

WYNTON MARSALIS'  
THE JUNGLE  
SYMPHONY NO. 4



1. MOVEMENT I (11:23)  
THE BIG SCREAM (BLACK ELK SPEAKS)

2. MOVEMENT II (6:02)  
THE BIG SHOW

3. MOVEMENT III (16:07)  
LOST IN SIGHT (POST-PASTORAL)

4. MOVEMENT IV (7:53)  
LA ESQUINA

5. MOVEMENT V (7:43)  
US

6. MOVEMENT VI (15:31)  
STRUGGLE IN THE DIGITAL MARKET

7. BONUS TRACK (8:36)  
CURTAIN CALL (KNOZZ-MOE-KING/C JAM BLUES)

## NEW YORK CITY IS THE MOST FLUID, PRESSURE-PACKED, AND COSMOPOLITAN METROPOLIS THE MODERN WORLD HAS EVER SEEN.

The dense mosaic of all kinds of people everywhere doing all kinds of things encourages you to 'stay in your lane,' but the speed, freedom and intensity of our relationships to each other - and to the city itself - forces us onto a collective superhighway unlike any other in our country.

*The Big Scream (Black Elk Speaks)* represents nervous energy, the primal soul of our city as maintained across time. It reflects on our Native American roots and the many forms of strife we have endured in

an attempt to negotiate this small space with and without each other.

*The Big Show* evokes the brash, brassy, razzle-dazzle of our city. It is the feeling of ragtime, of Broadway, and the European immigrant's transition to New Yorker through the syncopated spirit of the early 20th-century dance, animal movements like the turkey trot and fox trot.

*Lost in Sight (Post-Pastoral):*

Everywhere we turn we see the homeless, the dispossessed, the out of luck, and the love-lost. In the midst of staggering wealth, we house a large population who can't survive. They are ubiquitous and invisible. Their presence connects us to the 19th century and our legacy of slavery.

*La Esquina:* Hispanic sounds and rhythms have pressed an indelible

groove into the character of the city. Afro-Latin culture is a foundation of New York life and our city has inspired some of its greatest music.

*Us:* Although we are gritty and brusque by day, we can also be romance, elegance, and sophistication by night. 'Us' is what it means to be with, against, and up against another.

*Struggle in the Digital Market:*

The city is driven ever forward by more and more profit and the myth of unlimited growth for the purpose of ownership and seclusion. Some form of advertisement occupies every available space. The struggle asks,

'Will we seek and find more equitable long-term solutions... or perish?'

- WYNTON MARSALIS



## MUSIC DIRECTOR/TRUMPET

Wynton Marsalis

## CONDUCTOR

Nicholas Buc

## MELBOURNE SYMPHONY ORCHESTRA

### FIRST VIOLINS

Sophie Rowell, *Concertmaster*

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Kirstin Kenny

Eleanor Mancini

Mark Mogilevski

Kathryn Taylor

Madeleine Jevons

Michael Loftus-Hills

## SECOND VIOLINS

Robert Macindoe,  
*Associate Principal*

Monica Curro,  
*Assistant Principal*

Aaron Barnden

Tiffany Cheng

Freya Franzen

Cong Gu

Isy Wasserman

Philippa West

Patrick Wong

Roger Young

## VIOLAS

Christopher Moore,  
*Principal*

Fiona Sargeant,  
*Associate Principal*

Lauren Brigden

Katharine Brockman

Anthony Chataway

William Clark

Cindy Watkin

Trevor Jones

## CELLOS

David Berlin, *Principal*  
Rachael Tobin,  
*Associate Principal*

Rohan de Korte  
Keith Johnson  
Angela Sargeant  
Josephine Vains

## DOUBLE BASSES

Steve Reeves, *Principal*  
Ben Hanlon  
Stephen Newton  
Siyuan Vivian Qu

## FLUTES

Wendy Clarke, *Associate Principal*  
Taryn Clarke

## PICCOLO

Andrew Macleod, *Principal*

## OBOES

Emmanuel Cassimatis,  
*Guest Principal*  
Ann Blackburn

## COR ANGLAIS

Michael Pisani, *Principal*

## CLARINETS

Philip Arkinstall,  
*Associate Principal*  
Craig Hill

## BASS CLARINET

Jonathan Craven, *Principal*

## BASSOONS

Jack Schiller, *Principal*  
Natasha Thomas

## CONTRABASSOON

Colin Forbes-Abrams,  
*Guest Principal*

## HORNS

Nicolas Fleury, *Principal*  
Saul Lewis, *Principal Third*  
Rachel Shaw  
Trinette McClimont  
Rebecca Luton

## TRUMPETS

Shane Hooton,  
*Associate Principal*  
Tristan Rebien,  
*Guest Associate Principal*  
Rosie Turner

## TROMBONES

Brett Kelly, *Principal*  
Richard Shirley

## BASS TROMBONE

Mike Szabo, *Principal*

## TUBA

Timothy Buzbee, *Principal*

## TIMPANI

John Arcaro

## PERCUSSION

Robert Clarke, *Principal*  
Robert Cossom  
Robert Allan  
Matthew Brennan  
Timothy Hook



## THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

### REEDS

Sherman Irby, *Alto & Soprano  
Saxophones, Piccolo, Clarinet*

Ted Nash, *Alto & Soprano Saxophones, Flute,  
Piccolo, Bb & Bass Clarinets*

Victor Goines, *Tenor & Soprano  
Saxophones, Eb, Bb & Bass Clarinets*

Camille Thurman, *Tenor & Soprano  
Saxophones, Clarinet\**

Paul Nedzela, *Baritone & Soprano  
Saxophones, Bb & Bass Clarinets*

### TRUMPETS

Wynton Marsalis  
Ryan Kisor  
Kenny Rampton  
Marcus Printup

### TROMBONES

Vincent Gardner  
Chris Crenshaw  
Sam Chess†

### RHYTHM SECTION

Dan Nimmer, *Piano*  
Carlos Henriquez, *Bass*  
Jason Marsalis, *Drums*

\*Tour replacement for  
Walter Blanding

†Tour replacement for  
Elliot Mason

“Two perfectly matched  
exceptional ensembles in rare  
form. Marsalis’s evocative score  
brings out the best in the  
incredible players of the  
JLCO and the MSO.  
A career highlight!”

Benjamin Hanlon, Double Bass  
Melbourne Symphony Orchestra





**EXECUTIVE PRODUCER**

Wynton Marsalis

**RECORDING ENGINEER**

Alex Stinson

**ASSISTANT**

Jack Montgomery-Parkes

**PRODUCER**

Duncan Yardley

**MIXING ENGINEER**

Todd Whitelock at  
Amplified Art and Sound

**MASTERING**

Mark Wilder at  
Battery Studios, NYC 2023

**LABEL HEAD AND A&R**

Gabrielle Armand

**LABEL MANAGER**

Jake Cohen

**PRODUCT MANAGER**

Benjamin Korman

**PRODUCT & MARKETING ASSOCIATE**

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AND EXTERNAL COMMUNICATIONS**

Zoey T. Jones

**ASSISTANT DIRECTOR OF PUBLIC  
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**MUSIC ADMINISTRATION**

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**TOUR MANAGER**

Raymond Murphy

**MANAGER, TOURING OPERATIONS**

Kathleen Murray

**PRODUCTION MANAGER/  
SOUND ENGINEER**

David Robinson

**ART DIRECTION**

Brian Welesko

**DESIGN**


Billy Mauro

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Established in 1906, the Melbourne Symphony Orchestra is Australia's pre-eminent orchestra and a cornerstone of Victoria's rich, cultural heritage.

Each year, the MSO engages with more than 5 million people, presenting in excess of 180 public events across live performances, TV, radio and online broadcasts, and via its online concert hall, MSO.LIVE, with audiences in 56 countries.

With a reputation for excellence, versatility and innovation, the MSO works with culturally diverse and First Nations leaders to build community and deliver music to people across Melbourne, the state of Victoria and around the world.

[MSO.COM.AU](https://www.mso.com.au) • [MSO.LIVE](https://www.mso.com.au/mso-live)

THE MISSION OF JAZZ AT LINCOLN CENTER IS TO ENTERTAIN, ENRICH, AND EXPAND A GLOBAL COMMUNITY FOR JAZZ THROUGH PERFORMANCE, EDUCATION, AND ADVOCACY.



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JAZZ AT LINCOLN CENTER

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