together, we were sent a recording by the great Jonathan Kelly, copyist extraordinaire. Can you see me? I'm all right with my frame and stuff?

02:48 MG: Yeah, great.

02:49 WM: And then we decided we were gonna arrange it, so everyone in the band got their chorus and began to arrange it. And we put it together. We sent it to Todd Whitelock, great engineer. We put it out. So it was the first one that we did, actually. We're doing more from now. We got a couple of them in the hopper right now. It's fun. I'm looking at other people's too. I like a lot of the stuff I'm seeing.

03:15 MG: Yeah, it's a real exciting time. I mean, as much as it's sad we can't go see live music right now, it's an incredible time for musicians to be able to collaborate and take advantage of doing that collaboration virtually with everyone, people wherever they are. It was interesting, too. I think it was... I don't know if it was this week or the week before on Skain's Domain, you had... Oh, and someone down the street kind of joined you virtually. But you were saying you saw them now more than you see them in quite a bit, which is interesting.

03:43 WM: Right.

03:45 MG: I think a lot of people are finding that.

03:47 WM: It's an interesting time and for us... People, we'll adapt and we'll do different things, but also we know we're looking forward to getting back to the people that we know and people we love. And we're gonna meet new people. We talk to new people and this is allowing us the opportunity to be reborn a certain way, if we can survive. I know I make this point a lot, but a lot of people really are struggling.

04:12 MG: Mm-hmm.

04:13 WM: And those of us who have the luxury to not really actually wonder whether we're gonna survive the next day. It's important for us to be cognizant of the totality of everyone who is suffering and the degrees, different degrees of suffering. Many times it has nothing to do with you. You just happen to be in a certain place. You're lucky. I reach out to people and I'll guarantee when I see

them I'm gonna make sure I embrace them more than I did before. I understand this could be taken from us and how fleeting life is also. So there are a lot of lessons in this for us who are, if... There's a lot of lessons in this and the main one is for us to grab... Reach out and grab hold to each other. And if you have friends that are struggling, help them. And if you need help, reach out to people and ask them for help, for assistance.

05:10 MG: Yeah, absolutely, and I think that... I see a lot of people in the comments as well today, and some other episodes. People thanking a lot of organizations and Jazz at Lincoln Center for putting all these things virtually online to the people while they're at home, quarantining, and can enjoy. For example, today we released Jazz at Lincoln Center Orchestra celebrates Ella Fitzgerald. Every Wednesday we're releasing a full concert from the vault, and Ella's concert is amazing. You can check out all those on YouTube, at Jazz at Lincoln Center's YouTube. And also this Friday I know... Maybe you could talk a little bit about Chris Crenshaw's "The Fifties: A Prism" is being released by Blue Engine Records, which is a fantastic record. I cannot wait for everyone to hear that. If you wanna maybe tell us what we'd expect to hear from that.

05:57 WM: Well, Chris is like a genius of music. He has perfect pitch. Perfect time, like a metronome. In the band we laugh, so he always says check it. So we don't even... I don't even count songs. We just say, "Chris." So I'll say, "What's 120? What's 80? What's 54?" Chris always... And it's infallible. And he wrote a piece based on all the different styles of jazz that came... That came to the front, front forward that we could enjoy in the 1950s. Ted Nash also wrote excellent notes for it. Ted and I, because we're a considerable bit older than Chris, maybe 20 years, we have such respect for him and... Because we write in a range, as many of us do in an orchestra. When Chris's piece... When we finished rehearsing it, Ted and I would assess on how sophisticated it was, and how much music was in it. And at the end of the last concert, we both have our kinda... I have my contact lenses on so I can't read the music, but when I looked down the stage and Ted is in the front, it looked like he was kind of tearing up a little bit, you know, I was getting a little full too because we were so impressed and proud of Chris.

07:09 WM: So as we were walking off the stage, I said, "Man, did I see you tearing up?" He said, "I thought I saw you tearing up a little bit." He said, "Is it just because we are old and sentimental, or is this guy really just that great?" I said, "It's both." And just the respect you have for him when you play with him and him as a person. Just his integrity, his musicianship, his ability to play the horns he plays, and the craftsmanship. He's a great transcriber. His music is really well-crafted. Now he's a student. He studies. He's such a humble person with such a deep spirituality. And his playing is so inventive, like his writing.

07:52 WM: And then as an arranger, when you take just the contrapuntal writing and the sophistication of his understanding of different grooves, and his willingness to study and embody different things. And Chris too is a singer. Chris can sing too. Now, you put something on and he comes up out of that church tradition, and he's very for real about it. When we used to... When we did The Abyssinian Mass on tour, when it was time for Chris to say the prayer and sing, we could hear all the people in the choir in the background saying, "Oh, here come that deacon. Oh, that preach deacon." When he would start singing, "Dear Lord." They'd be like, "Oh, there is he, uh-uh."

You know they... And when you around him, you love him because he has that type of integrity and depth of character, and his music is... The piece is so rich with information. Because it has things from those styles, but in Chris's language. Which is what you always wanna do with your mythology.

08:46 WM: You know, it's kinda like what you wanna do with your parents or with anything in your tradition. You don't need to burn down everything in your house for you to build the house. You wanna take those things you love, and expand on them, and most of all, you wanna put you in all of those places that you are in. And the places that you don't see, you wanna find yourself. And in that way, humanity is the additive process. That's why prejudice and ignorance is such a negative thing because you end up cutting yourself off from things that could add to you. Your ignorance takes you away from a much richer human experience. And Chris... Chris is a person with such a deep spirituality. And by that I don't mean even in a religious sense, though he is from a tradition. I mean in just the way he works with people. And, yes, his piece is fantastic. We love him. And his music is very challenging. That last movement is about like Ornette Coleman's music, me and Ted, and Ted is giving me cues. I'm behind him.

[vocalization]

09:47 WM: Ornette Coleman and Don Cherry. I loved Ornette. And my father played with Ornette in the '50s. Ornette lived in New Orleans, and lived actually with our great drummer Herlin Riley's uncle. Pappy we called him. Melvin Lastie, he was a trumpet player. And my father and Alvin Batiste drove out to Los Angeles in the '50s to see Ornette. Ed Blackwell played drums with Ornette. He is from New Orleans, grew up playing with my father. You know, Ornette came to a couple of shows we did, playing his music, and it was a workout for Ted and I, and the rest of the orchestra, yeah, it was great.

10:25 MG: Yeah, I'm so excited for everyone to hear it, and I definitely [10:29] ____ mean, I love working with Chris, too. He's fantastic. And so we have a couple of other questions popping up right now. There's a new project that you're working on, help people cope with the inability to gather right now, around funerals, memorials, that you're working on a New Orleans funeral...

10:47 WM: Right. We're doing it with the Interface Center of New York. The Honorable Chloe Breyer, under her leadership. Yes, we're playing the New Orleans function. Flee as a Bird is the traditional song that was played at funerals. And Didn't He Ramble. Flee as a Bird arrangement by the great Wycliffe Gordon. Cone and I, we were talking last night about the time we went by Elvin Jones's house, oh, all this was 30 years ago, you know we started... We just reminiscing on stuff. And we have a lot of great New Orleans musicians. Herlin Riley, I talked to Herlin just this morning. Don Vappie and Vince Giordano is going to be on it, great icon of music. Jon-Eric Kellso, great unbelievable trumpet player. Johnny Gig, he was telling me he got his name because he had all the gigs when he was in Detroit, and Michael, Dr. Michael White, Marcus Printup. The usual suspects. Chris Crenshaw did trombone. Maurice Traslay, my home boy, went to high school together. He going to play some trombone on it. And we're gonna do the slow dirge, we layed down a lot of it already. And then we're gonna do Didn't He Ramble. We sing a couple of choruses, and is

gonna be quite... Is gonna be... Gonna be what it is. New Orleans is gonna be in remembrance and in celebration.

12:10 WM: Because in New Orleans we do both. You know, our thing is, we don't... We don't wanna act like something tragic has not happened. Yes, it is. It's tragic, and it's going on, and it's not something to be played with. But we always put our own will in there. And that will is always the first step of our optimism. That's like the first time you come out of anything that's hard for you, you know, it doesn't matter whether it's some people you got to fight over your lunch money or whatever it is they fight over, or something tragic, a divorce, a death in the family. There's so many levels of layers of tragedy that make us take life seriously, that, we don't play with that. But when we... We deal with it and we sit in that emotion. And when we sit in it, we come back out of it, and say, "Okay, but we still here." And we're going forward. Because like the spirit of jazz itself, it's always going forward. Forward, not in the direction of cliches or products; forward in the direction of the world to come together even [13:16] ____.

[pause]

13:23 MG: Oh, Wynton, if you can you here me, I think you froze for a moment.

13:26 WM: Yes.

13:26 MG: Yeah, hold on one second. There you are. You're back.

13:30 WM: See, when I started talking about death, that's what happened. Okay?

13:35 MG: What did you say? When you started talking about death that happened?

13:38 WM: I said, well, because I started talking about my marketing campaign, so I shouldn't have said that. That's a sign to take it back.

[chuckle]

13:46 MG: Don't worry about that. That didn't make it freeze.

13:48 WM: I take it back. I take it back. Okay. That's what Alvin Batiste used to do.

13:53 MG: We have a lot of people saying...

13:53 WM: What?

13:54 MG: Hello, and love from NOLA. A bunch of people commented.

14:00 WM: Well, I said...

14:00 MG: [14:00] _____ they're sending you their love.

14:00 WM: Good, because I saw him under there. Hey, I see you, Immanuel. That's one of the great young alto saxophonists we got out here. I want you all to look for him. Immanuel Wilkins. I see Miles. I see him down here. My trumpet player. My little buddy, he can play too. I got a lot of swingers coming up on here.

14:17 MG: Oh Yeah.

14:19 WM: I saw some people from Brazil. So I hope you all saw Hamilton the another night. That boy is a genius. Hamilton is for real. The other night, we had a good time. Yeah, he's unbelievable. I see I got some of my young people up here. Hey, I need you all to send me some messages. Help me to work my phone and stuff. Immanuel, give me a... I need you to give me a clinic, man.

14:42 MG: And everyone can't remember [14:44] _____.

14:44 WM: I see Riley. Wait, look, I see Riley Mulherkar there. That's my boy, too. You young people always ask me, who's out there playing jazz? I just saw the name of five or six unbelievable young jazz musicians. 20 something years old and they, all of them, can just play their little tails off. They out here. We gotta get them up here. Huh?

15:04 MG: What was that?

15:07 WM: I said, we gotta... Look, the next Skain's Domain, we're gonna have all our young musicians. A lot of the ones I'm reading and seeing. Sharif, I see you. We got a lot of little killers.

15:15 MG: Well, I think you are obviously a mentor to a lot of these musicians coming up right now. And of course one of the mentors to you in all of that, I'm assuming, most every jazz musician, is Duke Ellington. And today is Duke Ellington's... We're gonna be celebrating, I believe, it's his 121st birthday today. Can you talk a little bit about Duke's influence on you and on jazz and also maybe suggest some recordings that people would wanna start getting into Duke? It's a little overwhelming because there's so many great ones. Where people can kinda start.

15:49 WM: With Duke, his life was the music. His sophistication. What he went through to develop his playing, how he developed his orchestra, his belief over so many years. His ability to wither so many things like the Great Depression. He was a teenager during World War I, the Great Depression, World War 2. And he was also a person very... Believed in Democratic principles. Always fought for justice and equality. He loved musicians of all kinds. Joe Williams told me a funny story about Duke. Joe was singing with Count Basie of course, one of the great singers of the time. He said that when the Basie band, no matter how they were sounding, when Duke walked in, he said they started to sound great. He said it was the same thing when Duke's band saw members of Basie's band, they would immediately start to play like the greatest band you ever heard in the world. He said, "But Count Basie would see Duke and they would say, 'Duke is here, Count.' And Count wouldn't say nothing. He would wait for Duke to get his coat. And when Duke would get his

coat to standup, they would start playing the blues." And Joe said, "As soon as Duke heard the blues, he would sit back down."

16:56 WM: So Duke is... He's the master of the blues. He wrote blues. He said, "I dressed the blues in their Sunday's finest." And just Duke wrote so much. Not just music, words. There's an article called The Hot Bach. I think that's a good one to read if you wanna read about Duke online. Google something called The Hot Bach that puts Duke in the kind of proper perspective a little early in his career. So for his pieces, Masterpieces by Ellington is an unbelievable recording. Masterpieces by Ellington. Then I always love Afro Bossa. That's something he did on Frank Sinatra's reprise label. And The Far East Suite is an album I think younger people can get into it because it's more groove oriented. It's not as much 4/4 swing. Sometimes people scared of 4/4 swing. So I always tell them, "Get to albums that have more kinda grooves and ostinatos because it's more like the popular music of today. Afro Bossa is an example. The Far East Suite is another example, Latin America suite. The New Orleans suite is a great late suite by Duke Ellington. Now, that's swing. Got organ on it. He understood about the Crescent City. The great late Masterpiece, second-line off of there.

17:48 WM: But, yeah, Masterpieces by Ellington is a good place... Now, don't forget about early Duke. Duke was great all through the '30s, the Blanton-Webster era. The Live at Fargo, that's a great recording. I'm trying to... I gotta call Phil Schaap to get all the label information. But one night recently, maybe, I don't know how many months ago, I was coming in from somewhere on a train or in the car or something and I put that album on. I said, "Man, let me just listen to a couple of tracks of that." I ended up coming home at 3:00 or 4:00 in the morning. I stayed up 'til 6:00 or 7:00 just listening to that recording because I hadn't heard it in maybe a decade or so. That Fargo, that's a powerful recording. He wrote so many... This man wrote so much music. 800 albums.

18:55 MG: 800 albums?

18:57 WM: In 1962 alone, I think he... I forget the number. I was having a great long conversation... Paul Simon and I were having a conversation about song writing. We two left handed people sitting up talking about Duke. I said I brought in this... We're talking about being productive. No matter how old, you gotta continue to be productive. So I brought a print out of all of Duke's compositions from the back of Music is My Mistress. And when we were looking through it, and we were laughing at some of the years. When we got to 1962, we was like, "Damn, look at 1962." That was like... So yeah, Duke... He sacrificed a lot for all of us. He contributed a lot. We got to always keep our mind on a genius that had magnitude.

19:42 MG: And someone mentioned Black, Brown, and Beige, which the Blue Engine also... The orchestra... Which was just put out, which sounds absolutely incredible. Can you talk a little bit about that and why it was so important to put that [19:55] ____? Why do you think... What it means to jazz?

20:00 WM: Well, that's the singular masterpiece in jazz because Duke was wrongly criticized. I mean, it was mainly prejudice and ignorance. Because it's difficult to decipher what he's doing and understand it even when you... Some masters like Dave Burgess has studied Duke Ellington for

years. We sat down 25 years ago and we said, "We're gonna analyze "A Tone Parallel to Harlem" to find thematic relationships." We started at like four in the afternoon, and we didn't finish to 1 o'clock in the morning, with the score of the piece, just talking about how one theme was connected to another. So the critics, many times, they're sitting on... They're ignorant. They're trying to make social statements. And the social statement has something to do with kind of cheap, populist view of what group of people they want appeal to. So Duke fell outside of that. And he was criticized far beyond what he would have been criticized had people... Had the critical community could they have heard what he was doing, which is a lot to expect from them. But also were it not for just the racism and ignorance that's out there in the press in general and continues to today.

21:06 WM: If you want to... If you don't wanna act like a fool, many times you have to accept the criticism that will come with you just being an adult and being for real about your opinion, and you don't wanna be made into a fool. So that's the truth of what Duke Ellington had to deal with for many decades. And that piece is very important. Chris Crenshaw conducted it. We were talking about Chris. He conducted it, worked on the transcription. And we have a lot of our great, young musicians on this. Sam Chess, fantastic musician we heard in Essentially Ellington. He's playing all kinds of trombone. Jonah Moss, sitting in with us in the trumpet section. And of course, our regular cast. Kenny Rampton sounds great on that record. Some of the things he plays so lyrical and beautiful. And it's hard. You're playing... Johnny Hodges played parts, Rex Stewart, so many of the greatest musicians that ever lived. But we're trying to just continue to go in that vein of the type of virtuosity and personalization. I like the way Sherman plays Come Sunday because you know he heard Johnny Hodges. But Jonny Hodges is from Boston; Sherman is from Alabama.

22:11 WM: So Sherman is gonna bring you down there to find something. But... And we had quite few others of our young musicians playing, just playing their instruments. We're proud of that document but there's going to be many more. Because we believe in it and I love the belief I hear in them. I was sitting behind Sam, so I always think about when I first heard him, he was, I don't know, 14, 15 or something. The quality of his playing, to play that difficult tricky Sam part, with the type of vocal quality and soul and feeling he played with... Yeah, I was really proud of the way he played.

22:52 MG: And it must be...

22:54 WM: No, I'm sorry. No, I don't want to forget about the way Brianna is singing. Brianna's voice. Brianna Thomas. She just sings that Blues to Fare Thee Well. Eli Bishop, who is playing all kinds of violin. Yeah, we had a lot of young people step up and do a great job.

23:14 MG: And it must be so amazing to see them... It's so incredible for me to see them on Jazz at Lincoln Center's Rose Theater stage playing with the orchestra, just as... I mean, fitting right in, playing amazingly. Also, I don't know if, speaking about Duke, Essentially Ellington, which is just at the heart of Jazz at Lincoln Center's education programs, the bassist of Jazz at Lincoln Center orchestra, Carlos, was actually, I believe, involved in the first ever Essentially Ellington Competition.

23:44 WM: Yes, he was.

23:46 MG: You guys playing together.

23:48 WM: La Guardia High School. That's right. And you know, well... It's like a tradition. With all the great younger musicians we've had... Now, some are not as young as they were. For me, everybody's young who went through that program. But there's a tradition and they play... And even the ones who did not become musicians. I mean, Carlos, such a fantastic professional musician, and Riley. A lot of the musicians I'm seeing names appear. They were in Essentially Ellington and I mean they're out there making a big difference professionally. But even many people who did not go on to be professional musicians, the experience of Essentially Ellington... And it's the feeling and the joy and the love in Duke's music. And it's something that Jeff Hamilton and I say every year we're judging. And we sit up there, we just listen to the music, and every now and then you'll say, "Man, what about Duke?" You know, the feeling of Duke's music is so natural and so inviting for you to play, allow you to find your personality, beautiful parts.

24:43 WM: I think about Wess Anderson, the great alto saxophonist in 1999. We did a whole year of nothing but Duke. So we were on a string of gigs talking and I said, "Yeah, we got six more gigs to go on this week." And he said, "Yeah, we could have 20. Because one thing we know, no matter what we're doing, we know that if something is wrong with the music, it's not going to be the music. It's us." So he's saying, the music is... Duke's music is so great, it just leaves you feeling good, clean. You feel clean when you finish playing. It's like you took a bath or something.

[chuckle]

25:14 WM: You do. You feel good.

25:18 MG: I love that.

25:19 WM: Huh?

25:18 MG: Yeah, I said I love that. It makes you feel clean. You know, it's that...

25:21 WM: You feel clean. You do. You feel such great music. It's so well-crafted. It's so fundamental and so true. And he has such love in it. And all the musicians, we learned how to play from the older musicians that played with Duke. And they were so full of just the spirit of the music. Jimmy Hamilton, Britt Woodman, Jimmy Woodie, Joe Temperley. What can I say about Joe Temperley? I'm gonna start talking about Joe, I might tear up. Joe... I mean, just with the feeling of the... And then those who didn't play with Duke, like Sir Roland Hanna, the spirit of Duke was all over everything, you know? So, and the love of Duke, Willie Cook. The love of Duke was in everything. Norris Turney. Yeah, they taught us about the music.

26:10 MG: And speaking of teaching about the music, we have some people asking what would your tips be for beginners that are hoping to learn how to play jazz or even an instrument in general.

How to go about choosing your instrument or finding what fits you, any tips?

26:28 WM: I think find instruments that sound like your voice or that are like your personality. So if you have a deeper voice, go towards lower instruments. If your high up, go towards high. Of course some people, if you're a contrarian, and you have a deep voice and you always take the opposite point of view, go to a high instrument. So this kind of thing is very personal and there's so many ways, 360 degree experience. I believe, you talk to people, and they say, "Oh well, you know my daddy was never home, so I made sure I'm always home." Or somebody else would say, "Well, my father was never home and I'm never home," or, "My momma talked a lot, so I listen a lot." Or they say, "My momma talked a lot and I talk a lot."

27:08 WM: It's 360 degrees in our experience so you got a personal... Go towards the instrument if you like the way it looks, anything about it. Then I'm going go to what Hamilton told us on that Monday night's Skain's Domain, was one of the greatest kind of tips of learning music. He said, "Learn the songs and the melodies. Start off with songs and just learn them." And when you start learning those songs, you're gonna start to hear it. And let the natural process hit you. People say, "I can't improvise." We all improvise. You can do it. My father used to always tell us, I said, "Man, I can't learn how to play on these changes, man. I can't learn how to play." He said, "Man, you already know how to play on them; you just don't sound good playing on them." [chuckle] So...

[laughter]

27:46 WM: He said, "You can play on them. Now lets figure how to sound good on them." And so don't say you can't improvise because you can. And I always tell people, when you improvise, start off with what is called the Avantgarde. Just play music. Don't put form and all this stuff on it. Invent stuff, make up the sound of sadness, of crying, of rain. Just experiment with your instrument and have a good time. Do something. Be creative. Because a lot of times, we learn form and things about music... First, it keeps us from being natural. I noticed when I was growing up playing with Donald Harrison, because he grew up in a Avantgarde tradition playing, he had another type of freedom the rest of us didn't have because he learned how to... He would just play his heart. He had a fantastic just... He could play. And I always tend to tell parents or anything, when you have little kids that are playing, don't sit them down to a piano, "You must play a C major scale." Just play, discover the instrument. Bang on the instrument. Play notes at a time. Make different sounds. Be creative. And it's important for us to always maintain that spirit as we add whatever it is that we're interested in working on.

29:00 MG: Beautiful! I'm gonna start banging some pots and pans.

29:05 WM: Yeah, that's it. You're playing drums when you do that. You're playing percussion instruments. Do it. Make up little songs as you go through the day, and sing people's name, and act crazy, silly. Don't lose that child-like joy. Duke Ellington had it. You can listen to things he wrote... 68, 70 years old, it's like a kid wrote it.

29:28 MG: Well, we have time for one more question, then we're gonna wrap things up, so make

Wednesdays with Wynton - Episode 5

sure you're asking your questions in the comments below. I'm trying to think, let's see what else we have here. We have a lot of, "Wynton, you are the best trumpet player." Thank you. "Duke is the man, the myth, and the legend."

29:49 WM: You know, y'all right about Duke.

29:52 MG: Well, yeah, but then everyone wants to thank you...

29:57 WM: Y'all right about Duke! With the trumpet, there's a lot of us out here. We're all trying to play and get better. There's a lot of us out here, thank the good Lord.

30:05 MG: What's your favorite Duke piece to play? Which is a big question, I don't know if it's answerable, but do you have something that you, maybe is your go to?

30:17 WM: I think The Tattooed Bride. I kept a score of Tattooed Bride in my bag for a good 12 years. I love that piece. So I think... If you wanna study a piece of Duke's, I think it's on Masterpieces by Ellington. The name is The Tattooed Bride. That's a well-crafted piece of music.

30:36 MG: It's a great piece, a hard piece to play too.

30:40 WM: Yeah, it's hard to play. But it's fun to play. We don't play it as much as we should though.

30:47 MG: Well, thank you for that and thank you for your time, Wynton, everyone is saying. I wanna... Before I kick it back to you for the last little wrap up, I just wanna thank everybody so much for tuning in again with Wednesdays with Wynton. We love it, being able to chat with you, and Wynton loves to be able to talk to you guys. So thanks for tuning in. I want to remind everyone that you can go to jazz.org to check out all of the amazing live-streaming events, Q&A with Wynton, master classes, educational resources, jazz.org. As I mentioned before, we released today and every Wednesday morning, a video from the vaults. Jazz at Lincoln Center orchestra today was released, playing music from the great Ella Fitzgerald. And you can check out the Quarantine Blues as well. And thank you, and thank you Wynton for your time. I love seeing you on Wednesdays. I always have the best time.

31:32 WM: Hey, come on, you know what we talkin about, Maddie. Always... It's great to see you! We gonna see if we can get our younger musicians to be a part of this Skain's Domain coming up. I see y'all in here. Let's get online and talk about it. Chop it up. Alright? Take care...

31:49 MG: [31:49] ____ Skain's domain, everybody 9 PM Eastern time.

31:53 WM: Until we meet again.

31:55 MG: Yeah, sounds good. Bye, Wynton.

31:57 WM: That's it. Alright now.