

Skain's Domain

Season 1, Episode 14 - June 30, 2020

0:00:00 Adam Meeks: Welcome everybody, and thanks for being here on Skain's Domain. My name is Adam Meeks, and I'm the video producer at Jazz at Lincoln Center. And tonight will actually be the final episode of Skain's Domain before a summer break of sorts. We'll be back in September to dive back in. In the meantime, we'll be launching a variety of exciting new summer programs and ways to remain connected to the music. So please keep an eye out on our website and social media pages, for these new summer programs. Tonight, Wynton is joined by a collection of some of the world's foremost trumpet players to discuss legendary trumpeter Lew Soloff and tell stories. We'll hear from Jon Faddis, Randy Brecker, Earl Gardner, Michael Rodriguez, Kenny Rampton, Marcus Printup, Sergei Nakariakov, Ryan Kisor, Greg Gisbert, Alex Sipiagin, and Dave Taylor. In a minute, I'll hand it over to Wynton, our special guest for the evening, and later on, we'll conclude with a Q&A portion and I'll give instructions on how to ask a question once we get to that point. So without further ado, Mr. Wynton Marsalis, take it away.

0:01:05 Wynton Marsalis: Okay, thank you so much, Adam. Thanks, everybody for joining us. You know what we say every week we like to discuss issues significant and trivial and with more passion as the issue is more trivial. But this week we're talking about one of our very greatest colleagues, a great brass player, and I wanna say Dave Taylor is not a trumpet player. He's one of the most fantastic bass trombonists and trombonist in the world. We're joined by royalty, brass royalty. All trumpet players, brass players who play their instruments on such a high level. Young genius of the trumpet, Sergei Nakariakov is in Paris. So they're saying it's past his bedtime, but he's gonna stay up to talk about our fantastic colleague that passed away a few years ago, the great Lew Soloff.

0:01:49 WM: Any of us that played with him or knew him, he filled us with the type of collegial spirit and feeling of joy and love that we always wanna experience again and again. The level of his trumpet playing, his musicianship, his engagement with music, the way he showed love to younger and older musicians, how he would go out and hear people, the way he would sit and listen to others play. He was the very model of citizenship as a musician. So I'm not gonna go on and on, because we have a lot of great musicians to hear from, and believe me, everyone up here plays the hell out of their horn. We're gonna start with a master who is... How I was introduced to Lew was through this man. His playing needs no introduction, but he's gonna tell us some fantastic stories, Mr. Jon Faddis.

0:02:32 Jon Faddis: Thank you, Wynton, and hello everyone. Lew Soloff was my best friend for many, many, many years. When I first came to New York, it was Lew Soloff that took me under his wing and taught me how to read. I didn't know how to read.

[chuckle]

0:02:50 JF: But he would pull out things from Stravinsky, which I had never seen, Stravinsky something for two trumpets and I would... I'd look at it and it was like in a totally different language than I was accustomed to. We became best friends. We shared a very similar sense of humor. It was all love and joy because Lew was the type of person that was focused on one thing, Lew. Earl Gardner can tell you a little bit later, Randy Brecker can tell you a little bit later about how Lew lost privileges for the trumpet section.

[laughter]

0:03:30 JF: The trumpet section by knocking over all four stools in Carnegie Hall during a [0:03:35] ____.

[laughter]

0:03:39 JF: And there was also... Lew was... I don't think he had a hateful bone in his body. I remember there was one person that Lew didn't think had hurt him, and it was someone who would always talk about people behind their backs and things. So Lew hired him for a gig, 'cause Lew was the contractor. And the following year when the band met again, this other guy was the contractor, and Lew wasn't in the band anymore. But Lew didn't hold that against him. He might say, "Yeah, well, that's a drag," but his main focus was always the trumpet and music, and I remember being his roommate. And it would be... When he was with Blood, Sweat & Tears, he hired a decorator to decorate his apartment on 52nd Street, and they told him his basement was soundproof now and [0:04:37] ____ but it wasn't soundproof. And Lew would be at 4:00 AM in the morning, da, da, da, da, da, da, da, da. And I would put my head under the pillow. Always practicing, always wanting to go better... To get better.

0:04:54 JF: And the one thing I would say about Lew, is, as great as he was, he didn't always exhibit the confidence that his greatness allowed. He was very humble, and he would say to me, "Jon, I can't play a double B flat." And I'd say, "That's because, Lew, of what you just said. If you say you can't do it, you can't do it. So here. Just practice this soft and it'll be okay." And the next thing I know, he was at Carnegie Hall playing a tri-tone above the B flat, E above double C at the end of the piece. That was Lew. And I would say the happiest I ever saw him, was after the birth of his daughters. He was just so happy, but he was also happy hearing great young trumpet players. He took me under his wing. He introduced me to Wynton, he introduced me to Sergei. He introduced me to Ryan Kisor, Ambrose, so many trumpet players. And he just loved trumpet. And he had about 40 trumpets collection, maybe more, But he would always say, "Man, you gotta check out this. It's the greatest trumpet," and he'd get his horn up [0:06:12] ____ and he picked the horn out and none of the valves would work 'cause he hadn't picked it up in five years.

[laughter]

0:06:20 JF: But Lew was one of the most humble, loving, and kind human beings I ever met, and I

think about him every day, and I miss him to this day. And I'm turning it over to Randy Brecker... Or is it Dave Taylor?

0:06:38 Dave Taylor: Dave Taylor.

0:06:38 WM: Dave.

[laughter]

0:06:42 DT: I echo everything Jon Faddis says. I met Lew Soloff on 7th Avenue, I think we were all hanging out with Billy Cobham, and Alan Rubin introduced me to Lew. And he wanted us to be brothers, actually. And by halfway across 7th Avenue, we were already teasing each other, and it lasted for about 50 years. Lew would always call my house, and I'd call him and we were on the phone probably literally three to four times a day, most days over the last 50, 40 years or so. When I had students over, I always pretended that I was embarrassed that he would interrupt us, some, "Blah, blah, blah," the students loved it, but I was so proud that Lew Soloff would call me. And he taught me, I think, more about music after I got out of school than anybody. He introduced me to Faddis. Faddis and I and Lew were actually roommates on Thad Jones's band, and that was an insane situation. There was one time we had a suite together: It was my wife and I on one side of the suite, Soloff, and Faddis on the other side of the suite. I didn't improvise when I was in Thad's band; that that language was unfamiliar to me at that time, I had come through a classical thing, and I just joined Thad's band right out of school, blah, blah, blah. So Lew was over, was trying to get me to play. So here was one time in the house, in the apartment, in the suite that I had started to play, and he laughed at me.

[laughter]

0:08:07 DT: And I jumped him and I started strangling him. And Faddis had to pull me off him.

[laughter]

0:08:14 DT: It might have been all a game, I don't know. But when we were on the road, we had him invent the rules, like that mandrake thing, no knives and no water because we would hide behind doors, we would come in. I would come in, we would attack each other. We would lose accounts in New York when I say accounts I mean recording sessions and things like that because we would have water gun fights during the studio time.

[laughter]

0:08:44 DT: I was on the road with George Gruntz's band, and Lew, and we were in... Oh, what's that city with the Reeperbahn? We were in...

0:08:55 Randy Brecker: Hamburg. How do I know that?

[laughter]

0:09:01 DT: Hamburg. It was me and Marcus Belgrave, rest his soul Marcus... And a couple of guys that Lew got us into this place and all we had to do was order a bottle of vodka, but the most important thing was to knock on the door and say, "Wolfgang sent us." And that's what we would do. We were in the brass quintet, Alan Rubin and Lew Soloff, myself, Peter Gordon, and a tuba player, great tuba player named Tony Price. We would rehearse for months. We rented Carnegie Recital Hall. Alan cracked a joke during the first piece, Lew had mucus coming out of his nose all of the time...

[laughter]

0:09:43 DT: The concert was over by that first toot. And everybody went home, and that was the end of that.

[laughter]

0:09:52 DT: I actually had Faddis and Soloff on a piece by a woman named Lucia Dlugoszewski at an all woman's convention. It was really horrible thing because we got lost, I don't know if you remember this, Jon, but we got lost in the middle of the piece. Everybody started laughing and we kind of... She forgave me, but this was in front of a whole [0:10:11] ____ Hunter college kind of a thing. Lew was into transcendental meditation, and he had a big alarm clock, it looked like... The alarm clock looked like what Captain Hook threw into the crocodiles, you know? It had those two bells on top. And he would be calm and peaceful for about 20 minutes, and all of a sudden that thing bellows and all hell would break loose and he'd whack it and that would be the end of the thing. He wanted me to get involved in transcendental meditation. So he took me to a convention of about 400 people. We sat in the middle, of course. And he said something to me, I said something to Lew. We started laughing... And they threw us out of the meeting. And he kept on going to...

[laughter]

0:10:56 DT: And that actually happened, I hate to say this, but at our dear friend, Alan Rubin's mother's funeral, actually, Jon and I were sitting next to each other. Tony Price and Lew. And it was like that Mary Tyler Moore thing where we all start breaking out laughing over nothing... You know what I mean? But it was one of those horrific, sad, joyous things. I wrote something down here. There was one time, Jon, I don't know if you remember it, but both Alan and Lew were called by some big shot band and they were negotiating price. [0:11:29] ____ Then he'd have been Benny Goodman, and you became Sid Bernstein and you called up the management and started negotiating for the two of them. And after you negotiated, and got the price up, neither of them accepted the job.

[laughter]

0:11:48 DT: I can go on and on about the whole thing, but I'll stop. I just have to say that... I cried

at the loss of our friend. Because I think of him daily. He insisted that I stay in the music. When I wanted to leave a band, he insisted, "Don't leave the band, go back out on the road." He just wanted me to keep my head in the music. I was honored that he always wanted me to play bass to his lead. He loves Snooky Young. Snooky Young danced, Lewie danced... And Lewie danced is in my mind to this day. God bless you, man, that's all. I don't wanna get down on this thing, I wanna stay up.

0:12:40 JF: You know, Dave if Wynton plays a Monette trumpet, didn't you meet Mr Monette ?

[laughter]

0:12:47 DT: Lewie took me to... Again, we were like children, Lewie took me to a Monette's factory in Chicago. And Dave had a gong and it was a big empty room and when he wanted you to start something going, he'd hit that gong, and then you're supposed to play the trumpet. That son of a bitch hit that gong, I took off and jumped in right in the middle of that thing, in spite of, we just started wrestling on it. We were children together because [0:13:20] ____.

[overlapping conversation]

[laughter]

0:13:26 DT: [0:13:26] ____ Gil Evans and we were throwing toilet paper at each other in Munich airport and running around Gil Evans, running around Gil Evans. I mean Gil Evans, man. Running around Gil Evans, running around Gil Evans and finally, we both stood up in front of Gil Evans and Lew said, "Well, he started it," and I said, "Well, he started it." "No, but he started it." Gil said to us, "Well, you know boys, you don't have to participate."

[laughter]

0:13:55 DT: I miss him.

0:13:57 JF: Oh, man.

0:14:00 DT: Yeah, man. I don't know who goes after me, man? I took up too much time.

0:14:04 WM: We're going to Randy.

0:14:05 RB: We're going to me. Alright. Those were great stories guys and I sure love Lew. He was such a close friend and such a character, but what a trumpet player, he could play anything. Before I came to New York, I think this was maybe two weeks before I was moving, I met the pianist and drummer, Barry Miles, at Hillwoods' camp, this is back in 1965 or 1966. And I went over to Barry's house, he heard me play a little, and he played me a tape of his quintet. There was a great trumpet player on there, and it turned out it was Lew. And I said to myself, "Uh-oh, I'm going to compete with this." That's the first time I heard him and he was just incredible on this quintet tape that Barry Miles had.

0:14:58 RB: And you know, I was thinking a little bit earlier, I don't even remember the exact moment I met him but we were both... The first time in my recollection was I had moved to New York, I was playing a lot on at the Blue Note with Duke Pearson's Big Band, and Lew was still in the National Guard, and I remember standing outside of the club. I think this was the first time I met him and he got the call this sub, he was off that night and he came in and subbed in the band, and I think for one of the cats, I think Marvin maybe. And I happened to be seated right in front of them because they couldn't fit all the four trumpets on the bandstand. And I forget the name of the tune but this was one of the hardest tunes endurance-wise, it wasn't even a lead part or a solo part, it was just a long part with a lot of notes, with not a lot of rest, kind of a solo within a solo, or a solo within a soli, and he just played just great man, and I heard that [0:15:58] ____ was stamped right in my head, and I looked around to the back and Burt Collins just looked at him like, "Did you hear what he just played?"

0:16:06 RB: So that was my introduction, I think, to Lew's playing and late... Just by when he was in town, he would play in a lot of the big bands as a sub. I got to know him really well and just fell in love with the guy. There were so many stories besides his musicianship, we kind of gave each other lessons. When I left Blood, Sweat & Tears, I managed to talk him into taking my place, he had actually been previously called, I was with... I left to join Horace Silver and I coerced Lew into taking my place, he didn't wanna do it, really, he didn't wanna play in a rock band, and although for what it was, we were getting paid every week, whether we worked or not, \$100 a week. I told him it's \$250 gigs you don't have [0:16:53] ____ to do.

[laughter]

0:16:53 RB: So by the end of this rehearsal, we were rehearsing with the Joe Henderson big band, I had him talked into doing it. And sure enough, he joined the band and I went and I joined Horace Silver \$250 a week, \$147.50 after he took taxes out, he didn't tell us, we had to pay for our hotels when we worked. Next thing I know, Blood, Sweat & Tears went into the studio, did their second record with Spinning Wheel, the great Lew Soloff classic solo in that tune, and all the other hits. Blood, Sweat & Tears, number one for 52 weeks on the charts, playing all these... The Spectrum, his salary skyrocketed, he bought the apartment, the two floors, we were taking lessons with Edward [0:17:43] ____ and we would take a bus out to New Jersey.

0:17:48 RB: Lew started picking me up in a limo to go out for the lesson, cackling the whole time. He'd show off [0:17:54] ____ take a limo back and forth to the lesson. And I wanted to... What a character, he's everyone's straight man, you know. Remember that time with the Carnegie Hall big band. I won't talk too long, just a couple of Carnegie big band stories. Lew came in out front and standing with Faddis, and Faddis noticed his zipper was down on his pants, and Lew turned around and zipped up and offered Faddis his hand as a handshake, and Faddis was...

[laughter]

0:18:25 RB: In front of the whole audience.

[laughter]

0:18:31 RB: But, a classic one, now Faddis brought it up, but I was standing next to him and then I'll turn this over was the classic... It was all-star cast playing Dave Grusin's West Side Story. Now the previous concert, I forget who was there, Lew managed to knock one stool off the riser, but it was in a part of the show where it was loud but it wasn't that noticeable. Somebody was playing a solo, it was loud, so we kind of all took it in stride, it was typical Lew, but this next concert had a string section, people in from LA, George Young was there from LA, Gloria Estefan was out front on stage, Dave Grusin kicked off the tune and starts...

[vocalization]

0:19:21 RB: Grand pause and I saw Lew out of the side of my eye foxing around, I was standing right next to him. Grand pause, two stools this time crashed to the ground in a grand pause.

0:19:34 JF: Oh man.

0:19:35 RB: And of course, we kinda lost it, but we kinda held our composure even when Dave wanted to go on. We start the thing, and that wasn't all. About five minutes later, I guess his music got stuck together so he thought it was on page three when it actually turned to page five, and he came in with a long high blasting high note in a complete wrong place. At that point we lost it, then we lost it, one by one we just collapsed. We kept going though and that wasn't all, and this one is hard to believe, I don't know how he managed to do this. But he had his piccolo on a stand right next to him, and somehow he got the piccolo trumpet up his pants leg.

[laughter]

0:20:25 RB: This is true, I don't know how he [0:20:26] ____ we had to hold him steady while he managed to lift up his leg, lift up the leg, get the piccolo out of the pants leg without knocking them over, and that was just one concert, guys.

[laughter]

0:20:41 RB: I don't wanna take up too much time, but I think we're all familiar with this, seeing Lew like this, one pair of glasses, two pairs of glasses on top, sometimes three.

[laughter]

0:20:56 RB: I don't wanna talk too long, I have a whole list of stories to put. Lew was... I said this at his memorial, it's so ironic he died of a heart attack since he was really all heart, he was just all heart and soul. I know I speak for everyone, we miss him so much every day. I have a whole list of the stories, we could all talk for an hour or two hours about all the little things he used to do, but I'd like to turn it over to my Philly compatriot, Mr. Earl Gardner.

[laughter]

0:21:27 KR: Thank you Randy.

0:21:31 Earl Gardner: Thanks, Randy.

0:21:32 DT: Yeah, Randy.

0:21:36 EG: I don't remember when I actually officially met Lew, but I remember, not meeting him, but seeing him in Philly with Blood, Sweat & Tears. Randy, remember this club The Electric Factory, I think it was?

0:21:51 RB: Oh yeah, yeah, yeah.

0:21:52 EG: Yeah, the Blood, Sweat & Tears was playing there and I went with a friend of mine. We went to the club to hear them and they were on a break. And I was kind of running around the club and this when I was huge, I was like... It was hard to miss me. And I was running around the club looking for Lew, I didn't know what... I didn't really wanna talk to him 'cause I was too intimidated, I just wanted to be in his presence. And I remember walking around the club, they were on a break and I just happened to, right before they were getting ready to go up on stage, I turned around and he was right there, I almost ran him over and he had this look on his face like.

0:22:35 EG: It's Lew Soloff but he was like "Yeah, hi. Hi." And I kind of just shook hands with him and he was like, "Yeah, yeah," and split. I think he was glad that I hadn't run him over and squashed him. But that's first when I actually was in his presence and then after I came to New York, I don't remember when we officially met. But all I know is when we got to know each other it didn't take long like Jon was saying, he kinda took me under his wing. Jon kinda did the same thing to me too. Lew was just the nicest guy, and the craziest guy I've ever met, and one of the greatest trumpet players I've ever met.

0:23:25 EG: I was always in awe being in his presence, and when I... Actually getting a chance to play with him was just... I couldn't imagine it. Kind of like with all of you guys, any chance I got to play with you guys I'd be sitting there secretly thinking, "I can't believe I'm sitting here next to Faddis. I can't believe I'm sitting here next to Randy." It was like that. But one of my favorites, I've got a million Lew stories and one of my favorites, it's kind of like with the... It's in the same Carnegie Hall Band. I think it's what Jon was talking about was we had this concert, I don't know what the concert was for or who it was with, who we were playing for. But before the concert, Jon got the band together and gave us a speech, which was directed at Lew. But we got the whole band together, he didn't wanna just single Lew out and say like, "Lew..." 'Cause every concert Lew would knock over his mutes, it never failed in concert. At some point in the concert, his mutes would hit the floor. So Jon got the band together, he said... Jon was... And he told me, "Listen, this is a really important concert, we can't have any... We can't mess this up, it's really important, there are people out there and we've got to be on top of it. We can't have any dropping of mutes and stuff

like that." And we're all standing there looking at Jon, we're like, "Yeah, okay." Meanwhile, we're thinking, "Well, he's talking to Lew."

[laughter]

0:25:01 EG: And we all knew that but Jon was like, "I don't want to single Lew out." He didn't want him to come over. So Lew's standing there and Lew being Lew, is pretty much oblivious to what Jon's saying, he's off in Lew land.

[laughter]

0:25:20 EG: We're all like, "Okay, cool."

0:25:23 RB: I know that place.

0:25:23 EG: Lew goes down, we're walking out on stage, the audience applauds, then Jon comes walking out, the audience applauds. Jon gets the mic, he says, "Good evening ladies and gentlemen, we're the Carnegie Hall Jazz band and we're very happy to be here tonight. The first tune we're gonna play is... " Oh meanwhile, Lew's got the mutes on his stool, 'cause normally he would knock the stool over but he put his [0:25:52] _____ on the stool. And I'm just looking like, "This is not gonna go well." I just knew that this isn't gonna happen. I'm asking Lew, I said like, "Lew, you think that's a good idea?" Lew was like, "No, no, it's fine, it's fine." So Jon's introducing the first tune and Lew's standing there being Lew, he's fussing around, he's got the mutes up there but he's down in his gig bag, trying to get this, he's got his phone, Lew never could sit still.

0:26:24 EG: Jon says, "So the first tune we're gonna do is whatever it was." And Lew was standing there, and he, all of a sudden he stands up and he moves over towards his stool. And we're all like, we're watching Jon. And all of a sudden, we hear this crash. He had knocked over his stool and the mutes fell down. And we hear this and we all look up like, "Oh shit," pardon me. And Jon was standing there and he hears this crash, and he turns around, he looks through the trumpet... He looks at us, and often you're thinking, "Jon is gonna kill us all," he was just... And Lew still not, he's not aware that Jon's staring at us and he is down there picking up his mutes, and Jon's just standing there staring. And he looked, and Lew finally puts the mutes on the stand and looks up and he sees Jon staring at us, and Lew was like a deer with the head in headlights and Jon just starts laughing.

[laughter]

0:27:40 EG: And it was perfect because we're all thinking Jon's gonna explode. He gave us this big speech, and then before the concert starts, usually Lew would knock 'em over during the concert at some point, but this is before the concert starts, before the downbeat in the first tune, he knocks everything over, and Jon just started laughing. And Lew had this look on his face and he looks at me, he's like, "Wow." [0:28:09] _____ I didn't know what to say and I'm just put down like, "Lew, I'm gonna kill you." 'Cause that was part of my job was to try to keep Lew in line, which was impossible to do. So when we finished the first half of the concert, we come back out the second

half and all the trumpets, all the stools are gone.

[laughter]

0:28:29 EG: We go again getting up here for the second half for the concert and we're standing, I'm going like, "What happened to the stools?" And Lew's just like, "I don't know, where are they?" I said, "Lew you got our stool privileges taken away from us." That's when I first met Mike Rodriquez on that. Mike was subbing for Lew. Lew was doing something else, he was gonna join the tour after the first week or something. And at the end of the tour, we were recording the music and we were in Paris and we did this concert. We recorded the stuff, and there was this one tune, I forget what the name of the tune was, but there was this big long thing at the end, this refrain. Kind of like April in Paris, but it's not like the same, not that kind of thing. But it was just this long melody, just go up and up and up, and it goes up to a high F-sharp or something, and we recorded it.

0:29:24 EG: And Lew had... Everybody had separate entrances and Lew kept coming in early on his entrance. And it wasn't like he was reading it. We had been doing this for like three or four days, so you knew the part. We get to record it, we're recording it, and he comes in early. I'm holding this F-sharp and he's coming in early, "So okay, we gotta do it again." So we did it about... We did it, we must have done it five or six times, and the first three or four times, Lew kept coming in early. And I'm like, "Lew what's wrong with you?" And he goes, "I don't know what's going on." I say, "Well, you're coming in wrong, that's what's going on." He was like, "Okay, I'm really sorry."

0:30:09 EG: So the third time we do it, same thing. The fourth time, we do it, same thing, and now I was like, I'm starting to die. The fifth time we do it, it's actually starting to feel better and he looks at me, he goes like, "Well, you're starting to get warmed up now," and I'm looking at Lew. "Lew, I don't need to get warmed up, you're killing me here." We finally got it done, but the time after that thing, I was so pissed at him, I didn't speak to him for the next, for the last two or three days on the tour. And he was oblivious, we get to the airport together and we're going back. He's going on a different flight, but we went to the airport together, and I didn't say a word to him. I didn't speak to him the whole time.

0:31:00 EG: He left. I was gonna say bye to him but his flight left and he was in a different terminal so I didn't get a chance to say goodbye to him. So I didn't see him for about a couple of months, and we were doing the Mingus Band, it was one Thursday at Iridium. And he comes walking in. He was in subbing... Not subbing, but he had gotten called for that week, and I hadn't seen him since we were over in... Since the [0:31:26] ____ tour. So I was setting my stuff up, so he comes walking in. I'm [0:31:29] ____ opening the bass and then I see him come walking in and he looks up. I looked and then I see him. And he comes walking up from the bandstand and he goes, "Are you mad at me?"

[laughter]

0:31:44 EG: And I just looked at him, and all I could do was start laughing. I just gave him this big hug and he goes like, he says, "I thought you were mad at me." And then when I told him, I said,

"Well Lew, I was mad at you because," and I told him why and he's like, "I had no idea." And I was just like, "Oh my, How could you not have any idea? I didn't speak to you for the last three days of the tour." I didn't say one word to him. That was Lew, Lew was just oblivious, but I couldn't stay mad at him. I could not have stayed mad at him and he was just, he was incredible, and I just love him like rainy days, I miss him every day. There are times that something will happen and I'll think, "Oh, I wish I could call Lew to tell him what just happened." Sorry, I spoke for so long, but...

0:32:31 WM: Okay, that's all right. Thank you for...

0:32:36 EG: Thank you.

0:32:38 WM: Now we got a young man that's in Paris. He's been staying up, it's two or three in the morning for him. I just wanna say that the one thing about Lew was that he loved all the trumpet players, so if anybody played or he heard somebody, everybody knew about it. This next trumpet player that's gonna talk, I first heard about him when he was 13 or 14, Lew said, "Man, have you heard this kid from Russia play?" Moto Perpetuo, he had directed. He said, "Man, come in and listen to this record." I was in his apartment, he put the record on, we would listen to all the records, and he was like, "This is fantastic." He had the most loving collegial spirit, so we're gonna hear now from Mr. Sergei Nakariakov.

0:33:19 Sergei Nakariakov: Hello everyone. For me, it's a great honor to be among all of you. And many of you I met through Lew. So I feel very lucky. A very lucky person. The first time I met Lew, it was probably the end of the '90s or the year 2000. I was going to have a concert in Long Island, I think, and we agreed to meet after a phone call and he brought many instruments and mouthpieces to the meeting, he was very excited to show his stuff and then he took this funny-looking Trumpet, which was a piccolo trumpet, but looked like an ordinary one, just much smaller. And he played it absolutely perfectly. Parts from Brandenburg Concerto.

0:34:18 SN: I think my jaw dropped on the floor immediately, and that was the beginning. And I must say that immediately, it felt like he was a very close relative to me, a very very warm person, and really like my uncle, I don't know. And I must say, I didn't really have an uncle with whom I would have such a great contact. And I used every opportunity afterward to come to his concerts, and when he was coming to France during many years and towards the end, I remember I started to get quite worried for his health condition because somehow during that tour, it felt to me that he was very tired. And when he told me his schedule, I couldn't believe it how hard it was. And when I learned about his passing, for me it was very tragic news and I miss him so much like a very very close family member. Sorry, I don't really have a very interesting story to tell, but that's... For me, this is how it feels.

0:35:49 WM: No. That's good, man. Your presence is a story, you know, thank you for being here. Thank you for staying up.

0:35:54 SN: Thank you. Thank you so much.

0:35:55 RB: Yeah, man.

0:35:56 WM: Hey, Lew loved you and we go to see you play man, you came to New York, he was calling everybody, "Hey man you gotta come hear our man." And you played so fantastic. So thank you for being here. So now we go over to Mr. Greg Gisbert.

0:36:15 Greg Gisbert: Hey everybody, it's so great to see everybody and hear these great stories about Lew Soloff. He was a hero of mine from the time I started buying records. If I saw Lew Soloff and Jon Faddis' name on a record, I didn't care what the record was, I had to buy it and listen to every trumpet part try to figure it out. I finally got to meet Lew in New York, and he was so kind and gracious and so excited about the trumpet and music, and just hilarious to be around. Well after I get to meet him, about 10 years went by, and we showed up on a Mingus Band gig together in California, and Lew looked at me and I looked at Lew from toe to head, from bottom to top, we were wearing the same exact New Balance black Tempus shoes, the same kind of black Levi's, a Dorsey black t-shirt turned inside out, so it would like a black shirt, a black tux coat, the same kind, and same strength reading glasses from the same 100-yen shop near the Blue Note in Tokyo and we had the same Yamaha valve oil, we had the same mouthpiece.

0:37:22 GG: And Lew started doing that sort of like soft laugh that, "Ha ha ha ha ha," he started laughing like that. And I looked at him and I said, "Are you my Pal?" And he looked like he saw a ghost, and whenever we would see each other, he would start laughing like that, and it became a thing where that's the only conversation we would have was "Are you my Pal?" And I would wait till he was really deeply involved in changing mouthpieces or really focused on something like that, and sometimes I'd call him up at a reasonable hour and say, "Are you my Pal?" And just listen to him laugh and laugh and laugh. But we became good friends and he is such a just kind, loving soul, and one of a kind person, and truly, truly blessed to have known him. He's still a hero. Always will be, so thank you for inviting me to be a part of this.

0:38:23 WM: Yeah, you're right, Gizzy. Great. Great man. Great. Alex? Yeah.

0:38:30 JF: Yes, besides the New Balance and the t-shirt and the black... The hairline is the same too.

[laughter]

0:38:36 GG: Absolutely, yes. We had both gotten the haircuts the day before, so... Unbelievable.

0:38:45 WM: Okay, Alex. Where you at?

0:38:47 Alex Sipiagin: I'm here. Can you hear me?

0:38:49 WM: Yes sir.

0:38:51 AS: Yeah. I'm so happy to be here. It's almost like a dream. Anyway, I heard about Lew

back in the Soviet Union. I think he came to Moscow in 1989 [0:39:03] _____. And he became famous immediately. And shortly I moved to the United States and he was one of the first person I met and it happened by accident. I was sitting in with some band and he was having a dinner in the restaurant and for some reason, he liked my playing and invited me to sit in with the Gil Evans Orchestra in Sweet Basil, which is a place where Lew played here every Monday. I appeared next Monday to Sweet Basil and I played a solo on rhythm changes, and somehow I ended up [0:39:46] _____ regularly because of him.

0:39:54 AS: And after a couple of times playing Sweet Basil, he told me, "Hey, Sipi, come here. When you're playing your eighth notes, it's not together. It's not really together with the trumpet section, you're kind of rushing." I said, "Well, I am Russian, you know?" Basically, he took his time... I remember this very clear, he took his time and spent... Actually a couple of times we spent sometimes together. He showed me how to articulate, how to practice, how to pay attention to the triplets, how to match the trumpet section, how to feel the drums. And everything became so clear. I still couldn't play for some time, but I knew what should I do to accomplish... To go to the next step. And since this time, I'm talking about 1991, we became very close friends. We toured with George Grunz' Band, we played in Mingus' Band. And at some point, I was almost about to get married to my first wife and we had been very close, and for some reason, he went to her parents' dinner and said, "Hey, I heard your daughter married Alex Sipiagin. He is a good trumpet player and also he is a ladies' man."

[laughter]

0:41:25 JF: Oh God.

0:41:28 AS: I remember when she [0:41:29] _____ Randy Brecker, "Hey, who is this guy, Alex? [0:41:31] _____." So, it was kind of a big drama. And next week I saw him in the Mingus Band and he immediately told me, "Hey Alex, I just saw your future parents-in-law and I told them, you are a ladies' man, which is good, right?" I said, [0:41:48] _____ I was so mad, it was exactly like Earl was describing before. But anyway you cannot be mad at Lew. It took me a couple of hours and we became even closer friends. One more little segment, I remember we did our last recording together, it was Robin Eubanks Big Band. And Lew invited me to stay over in his apartment, and it was probably a few months before he passed away. And he asked, "Alex before we go to my apartment I want to go to the liquor store." And he asked the guy, "What's the most expensive bottle of vodka in this store?" And of course, the guy shows him, "Here is some... " Whatever... Whatever it was, Grey Goose or whatever or platinum \$250. I said, "Lew, stop it, please don't do this." But he insists and bought us a bottle of vodka. And we spent all night talking, playing some duos and it was the most sweetest moment. I miss him very much.

0:43:00 WM: Yeah, you're right.

0:43:00 SN: Sasha, if I may interrupt.

0:43:01 AS: What?

0:43:03 SN: I just remembered that he was quite passionate about wine if I remember correctly.

0:43:08 WM: Yeah, right.

[chuckle]

0:43:09 AS: You know what? I was very surprised that he was having a shot of vodka with me, which was very unusual. He was passionate about wine [0:43:19] ____ I think but he never drinks those wines.

0:43:23 JF: Lew was very passionate about wine, but he couldn't drink.

0:43:27 AS: Well... I'm not making it up.

[chuckle]

0:43:34 JF: He spent thousands and thousands of dollars on great wines. "I have a case of '47 Petrus. I have a case of 1961 Latour. I have a case of this..." But he would have one glass and then he'd be wobbly.

[chuckle]

0:43:50 AS: Well, he had two shots.

0:43:54 WM: Okay. We're gonna go over to Marcus Printup now. I know somebody is gonna talk about Lew and those mouthpieces.

0:44:01 Marcus Printup: Yeah, I am. Hey man, I was just thinking, just being in this group of all these great trumpet players and how cool it is just to be in this conversation and just thinking about the last time that I was in such an aggregation, that was at Clark Terry's funeral. Which is also the last time I saw Lew Soloff. Many of us saw him 'cause I think the band went on tour to Mexico or something like that next week and...

0:44:29 KR: Yeah, that's right.

0:44:31 MP: It's just really good to see all y'all. And if I think about co-signers or just people that just taught you how to have that trumpet etiquette, that trumpet section etiquette... We know what that is and what that can be. One was Marcus Belgrave, who we should do this for as well at some point, Marcus Belgrave and the other is Lew Soloff. I didn't get a chance to spend much time with him in the trumpet section, but the time I did was just beautiful.

0:45:00 MP: I remember just coming from Conyers, Georgia, a little country boy, and just being in this session, you know Faddis, Soloff, Wynton, I think Nicholas and Ryan Kisor at the same time.

And I remember playing a solo and I felt Lew just looking at me the whole time and I was so nervous, like, "Man, why is he looking at me like this? Do I sound like crap?" But he was checking me out. And after I'd played he said, "Man, I love your sound." And I thought he was saying that just because he saw I was nervous, but he actually meant it. And he was talking about church, and he was talking about deacons and that kind of moan that he wants to check out. I was like, "Wow." So just being so humble and just being so accepting. Of course, it's training us how to treat other young trumpet players and musicians today. So that's because of Lew Soloff, man. And I'll just tell one quick story, we've got some great stories on here about the mouthpieces. When we found out that Lew had passed away, I'm pretty sure we were in Mexico City.

0:45:58 KR: Yeah, in Mexico.

0:46:00 MP: Yeah. I think Ryan had just had shoulder surgery, Gizzy was playing with us, playing lead with us, Kenny Rampton, who's next? Wynton and myself. So for the encore... The entire day, we're just bawling, we're just all sad. So we got through the gig and for the encore the rhythm section played... I think we played a blues. Was it a blues we played, y'all? We played something...

0:46:23 DT: Blues in G.

0:46:25 MP: Blues in G.

0:46:25 DT: Blues in G, yup.

0:46:27 MP: We played a Blues in G for Lew. We did like a little dirge. And then, the trumpet section got in front row and just played, we just traded choruses. So Wynton played, and then Greg played, Gizzy played a solo. He's playing and then all of a sudden he takes his mouth-piece out, changes his mouth-piece, plays again.

[laughter]

0:46:44 MP: We didn't even know what he was doing until like, "Oh, he's being Lew. Ah." It was so funny, man. We just broke out with... We went from crying to laughing. It was beautiful. And then when it was my turn to play, I loosely put my Harmon mute so it would fall on the ground when I played. I played...

[vocalization]

0:47:07 MP: "Oops." So, Lew Soloff, man. And one last thing I'll say about this, about the section etiquette that he taught me. I think it was maybe a few years before he passed away. He was playing with us and there was one passage that he was having problems with, I think he had some [0:47:23] ____ shot problems that day. And on the gig, when that part came up, he didn't play. And I kinda nudged him, he's like "Mm-mm, mm-mm, mm-mm." I was like, "Oh." So then afterwards he goes, "Marcus, if I were to play it would have sounded horrible, so the best solution is silence." So Kenny, when you hear here me laying out on my parts, I'm thinking about Lew. God Bless Lew

Soloff, man.

[overlapping conversation]

0:47:55 MP: Oh, passing off to Kenny Rampton.

0:47:58 KR: Oh, he's got the plunger.

[laughter]

0:48:00 MP: Uh-huh. Check it out.

0:48:02 Kenny Rampton: Alright. Well, man, thank you for doing this, Wynton. It's so great to see everybody and hear all these stories. The first thing that comes to mind is something that I think Dave Taylor said at Lew's memorial, was that Lew had a way of making everybody feel like they were his best friend. And I think we all pretty much felt that way with Lew. And I sat and thought about that statement, and why was it that way? And it's just 'cause Lew was so open. He had such an open heart, man. He was always sincere, he was always completely for real. And even when for real was just being stupid.

0:48:40 KR: And he was the best, man. And he helped me out so much with my career personally, with helping give me confidence, the way Jon was talking about how you gave Lew confidence. If you say you can't do it, you can't do it. And Lew was that way with me. When I started, I was playing lead with the Mingus Big Band, and I was really nervous about it, and Lew was so encouraging, man. There's so many stories I could tell, but we're getting late here, but I remember one time, Lew comes in, we were playing at the Iridium with the Mingus Big Band, I was playing lead and Lew was late to the gig. And anybody who's played over at the newer Iridium knows you come down the stairs and you come into the club. So we started playing, we're on the bandstand, and Lew comes into the club. I see him come in, see the door open, he comes in and he's got his trumpet case and another bag with him, and he's wearing all black, and he's running behind the audience around the back and coming around to the bandstand, and it's just like turmoil running through the club. And he stops in the back for a second and listens, and then continues on.

[laughter]

0:49:53 KR: And then he goes all the way around, and that's a tight bandstand, and he comes and he climbs, literally climbs over and around the drummer while we're playing to get to the music stand. He gets his mutes out, he gets his mouthpieces out. And Lew, man, he always had at least five or six mouthpieces with him. He sometimes played three mouthpieces in one solo. So he gets all his mouthpieces out, sets them all in a row on the music stand, has the music stand up. I had put the music up for him already. He gets his horn out, his trumpet stand, gets everything set, gets up ready to play and he's wearing these little glasses. And he takes his glasses off, he sets them very delicately on the music stand, the music stand comes crushing down, mouthpieces flying everywhere.

[laughter]

0:50:34 EG: Of course.

0:50:35 KR: That's Lew, man. But one other quick story I wanna tell, man. I was on tour with him one time with Dave Matthews' big band, the Manhattan Jazz Orchestra. Not Dave Matthews the pop guy, the piano player who always wore the captain's hat. Well, Lew recommended me for that gig. Ryan Kisor had been in the band, he couldn't make it to tour, so Lew got me on it. And we were playing... Dave was very famous in Japan, so we were playing big concert halls all throughout Japan, and I think this was in Tokyo. Dave Taylor may even have been on that tour. No... Well, maybe, I don't know. Anyways, one of the tunes we were doing was a feature for Lew, it was, "Sing, Sing, Sing," but Dave Matthews did an original arrangement, kind of a quirky little arrangement on it, but he kept some of the original stuff. And one of the things that he kept was the duet with the trumpets and drums, the Gene Krupa drum thing. I think the drummer's name was Terry Silverlight.

0:51:31 KR: And Lew was playing the trumpet solo, so it was a big feature for Lew. So, if we were playing at a concert hall where there were stairs going down into the audience, Lew would always go down into the crowd and play to the people. So this particular concert hall had stairs in the front, but it was a huge hall, it was like two or three balconies. So he goes down in the audience, playing this duet with the drums, and goes in the audience, keeps going further and further back into the audience. And the further away from the bandstand he gets, the more out of time with the drums he gets. So he goes all the way back to the back of the hall.

0:52:02 KR: He's way in the back, completely in another time zone, playing. And he's got a clip-on microphone. And the people are loving it, the Japanese crowd, the very conservative, reserved, very polite, but they were loving it. And Lew has the usher open the door, so he goes out the back of the hall out into the lobby, still playing, we can still hear him loud as day 'cause he's got the wireless mic on. And then when we hear a "Ding!" And then the sound starts sputtering, going in and out. And we figured out Lew went into an elevator. So, it's losing the wireless connection, right? So, it's sputtering in and out, it's sputtering in and out, and the whole audience is looking around, the band is looking around like, "Where is he? What happened?" And then all of a sudden, everything locked into place at the same time. The top balcony, I think it was the third balcony, the door flies open. The wireless mic gets back into the system, you hear Lew playing, and out comes Lew through the door playing. This is like Gabriel entering the room. And the crowd just goes crazy. Man, this is a Japanese crowd where they're usually very reserved. And people were jumping up in their seats screaming and cheering for him. It was unbelievable, man.

0:53:20 KR: It was like the door flies open and boom, there's Lew completely out of time with the drums. But it just didn't matter. And then he played the cue to set up the band to come back in and the drummer went with him. And it was just an amazing feeling to be in his presence, man. But I miss him every day, man. I love Lew so much, man, so thanks for doing this, Wynton.

0:53:40 WM: Yeah.

0:53:40 KR: I think Mikey is next, yeah?

0:53:42 Mike Rodriguez: Right. Thank you, Kenny.

0:53:45 KR: Yeah, man.

0:53:45 MR: Yeah, I'll keep it short. Well, when I first came in into town in '99, I studied with Lew when I was at the new school. And my first lesson... He lived upstate during that time, so I took the train to Metro-North up there and he picked me up. And in the car, he was playing Sergei Nakariakov's CD. So he picked me up and we went back to his place and we just sat in the driveway and listened to three or four more tracks of the record. And he's like, "Man, this kid, oh man, he's unbelievable." He's just raving about Sergei and how he's unbelievable. So we get inside the house, and immediately we go to the basement and there's trumpet cases all over the place. And so he's poking around and I'm holding my horn. It's early in the morning. And he picks out this little tiny trumpet case and he opens it up and he pulls out this tiny trumpet, and it had a mouthpiece and everything. And I thought it was a toy but it was an actual trumpet. It might have been that same trumpet that Sergei was talking about.

0:54:39 SN: I think so.

0:54:40 MR: It was tiny and he's just like, "Here play this." And I'm meeting him for the first time. I pick up the trumpet. I couldn't make a sound out of this thing. I haven't even warmed up, nothing. So he takes the trumpet from me and he just giggles and he goes, "You're not a natural trumpet player. You may be a natural musician but you're not a natural trumpet player." And I was like womp womp. And then he proceeded to give me one of the greatest lessons that I've ever had. We went back, we went upstairs to the living room and he gave me a beautiful lesson that I'll always cherish. One more quick story. Years after... Well, actually Lew was very instrumental in getting me into the scene and getting me to play with different great gigs. [0:55:24] ____ and other great gigs. And I don't know if Faddis remembers this or not, but he invited me to play with the Carnegie Hall band, and the trumpet section was Lew Soloff, Mike Mossman, Jim Rotondi and myself. We played at the New Orleans Jazz festival and during the time, we rehearsed at the [0:55:43] ____ Old Carols. And we were playing that tune, "When You're Smiling." And Jon rehearsed it and he said, "Alright, I'm gonna sing a chorus and then Lew, you're gonna come up here and you're gonna play the head out, and that'll be the end of the [0:55:54] ____."

0:55:54 MR: We rehearsed it that way, boom, great. We go down to New Orleans. We go to the festival. We're playing that tune. When Faddis was singing, I think he called... You called it inaudible, and you said, "The audience is gonna sing one." But Lew was getting ready for his big solo, so he was bending over and he grabbed a different trumpet and Jon said [0:56:21] ____, "The audience is gonna sing one, sing a chorus." And so Lew gets up and he missed that cue, so he's getting ready to go up there. And Jon turns around and he starts conducting the audience. And Lew comes in...

[vocalization]

0:56:32 MR: And Faddis said, "No!" And he hit Lew in the stomach. He looked at him and reached out and gave him a chest twister. "Ah!" He grabbed his hair, and Faddis went, "Ah!" He hit him back and then Lew was, "Oh," And I swear to God, it was like two brothers hitting each other.

[laughter]

0:56:54 MR: All the while the audience was...

[vocalization]

0:56:58 MR: [0:56:58] ____ And they're hitting each other like, "No." And then finally, after they did that tussle, Lew came in and just brought the house down. And I remember sitting back down and was like, "Oh my God. I can't believe I witnessed this. This is one of the greatest moments in my life." And Faddis was like, "What's going on?" And Lew was... Oh, it was just so beautiful. It was amazing. It was great. Lew, I loved him. He loved trumpet players and like Wynton said, he loved everybody here and anybody who played the trumpet. And we will always love and remember him for all our lives. Thank you, Wynton. Thank you.

0:57:29 WM: Yeah, you're right.

0:57:32 KR: Yeah, man.

0:57:34 WM: Yeah, you're right, Mikey. Okay, I wanna thank everybody. I don't know how much time we have left. I'ma just tell y'all a couple of things, a couple of stories, not long. One is I learned more watching Jon and Lew than I had ever learned because just the depth of the love and respect they had for each other. I'm not even talking about how great they played. We're cracking jokes about Lew. Yeah, he dropped things, he changed mouthpieces in between songs. But Jon and everybody on this call, but for me, being the age I was and him being immediately older than me, the way that they were playing their horns was unbelievable. I went on a session with them once, they were reading everything. Jon was talking about he couldn't read. I wasn't used to reading all the time. I remember we played one session and Jon looked at me and said, "Man, you need to learn how to read." So it's just the clarity they would play with and then with Lew, it's just the love Lew had for Jon. It was so for real, and it was in their playing, it was in how they rehearsed. And there was a manifestation of it, which was clowning act, which we trumpet players, we like to have a good time and play. But...

0:58:49 JF: I think you got muted, Wynton.

0:58:53 WM: Yeah, he didn't want me to say it. Adam mutes me sometimes. He doesn't wanna hear me say these things. But the playing was on such a high level of seriousness and for so long and so absolutely, you would take it for granted. And with Lew, he could play anything. He could play classical music, jazz. He tried out the band that I had with my brother when I was 18 or something,

19. He started playing with them before me. He could play modern, any kind of modern music, New Orleans music, swing-era music. He had no prejudice about music and he would play the hell out of all of it. So I'ma just leave you all with one story about him that says exactly how he was about music.

0:59:32 WM: One concert with the New York Philharmonic, Phil Smith was playing and a bunch of us who played trumpet went to that concert. Phil played the hell out of the Brandenburg. We were all sitting in a row and Lew was just there, "Man, listen to Phil. Listen to how Phil plays." Any time he would hear somebody, he was always so positive, that you went home feeling good and you had more love of the instrument and music by being around him. But seeing the vibe him and Jon had with each other and to see them as they rolled with just that... When we first heard that Lew had passed away, the first thing I thought was, "Let me call Jon." When I got Jon on the phone, he couldn't say nothing. And it was just that silence had more emotion and feeling. It's one of the things I'll remember for my entire life because it was the depth of something that's so human. Yeah, we joke around and we clown, but there's a thing underneath it that makes all of that stuff funny, and they embodied that for me. And Lew brought that out of all of us. Well, Jon, they had a thing.

1:00:33 WM: One day Lew came to my house with a shofar. So he said, "Yeah, man, I was up here. I was playing shofar." He said, "Have you ever played shofar?" I said, "Yeah, man, I opened the synagogue on Lexington Avenue. I have a shofar in the other room." He said, "Really? Let me see it." So I went and got my shofar and he had his. And he looked at mine and he looked at the mouthpiece. He said, "This is an interesting mouthpiece." So we started playing these shofars, and it was like 06:15 or something in the...

[vocalization]

1:01:02 WM: We start playing the shofars and then we start looking at each other and then some kind of way we start to try to play the blues on the shofar. We start playing... Literally, 25 minutes passed. It was...

[vocalization]

1:01:15 WM: Looking at each other, posing and stuff, man. Shofars. And Lew looked at me after 15 or 20, 25 minutes of it and he goes, "What are we doing, man?" I said, "Man, I don't know, man." But that's how he was, he was about his music. We don't have time, I think, for questions, Adam. I wanna thank all of our guests.

1:01:34 WM: Everybody's such a fantastic musician, and I'm so happy to have y'all tonight for this final one we doing. I could think of nothing more uplifting than to talk about our great colleague and to allow us to be in the service of music and our instrument and talking about it. He was something. And I hope that we always remember him and what he was about, what he represented, and what he taught all of us and what he meant to not just our instrument, but to musicians. And the collegiality that's a part of being us, and that we be in that spirit as we go forward. So thank y'all very, very much.

1:02:06 JF: Wynton?

1:02:08 WM: Yes.

1:02:08 JF: Wynton, one thing before you say goodbye. Lew's daughter is here, Laura. And I don't know, Laura, if you would like to say anything or... She's here.

1:02:24 WM: Can you get her up, Adam?

1:02:26 AM: Yeah, Laura you should be unmuted.

1:02:28 Laura: Okay. Hey, I'm Laura. It was so good to be here. I feel like I can't talk for very long because I'm like, just needed to hear from my dad today. And I'm very moved by everything that you all said and I miss him every day. And I get to hear him. He lives on through you guys and his music, and it was really a gift to be here, so thanks.

1:03:02 WM: Thank you so much for being with us.

1:03:05 SN: Thank you.

1:03:05 WM: Jon, you wanna take us out?

1:03:09 JF: Well, with all of the COVID-19, with all of the things going on with race relations, with our lack of leadership, Lew was one of the... He's the only person I ever met that didn't see color. It didn't matter. In his own way, he was very, very spiritual. He practiced his diet during the holidays and all that stuff, he took me to Moshe Peking to eat. I don't even know what that is, it's bad Chinese food that was kosher.

[laughter]

1:03:58 JF: The first big band arrangements that I ever arranged was written for Lew and dedicated to him, and one of the things he used to always say when he would go to a restaurant and the food would be so-so, Dave Taylor knows this, Dave Taylor used to say, "Man, you burned the meat all way through Europe, but you didn't play the game with Fred." So one of the things that Lew would always say is, "This is the best I've found." And I wrote a piece for Lew called, "The Best I've Found," because he was the best friend that I'd found. So everyone, thank you. Wynton, thank you for doing this. Thank you, staff. Adam, Gaby. He was very special, I'm kind of responsible for his excessive use of mouthpieces, because [1:04:50] ____ looked at him one time and said, "You're playing a five C and you're trying to play up there? You're crazy."

T JF: So I said, "Here, Lew, try this." And he tried some of my mouthpieces, had some made, and then that was it. He would switch mouthpieces in the middle of a phrase in a solo, but he would always do it gracefully and it was always for the music. And that's the kind of man he was. He

loved music, he loved the trumpet, but all of those that he helped, myself, Randy, Kenny Rampton, Earl, Mike Rodriguez, Marcus, Wynton, Sergei, Giz, he loved all of you or all of us.

1:05:38 WM: That's right.

1:05:40 JF: Alex Sipiagin. Laura, you don't know how proud he was of you and Lena as well. And one last thing I would say is Earl...

1:05:55 EG: Sir.

1:05:56 JF: Japan to you.

[laughter]

1:06:07 JF: Lew... No, actually, I wanted to say, Earl, Alvin Ailey, intermission, first tune. Earl took a quart of water and poured it down Lew's trumpet and Lew had his trumpet on the stand.

[laughter]

1:06:21 EG: No, no. Three trumpets.

1:06:23 JF: And then he picked one up and just water going all over the Alvin Ailey [1:06:29]

[laughter]

1:06:32 EG: He had three trumpets. Why? I don't know. But he had three of them. [1:06:40] _____
We filled all of 'em up, so when we came back, every time he'd pick up a trumpet, water would come flying out.

[laughter]

1:06:45 EG: He would pick up the next one and it's the same thing.

[laughter]

1:06:55 JF: Thanks, Earl. Anyway, Lew loved and was loved by all and I miss him. Laura, you're very special. So is Lena. And thank you everyone for being there for Lewis Michael Soloff.

1:07:14 WM: Right.

1:07:15 KR: Yes, sir.

1:07:17 WM: Thank y'all. Adam, you got this.

1:07:19 RB: It's great to see everybody.

1:07:21 AM: Thank you, everybody. Just wanna say thanks to Wynton and to each one of our guests tonight. You heard from Jon Faddis, Randy Brecker, Earl Gardner, Michael Rodriguez, Kenny Rampton, Marcus Printup, Sergei Nakariakov, Greg Gisbert, Alex Sipiagin and Dave Taylor. And lastly, a big thank you to all of you for joining us tonight and for being here every week. As I mentioned at the top of this show, tonight is our last episode of Skain's Domain before our two-month summer break. It's been a real pleasure being here with you guys every Monday night at 9:00, and we'll be back in September for more of Skain's Domain.

1:07:58 AM: And finally, please do keep an eye out for the exciting new summer programs that we'll be launching in the meantime. You can find more information on our website at jazz.org, as well as on our social media channels, and we'll see you around soon. Thanks, everybody. Thanks, Wynton. Thanks, guys.

1:08:14 WM: Alright, y'all.

1:08:15 MP: Bye-bye, everybody.

1:08:17 WM: Much love and respect. Thank you all so much.