

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

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LABEL MANAGER

Jake Cohen

PRODUCT MANAGER

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**DIRECTOR OF PUBLIC RELATIONS
AND EXTERNAL COMMUNICATIONS**

Zoey T. Jones

**ASSISTANT DIRECTOR OF PUBLIC
RELATIONS AND EXTERNAL
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Suhaydee Tejeda

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Kay Wolff, Christianna English

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Daniel Israel

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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