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
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

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

VIOLAS
Christopher Moore, Principal
Fiona Sargeant, Associate Principal
Lauren Brigden
Katherine 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

CLARINETES
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 MARSLIS

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
PRODUCTION MANAGER/
SOUND ENGINEER
David Robinson

ART DIRECTION
Brian Welesko

DESIGN
Billy Mauro

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

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LABEL MANAGER
Jake Cohen

PRODUCT MANAGER
Benjamin Korman

PRODUCT & MARKETING ASSOCIATE
Alexa Ford

DIRECTOR OF PUBLIC RELATIONS AND EXTERNAL COMMUNICATIONS
Zooey T. Jones

ASSISTANT DIRECTOR OF PUBLIC RELATIONS AND EXTERNAL COMMUNICATIONS
Madelyn Gardner

LEGAL
Suhaydee Tejeda

MUSIC SUPERVISOR AND COPYIST
Jonathan Kelly

MUSIC ADMINISTRATION
Kay Wolff, Christianna English

ASSISTANT DIRECTOR, TOURING
Daniel Israel

TOUR MANAGER
Raymond Murphy

MANAGER, TOURING OPERATIONS
Kathleen Murray

PRODUCTION MANAGER/ SOUN DE NGI NE R
David Robinson

ART DIRECTION
Brian Welesko

DESIGN
Billy Mauro

RECORDE D ON FEBRUARY 28–MAR CH 2, 2019, AT THE ARTS CENTRE MELBOURNE, HAMER HALL IN SOUTH BANK, AUSTRALIA.

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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.

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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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