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Music by KURT WEILL Lyric by IRA GERSHWIN
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presents

LADY IN THE DARK

Music by **KURT WEILL**
Lyrics by **IRA GERSHWIN**
Book by **MOSS HART**

with
JANELLE LUTZ

RYAN APPLEBY* CHRISTOPHER J. DEATON* G. SHANE PETERMAN*
CONOR GUZMAN SONNY FRANKS* LOIS S. HART* JENNY TUCKER

MATTHEW ANDERSON ALEX BIGUS CARLEE CAGLE ALEXANDRA CASSENS
JACK MICHAEL DOKE NICOLETTE DOKE ANTHONY FORTINO TANNER GARMON
ALEX HEIKA KYLE HUGHES EMMA LE MEGAN MCCULLOUGH MICHAEL SCOTT MCKAY
NICK MOORE QUINLIN SANDEFER LUCY SHEA KELLY SILVERTHORN
DUSTIN SIMINGTON KAYLA SMITH SAMANTHA SNOW SETH WOMACK
CAMRYN WRIGHT KATIE MOYES WILLIAMS

Lighting Design
JULIE SIMMONS

Sound Design
MATTHEW JAMES LANCASTER

Costume Design
DRENDA LEWIS

Production Stage Manager
LIZ REDDICK*

Set Design
CORNELIUS PARKER

Director/Choreographer
ANN NIEMAN +

Music Director/Conductor
JAY DIAS

This performance is funded in part by
The Kurt Weill Foundation for Music, Inc., New York, NY

* - Member of Actors' Equity Association
+ - Society of Stage Directors and Choreographers

LADY IN THE DARK is presented by special arrangement with
Rodgers and Hammerstein Theatrical Library
1633 Broadway, Suite 3801
New York, New York 10019
(212) 541-6900

CAST OF CHARACTERS

Dr. Brooks.....	Sonny Franks*
Miss Bowers	Alexandra Cassens
Liza Elliott	Janelle Lutz
Miss Foster	Kelly Silverthorn
Miss Stevens	Kyle Hughes
Maggie Grant	Lois S. Hart*
Alison Du Bois.....	Jenny Tucker
Russell Paxton	Ryan Appleby*
Charley Johnson.....	Shane Peterman*
Randy Curtis.....	Conor Guzmán
Office Boys.....	Alex Bigus, Alex Heika
Kendall Nesbitt	Christopher Deaton*
Father in Flashback 1	Michael Scott McNay
Woman in Flashback 1	Katie Moyes Williams
Man in Flashback 1	Seth Womak
Mother in Flashback 1.....	Megan McCullough
Young Liza in Flashback 1	Kayla Smith
Miss Sullivan in Flashback 2.....	Lucy Shea
David in Flashback 2.....	Quinlin Sandefer
Young Liza in Flashback 2	Emma Le
Young Liza in Flashback 3	Camryn Wright
Mrs. Bennett in Flashback 3.....	Samantha Snow
Boy in Flashback 4	Anthony Fortino
Ben in Flashback 4	Dustin Simington
Barbara in Flashback 4	Carlee Cagle

ENSEMBLE

Matthew Anderson Alex Bigus Carlee Cagle Alexandra Cassens Jack Michael Doke
 Nicolette Doke Anthony Fortino Tanner Garmon Alex Heika Kyle Hughes Emma Le
 Megan McCullough Michael Scott McNay Nick Moore Quinlin Sandefer Lucy Shea
 Kelly Silverthorn Dustin Simington Kayla Smith Samantha Snow
 Katie Moyes Williams Seth Womak Camryn Wright

Ann Nieman +	Director/Choreographer
Jay Dias.....	Music Director/Conductor
Liz Reddick *	Production Stage Manager
Kristin Burgess *	Assistant Stage Manager/Props
Don Powers.....	Rehearsal Pianist
Drenda Lewis	Costume Design
Julie Simmons	Light Design
Matthew James Lancaster	Sound Design
Cornelius Parker.....	Set Design
Dane Tuttle	Technical Director
Michael Scott McNay.....	Dance Captain

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THE SCENES

Time And Setting: New York City, early 1940s

ACT I

- Scene 1: Dr. Brooks' office
- Scene 2: Liza Elliott's office (The same day)
- Scene 3: Dr. Brooks' office (The next day)
- Scene 4: Liza Elliott's office (Late that afternoon)

ACT II

- Scene 1: Liza Elliott's office (Late the following afternoon)
- Scene 2: Dr. Brooks' office (Later that evening)
- Scene 3: Liza Elliott's office (A week later)

THE SONGS

ACT I

Oh Fabulous One In Your Ivory Tower.....	Liza Elliott's Serenaders
The World's Inamorata.....	Liza and her maid
One Life To Live	Liza and her chauffeur
Girl Of The Moment	Ensemble
It Looks Like Liza.....	Company
Mapleton High Chorale	The High School Graduates
This Is New.....	Randy Curtis
The Princess Of Pure Delight.....	Liza
The Woman At The Altar.....	Company

ACT II

Entr'acte.....	Orchestra
The Greatest Show On Earth	Ringmaster and Ensemble
The Best Years Of His Life	Ringmaster, Ensemble, Randy, Liza
Tschaikowsky	Ringmaster and Ensemble
The Saga Of Jenny	Liza, Jury, and Ensemble
My Ship	Liza
Bows & Exit Music (Dance of the Tumblers)	Orchestra

Special thanks to Medieval Times for the use of the suit of armor

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A note from Bruce Pomahac, Director of Music, Rodgers & Hammerstein

As Director of Music for Rodgers & Hammerstein, the most interesting and certainly one of the most challenging parts of my job is the ongoing restoration of the classic musicals we represent. What is a restoration, you may ask? To begin with, one would naturally assume that the performances of the musicals we see and hear today accurately reflect — in dialogue, lyrics and music — their original Broadway productions. But this is not necessarily the case. Why? Because even the greatest musicals, those which popular and academic opinion consider closest to perfection, did not step like Venus out of the half shell. Musical are, and have always been, created in chaos. The composer may not agree with the writer, who may not agree with the director, who may not agree with the producer, who may not agree with any of them. Throw in the choreographer, the musical director, the orchestra, dance and vocal arrangers, the scenic and costume designers, the cast, and the orchestra, and you have close to one hundred people, each of whom may have his or her own exacting opinion of how a new musical should proceed to its opening night. By the time this discriminating committee gets together to go to work, that opening night may be only a few short weeks away, and ideas, disagreements and tempers can fly. But these people are a team of professionals of the highest caliber. And no one wants to keep the curtain from going up. So, at the last possible moment, compromises are made, differences of opinion are hastily (and often ingeniously) stitched together, and a new musical is born to the world. Only it isn't quite what the composer, or the playwright, or the orchestrator or just about anyone else who has a say in the final outcome of the show wants it to be. So, over the years, corrections and adjustments (some of them tiny, but changes none the less) are made. Thrown out material (sometimes including an entire song or a scene) is reinstated, existing material is eliminated, and slowly but surely that classic musical you so love is no longer the show it was born to be on its opening night.

There can be several reasons for this. For example, year after year, as a musical continues to be performed, there will be new cast members taking the place of those who originated the leading roles. Newer voices may be pitched higher or lower than the original voices, so keys will have to be changed. (Spoiler: John Raitt could have easily sung the score of HELLO, DOLLY in the keys to which it was transposed for Carol Channing.) New singers may not project their voices over the orchestra in the same way their predecessors did, so the orchestrations may need to be thinned out. A particular orchestra pit may be too small to accommodate the size of the orchestra that performed in the original Broadway theatre. So instruments are cut. What may have been a forty player orchestra in New York could be reduced to a twenty player orchestra once the show leaves town for its national tour. (This is exactly what happened to CAROUSEL. And until Lyric Stage premiered the complete original Broadway orchestration, by Don Walker, audiences had spent more than sixty years hearing only some of the orchestral magic Richard Rodgers intended for his most cherished score.)

All of us who restore musicals begin by identifying as many of the inconsistencies and conundrums that have crept into the current performance scripts, scores and orchestra parts as we can uncover. Then we seek out

every piece of information available to us from the original performance materials — the scripts, the scores, any notes, any scraps of paper and recordings we can locate. Just as importantly, we reach out to anyone and everyone involved in earlier productions who might be able to provide reliable information regarding when, why and how specific alterations, additions and/or omissions were made. Then we apply our own common sense based on everything we have ever assimilated about the musical theatre and its participants. Do you see the challenge here? And the danger? There is a tremendous amount of information to process before even the first measure of the overture of any restoration can be addressed.

We don't necessarily do this just for history. History is going to update and amend our restorations just the way it continues to update and amend the restorations of the scores of Mozart and Beethoven and Puccini. Newly processed information will always shed new light. In the meantime our goal is to connect what we have discovered with our contemporary audiences, in hopes that they will be able to relate to a classic musical in its richest and most reliable form. Making this possible requires more than academic exploration. It requires performance. And this is where we have been blessed to join forces with Lyric Stage. Producer Steven Jones and Maestro Jay Dias, along with their skillful team of musical theatre pros, have been willing to be the first to step off the diving board time and time again. A restoration is not complete until it is turned over to actors, singers, dancers and an orchestra. Perhaps you were here for Lyric Stage's premieres of the restorations of Rodgers & Hammerstein's THE KING AND I and Rodgers & Hart's TOO MANY GIRLS. We couldn't be really sure of anything we felt we had accomplished until Lyric Stage gave us the proof of the pudding.

Tonight, in this theatre, you will be experiencing and no doubt thrilling to a musical theatre classic in a way it has not been experienced or thrilled to since it first opened on Broadway. And as for the newly discovered clarity you are hearing in the orchestra and in the vocal arrangements, the restoration team may have started the ball rolling, but it is Maestro Dias and his singers and his orchestra who are blazing the trail with something that honors the past as well as the present and the future.

And I must make clear that the credit for this magnificent restoration of LADY IN THE DARK belongs, not to anyone at R&H, but to Kim Kowalke and his extraordinary team of musicians and restoration artists at The Kurt Weill Foundation. They have made miracles, and you are going to hear these miracles for the first time since Kurt Weill first brought them to Broadway three quarters of a century ago. The magic will start with the very first clarinet note you hear. Or was that clarinet note intended by Weill to be played on an oboe? And why is this even a question?

Restorations give us the answers, and at the same time they continue to ask us all the right questions.

Bruce Pomahac
Director of Music
Rodgers & Hammerstein



Matthew Anderson studies voice at Southern Methodist University. His experience includes opera and musical theatre, most recently singing Marco in the Amalfi Coast Music Festival's production of *Gianni Schicchi*, and appearing in *South Pacific* with SMU-in-South Africa's abroad program.



Ryan Appleby* (*Russell Paxton*) Off-Broadway: *The Voca People*-Westside Theater, *Captain Louie*-Little Schubert, *Roadside*-York Theater Company (RCA Original Cast Recording). Nationally: *Mamma Mia!* (Las Vegas co.); *Whistle Down the Wind* (National Tour); Atlanta TOTS; Alpine Theater Project; Bristol Riverside; Flatrock Playhouse; Westchester Broadway. Locally: Dallas Theater Center; Casa Manana; Lyric Stage; Water Tower Theater; Grandbury Opera House; Bass Performance Hall, and Dallas Children's Theater, and many television appearances as well.



Alex Bigus is thrilled to be back with Lyric Stage. He has been featured in *The Golden Apple*, *Annie Get Your Gun*, *Jekyll and Hyde*, *Les Miserables*, *Songs for a New World*, *Bat Boy*, *Bacchae*, *Man and Superman*, *Company*, *The Women of Lockerbie*, *The Adventures of Frog and Toad*, and *Aida*. www.Alexbigusmusic.com



Carlee Cagle is thrilled to be back for her fifth show with Lyric Stage. She holds a BFA in Theatre from Abilene Christian University. Thanks to the Lyric Stage production team, her family, and her sweetheart David. Colossians 3:17



Alexandra Cassens originated Grace in Thespis Festival's Best Original Musical *Devil of Delancey Street*. Credits: *Titanic* (Lyric Stages), *Carnival* (Papermill Playhouse), Ballets with NYC and Kirov Ballet Companies. Fey in the new WikiReviews Commercial and Elizabeth (student) in Jim Parrack's new film about Meisner!

ABOUT THE CAST



Christopher J. Deaton* (*Kendall Nesbitt*): 60+ regional credits, including *The Golden Apple*, *The Desert Song*, and *The Human Comedy* with Lyric Stage. Proud member of Actors' Equity Association. G.M. of Rudolph the Red-Nosed Reindeer: The Musical (Tour), and V.P. of Wishing Star Productions, LLC. TTMB.



Jack Michael Doke (*Youth Ensemble*) is super excited to be returning to Lyric Stage! Last seen as Little Jake in *Annie Get Your Gun* (Lyric Stage), Jack can also be seen in the new Netflix series *Grace and Frankie*. He thanks God for this opportunity!



Nicolette Doke (*Young Barbara*), is thrilled to be returning to Lyric Stage! Last seen as Nellie Oakley in *Annie Get Your Gun* (Lyric Stage); other favorite roles include Narrator, *Into the Woods* (FMPAT) and *Young Kim*, *Showboat* (Lyric Stage).



Sonny Franks* (*Dr. Brooks*) *Bonnie and Clyde*, *Grapes of Wrath*, *Boy from Oz*, *Human Comedy*, *Christmas Carol*, *Hank Williams*, *Cotton Patch Gospel*, *Grapes of Wrath*, *Gypsy*, *My Fair Lady*, *Catered Affair*, *Unnecessary Farce*, *Violet*, *Wild Party*, *Sanders Family Christmas*, *Opal*, *Sideshow*, *Amy's View*, *Greetings*.



Anthony Fortino is thrilled to be making his fifth appearance at Lyric Stage. Regional credits include: *Fiddler on the Roof*, *Titanic*, *Oklahoma!*, *Pleasures and Palaces* (Lyric Stage); *Miss Saigon*, *Oswald* (Casa Mañana); *Bonnie & Clyde* (Water Tower Theatre); *City of Angels* (Theatre Three); and *The Fantasticks* (Circle Theatre).



Tanner Garmon (*Delivery Boy*) is a Freshman at Guyer High School in Denton, TX and is excited to make his Lyric Stage debut! He began his theater career 3 years ago, and has appeared in great

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productions such as *Peter Pan*, *Les Miserables*, *The King & I*, and *Pippin*, among others.



Conor Guzman (*Randy Curtis*) a 2014 graduate of the University of Michigan's Musical Theater program, he recently appeared as Frankie Suzuki in a workshop of the Broadway-bound musical *Allegiance*, as Oscar in Weston Playhouse's *42nd Street* and featured on television as a fashion model in Starz's *Power*. Many thanks to his mom for her love and unwavering support, and wishing all the broken legs to this wonderful cast and creative team!



Lois Sonnier Hart* (*Maggie Grant*) As a student at SMU, we did a production of Kurt Weill's "Street Scene" ...Have been a "devotee" of his music ever since! Thank you to Steve, Ann & Jay for the opportunity to be a part of this beautiful, historic piece of theatre. Lucky no. 13th show at Lyric Stage! Most recent: 2014 revival of *Titanic* (Ida Straus). Many credits in D/FW, Regional, NYC/Off-Broadway & National Tours. TCU Fine Arts Faculty, Adjunct.



Alex Heika – Recently at Lyric: *Annie Get Your Gun in Concert*; Coming from Chicago, credits include: *Assassins* (Kokandy Pr.), *Fiddler on the Roof* (Paramount), *Bloody Bloody Andrew Jackson* (Bailiwick Chicago), *The Neverending Story* (Dallas Children's Theater). Graduate of CCPA.



Kyle Hughes is delighted to return to Lyric Stage! Dallas Children's Theater: *Miracle on 34th Street* (Doris). Bigfork Summer Playhouse: *Spamalot* (Lady of the Lake), *Sound of Music* (Mother Abbess). University of Virginia: *Crazy for You* (Irene). "Love and thanks to friends and family!"

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Emma Le (*young Liza*) is excited to be a part of Lyric Stage. Previously Emma has performed in *Peter Pan*, *The Little Mermaid*, *Into the Woods* and danced in productions of the *Nutcracker* and *Wizard of Oz*. Emma is from Southlake, Texas and is in 4th grade.



Janelle Lutz (*Liza Elliott*) is honored to be part of this production. Recent credits include Dolly Tate in *Annie Get Your Gun*, Lovey Mars/ Siren in *The Golden Apple* at Lyric Stage and Judy Garland in *The Boy From Oz* at Uptown Players.



Megan McCullough (*Mother/ modelfensemble*). A native of Jackson, MS, *Lady in the Dark* marks Megan's Lyric Stage debut. Recent theatre credits include: *Cabaret* (Frenchie) at Runway Theatre, *Chicago* (Hunyak) and *Rabbit Hole* (Izzy) at the Finley Theatre.



Michael Scott McNay is excited to return to Lyric Stage. Previous work at Lyric includes *Annie Get Your Gun*, *The Golden Apple*, *Fiddler on the Roof*, *Titanic*, and *The Human Comedy*. Recently seen in Watertower's production of *Bonnie and Clyde*. Other features include Casa Mañana, Theatre Three, and PFAmily Arts.



Nick Moore recently seen in *Antony and Cleopatra* (Menas/ Thidias) at Shakespeare Dallas, *Orlando* (Marmaduke, et. al.) and *The Rivals* (Faulkland) at Stage West, *Assassins* (John Wilkes Booth) at Onstage Bedford. Trained at NYU's Tisch School of the Arts, CAP21, New York credits include *Salome* (Femme Fatale Theatre) and *Twelfth Night* (Libra Theatre Company).



G Shane Peterman* (*Charley Johnson*) – Associate Producer Lyric Stage. New York: *The Night of the Hunter*, *Time after Time*, *The Girlfriend*. Regional: *Rags*, *Beauty and the Beast*, *Music Man*, *Pure Country*, *Guys and Dolls*, *The Civil War*, *Putting it Together*, *Hello Again*, *Man of La Mancha*, *A Funny Thing/Forum*, *Victor/Victoria*, *Grand Night for Singing*, *Some Enchanted Evening*, *Babes in Toyland*, *Sweeney Todd*, *The Human Comedy*, *Allegro*, *Most Happy Fella*, *A Little Night Music*, *Oklahoma!*, *Hello Again*, *Show Boat*, *Encore! Mr. Producer*, *King Island Christmas*, *Annie*.



Quinlin Sandefer (*The Campbell Agency*) plays piano and oboe. Some past performances: Little Guido, Nine – Lyric Stage, Winthrop, The Music Man – Lyric Stage, Little Boy, Ragtime – Uptown Players/Turtle Creek Choral, webcast series Party Girl, Season 2.



Lucy Shea was last seen in the ensemble of *Annie Get Your Gun* at Lyric Stage. Other credits include Betty (*Sunset BLVD*), The Witch (*Into The Woods*), Marc Antony (*Julius Caesar*), and Molly (*Unto These Hills*). 2 Corinthians 12:9-10



Kelly Silverthorn is thrilled to be making her Lyric Stage debut. Recent credits include *La finta giardiniera* (Serpetta) and *Albert Herring* (Emmie) at Meadows Opera Theatre. She is currently a senior B.M. Voice Performance at SMU. Love to my family and friends!



Dustin Simington – Lyric productions include *Too Many Girls*, *The Desert Song*, & *Fiddler on the Roof*. Favorite past roles include the Emcee (*Cabaret*), Sonny Malone (*Xanadu*), Jesus (*Godspell*), and both Mark & Roger (*Rent*). He would like to thank his friends and family for being so supportive. He is represented by the Mary Collins Agency. All my love to DMH.



Kayla Smith (*young Liza*), is 9 years old and thrilled to be in her first Lyric Stage production. Her previous credits include *Into the Woods*, *The Little Mermaid*, *Peter Pan*, *The Secret Garden* and *The Wizard of Oz*.



Samantha Snow is recent transplant from Tulsa, Oklahoma where she started performing at the age of five. Notable roles include: Penny in *Hairspray* (Tulsa Project Theatre), Ophelia in *Hamlet* (Odeum Theatre), and Kitty in *The Drowsy Chaperone* (LOOK Musical Theatre)



Jenny Tucker (*Alison DuBois*) thinks being in this show is just "too chic!" Thanks to Jay, Ann and the Lyric gang for the chance to have some fun! Favorite roles include *Calypso* (The Golden Apple,) *Mama Rose* (Gypsy), and *Reno Sweeney* (Anything Goes).



Seth Womack is excited to be back at Lyric Stage, having recently been seen as Motel in *Fiddler on the Roof*, and also previously appeared in Dallas Theater Center's production of *Les Misérables*. Seth would like to thank his amazing friends and family for their support.



Camryn Wright (*young Liza*) – Camryn is in 7th grade at Fort Worth Academy of Fine Arts and is excited to be back on the Lyric Stage, having previously been seen *Annie Get Your Gun!* Camryn thanks her friends and family for their love and support. www.camrynrwright.com



Katie Moyes Williams loves performing at Lyric Stage! She was last seen playing Tzeitel in Lyric's *Fiddler On The Roof*. Recent regional credits: *Titanic* (Kate Murphey), *The Baker's Wife* (Genevieve-baker's wife), *Little Women* (Beth), also among her DFW favorites: *Gypsy* (Louise/Gypsy) and *Hairspray* (Amber)...

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PRODUCTION STAFF

Ann Nieman (*Director/Choreographer*) - Most recent Lyric Stage credits: *Annie Get Your Gun*, *The Human Comedy*, *Too Many Girls*, *Pleasures & Palaces*, *Flora the Red Menace* (director/choreographer). As choreographer: *Fiddler on the Roof*, *The Sound of Music*, *The Music Man*, *Oklahoma*, *Rags*, *Oliver*. Ann has created over 175 productions for theatres across the U.S. and Europe. Many thanks for supporting live theatre!

Jay Dias (*Lyric Stage Music Director/Conductor*) for Lyric Stage: *Annie Get Your Gun* in concert (1966 revival version), *The Golden Apple* (music & libretto restoration; complete recording on PS Classics), *Fiddler on the Roof*, *Titanic* (also scene work), *Blue Roses*, *The Desert Song* in concert (1926 version; music & libretto restoration; also direction & musical staging), *Nine* at Dallas City Performance Hall, *The Sound of Music* (original version), *The Music Man*, *Too Many Girls*, *Pleasures and Palaces* (restoration), *1776*, *The Most Happy Fella* (complete version restoration), *Oklahoma!*, *Kismet* in concert, *Rags*, *Gypsy* (original version restoration), *Oliver!*, *My Fair Lady*, *Bye Bye Birdie* (original version), *Show Boat* in concert (1927 version; music & libretto restoration), *Funny Girl*, *The King and I*, *West Side Story*, *Carousel*, *Sweeney Todd* in concert at Meyerson Symphony Center, and two concerts with the Irving Symphony Orchestra: programs of works by Rodgers & Hammerstein, and the music of Jule Styne and Harold Arlen - all featuring the original Broadway orchestrations.

Liz Reddick (Stage Manager) is pleased to continue her career near the stage with this production of *Lady in the Dark*. Most recent credits include *Fantasticks*, *Hound of the Baskervilles*, *Fences* (New Harmony), *Picnic*, *Next to Normal*, *Death of a Salesman*, and *Matchmaker* (USI Repertory Project), *Red and Man of La Mancha* (Capital Repertory Theatre) and *Lombardi* (Depot Theatre.). Liz has been a professional stage manager for nearly 30 years, working on plays, musicals, and operas regionally. Currently a New Yorker, Liz is a native Texan and 1984 graduate of Austin College in Sherman, Texas, where she received the Heywood C. Clemons Volunteer Service Award in 2000. Proud member of AEA since 1986.

Julie Simmons (*Lighting Design*) - is always thrilled to be working with Lyric Stage! Julie has designed for Lyric's recent productions of *Fiddler on the Roof*, *Titanic* and *The Human Comedy*. She is currently the Technical Director for the Murchison Performing Arts Center at UNT.

Don Powers (*Rehearsal Pianist*) is very pleased to be involved with Lyric Stage. A graduate of Stephen F. Austin State University, he holds a Bachelor's degree in theatre and a Master's degree in music. After moving back home from Hawaii where he played keyboards for the Don Ho show, he acted as the resident music director at Theatre Arlington from 1982 until 2014. He enjoys retired life mainly because it gives him more time for music and theatre!

The Kurt Weill Foundation for Music, Inc. administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill's music through support of performances, productions, recordings, and scholarship; it fosters understanding of Weill's and Lenya's lives and work within diverse cultural contexts; and, building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. www.kwf.org

ORCHESTRA

JAY DIAS, *Conductor*

VIOLINS

Stephen Beall,
Concertmaster
 Veronika Vassileva
 Randy Lyle
 Emily Klopheus
 Katrina Kratzer
 Eric Jones
 Becki Howard
 Miguel Cantu IV
 Leah Greenfield
 Thane Elliot Isaac
 Mary Havenstrite
 Jana Powers

CELLOS

Eric Smith
 Angela Harvey
 Rachel Richardson
 Javier Betancourt

DOUBLE BASSES

Mariechen Meyer
 Philip Friend

FLUTE / PICCOLO

Julie Kim Walker

REED I

Clarinet, Alto Sax
 Christy Springer

REED II

Clarinet, Bass Clarinet, Alto Sax
 Chad Ostermiller

REED III

Oboe, Clarinet, Tenor Sax
 Paul Dutka

TRUMPETS

Miles Johnson
 Abel Sanchez
 Denise Stitzel

TROMBONE

Alex Dubrov

PERCUSSION

Steve Begnoche
 Ashley Westgate

PIANO

Mary Medrick

ORGAN

Jesse Fry

Steven Jones founded Lyric Stage in July of 1993. Dedicated to the development and preservation of the American musical, Lyric Stage aims to insure the continuation of this uniquely American art form. During its first 21 seasons, Lyric Stage has produced 19 world premiere musicals, two Off Broadway productions and restored eight American musical classics. Due to the huge success of Lyric Stage's *CAROUSEL*, the Rodgers and Hammerstein Organization selected Lyric Stage to premiere the newly restored *THE KING AND I*, featuring the original Broadway orchestrations with a full 35-piece orchestra. R & H then allowed Lyric Stage access to their archives to recreate the original 1927 *SHOW BOAT*, which Lyric Stage presented in concert with a cast of 69 and a 40-piece orchestra featuring material that had never been heard. After seeing Lyric's production of his *BYE BYE BIRDIE*, composer Charles Strouse asked Lyric Stage to produce the premiere of the new version of *RAGS*, a musical Strouse wrote with Joseph Stein



SEASON 22
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(*FIDDLER ON THE ROOF*) and Stephen Schwartz (*WICKED*). Lyric Stage also restored the original orchestrations of *GYPSY* and the production was the first since the 1959 original Broadway production to be performed with a full 39-piece orchestra playing the original orchestration including the lost acoustic guitar part. Lyric Stage's restoration of *WEST SIDE STORY* was the basis of the 2010 Broadway revival. Most recently, Lyric Stage Music Director Jay Dias worked with the Frank Loesser estate on the restoration of Loesser's Broadway masterpiece *THE MOST HAPPY FELLA*. Lyric Stage has been instrumental in the restorations of classic American musicals *THE KING AND I*, *WEST SIDE STORY*, *GYPSY*, *SHOW BOAT*, *FUNNY GIRL*, *BYE BYE BIRDIE* and *THE MOST HAPPY FELLA*. Without Lyric Stage, these classic Broadway musicals would not be seen and heard the way their creators intended for them to be. TheaterJones.com's Mark Lowry says "Going to a Lyric Stage show is more than just a night at the theatre, it's an event."

Join the LEAGUE



Each and every one of you is invited to join Lyric Stage League, a group dedicated to supporting Lyric Stage. We are always in need of new members to keep the energy and fun flowing! The group is fun-filled and dedicated to the arts, *and we need you!*

Join us for the many fund-raising and exciting events scheduled throughout the year.

For more information, please contact:
Elizabeth Stephens, President LSLeague
214-454-6090
elizabeth.stephens@verizon.net

LYRIC STAGE LEAGUE 
BENEFITING



IMPROVING LIFE FOR ALL MIGRATORY ANIMALS.



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