

FOR IMMEDIATE RELEASE

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**FRED WILLARD, NORM LEWIS,
CHRISTOPHER FITZGERALD, ALLI MAUZEY,
EDWARD WATTS, and NATASHA YVETTE WILLIAMS
TO JOIN CAST OF THE NEW YORK PHILHARMONIC'S
SEMI-STAGED PRODUCTION OF
KERN & HAMMERSTEIN'S *SHOW BOAT***

Choreographed by RANDY SKINNER

**Previously Announced Cast Includes
VANESSA WILLIAMS, JULIAN OVENDEN, and LAUREN WORSHAM**

Conducted and Directed by TED SPERLING

November 5–8, 2014

Production To Be Nationally Telecast on *Live From Lincoln Center*

The New York Philharmonic has announced several additions to the cast of the semi-staged production of **Kern & Hammerstein's *Show Boat***, November 5–8, 2014: Tony-nominated actor Christopher Fitzgerald (who will portray Frank); Tony-nominated actor Norm Lewis, who appeared on Broadway as Porgy in *The Gershwins' Porgy & Bess* (Joe); Broadway performer Alli Mauzey (Ellie); Broadway and television performer Edward Watts (Steve); Emmy-nominated comedic stage and screen actor Fred Willard (Cap'n Andy); and Broadway performer NaTasha Yvette Williams (Queenie). As previously announced, *Show Boat* will also star Vanessa Williams as Julie, Julian Ovenden as Gaylord Ravenal, and Lauren Worsham as Magnolia. These cast members will all be making their New York Philharmonic debuts in this production. Award-winning choreographer Randy Skinner will choreograph the production, also in his Philharmonic debut. As previously announced, the performances will be conducted and directed by Ted Sperling, whose previous Philharmonic appearances include Gala New Year's Eve Concert with Audra McDonald (December 2006), *Classic Broadway* featuring Kelli O'Hara and Nathan Gunn (2011), and *Anywhere I Wander: The Frank Loesser Songbook* (2012 Spring Gala).

The New York Philharmonic's production of *Show Boat* will be telecast nationally on *Live From Lincoln Center* on PBS stations. The air date will be announced at a later time.

Show Boat is Broadway's most revived and revised work; productions vary widely, with scenes
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and songs added or eliminated to serve each production's vision. The Philharmonic's presentation will take the original 1927 score as a basis and emphasize the music in its original orchestration by Robert Russell Bennett. It will include several rarely heard songs, including "Let's Start the New Year" and "Mis'ry's Comin' Round," which are operatic in scope and spotlight the chorus and orchestra; "It's Getting Hotter in the North," a bluesy number cut during the original tryouts; and "Ah Still Suits Me," written especially for Hattie McDaniel and Paul Robeson for the 1936 film. The scenes selected for this production will primarily be those that include music behind the dialogue; scenes without underscoring will be included only as needed to tell the story.

"One of the reasons we chose *Show Boat* is because music is at its core. The score is by turns lyrical, dramatic, and joyous — it will sound especially luxurious and dynamic when played by the Philharmonic. Our production will explore the show's inherent racial issues through its music. *Show Boat* anticipates more recent musicals like *Dreamgirls*, *Hairspray*, and *Memphis* in its portrayal of the differences between the music of the black and white communities and how they can influence and bounce off each other. I'm very excited to work with the New York Philharmonic and this extraordinary group of actor-singers on this ground-breaking show," said Ted Sperling, the production's conductor, stage director, and book adapter.

Based on a bestselling novel by Edna Ferber, *Show Boat* tells the 40-year story of the lives of performers, stagehands, and dock workers who are the denizens of the *Cotton Blossom*, a Mississippi River show boat. *The New Yorker* noted that the show "was a radical departure in musical storytelling, marrying spectacle with seriousness," moving beyond the light and airy plots of previous operettas and musical comedies with its serious subjects of racial prejudice and tragic love. Highlights include "Ol' Man River," "Make Believe," and "Can't Help Lovin' Dat Man." Broadway's most revived and revised work, *Show Boat* was the first musical ever performed by an opera company — by New York City Opera in 1954. Recent productions have garnered the Tony Award for Best Revival of a Musical (1995) and the Laurence Olivier Award for Best Musical Revival (1991).

The New York Philharmonic presented condensed concert versions of *Show Boat* as part of its all-Kern & Hammerstein Stadium Concerts at Lewisohn Stadium from 1952 through 1954, all featuring baritone William Warfield as Joe. Hammerstein attended the 1952 performance, his 57th birthday, and addressed the audience of 19,000 people, the largest audience of the season to date. *The New York Times* reported that "as the singers employed dialogue before launching into their songs, the full continuity of the play was thereby assured.... A mighty fine 'Show Boat' was the result." Paul Robeson — for whom Kern and Hammerstein created that character — performed "Ol' Man River" at Stadium Concerts in July 1932, June 1940, and June 1941, by which time he was a major star of stage and screen. Frank Sinatra performed "Ol' Man River" with the Orchestra at a Stadium Concert in August 1943. Andre Kostelanetz led the Orchestra in arrangements of *Show Boat* selections at Carnegie Hall in December 1959, at Avery Fisher Hall in May 1963, and at Carnegie Hall and on a U.S. tour in May–June 1976; the Orchestra also performed *Show Boat* selections at Avery Fisher Hall in November 1977, led by Arthur Fiedler.

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Artists

Ted Sperling's recent collaborations with the New York Philharmonic include *Broadway Night with the Philharmonic* at Bravo! Vail in July 2013; *An Enchanted Evening with Paulo Szot*, the 2013 Spring Gala; and *Anywhere I Wander: The Frank Loesser Songbook*, the 2012 Spring Gala. He conducted Brian Stokes Mitchell in the original Broadway productions of *Kiss of the Spider Woman* and *Ragtime*. Mr. Sperling was recently appointed the artistic director of the Collegiate Chorale; he has led the chorale in performances of *The Firebrand of Florence*, *The Grapes of Wrath*, *The Mikado*, and *Song of Norway*, all at Carnegie Hall. This season he will also be performing with the Chicago, Pittsburgh, Westchester, Phoenix, and Detroit symphony orchestras, as well as the Royal Philharmonic Orchestra. As a regular guest at 92nd Street Y's *Lyrics and Lyricists* series, Mr. Sperling hosted a program about Fanny Brice in May 2014. He has frequently worked with Victoria Clark, Deborah Voigt, Audra McDonald, Nathan Gunn, Paulo Szot, Kelli O'Hara, and Vanessa Williams. Mr. Sperling won the 2005 Tony and Drama Desk Awards for his orchestrations of *The Light in the Piazza*, for which he was also music director. Other Broadway credits include the Tony Award-winning revival of *South Pacific*, *Guys and Dolls*, *Dirty Rotten Scoundrels*, *The Full Monty*, *How to Succeed in Business Without Really Trying*, *Kiss of the Spider Woman*, *Angels in America*, *My Favorite Year*, *Drood*, *Les Misérables*, and *Sunday in the Park with George*. Ted Sperling was an original cast member of the Broadway musical *Titanic*, playing bandleader Wallace Hartley. His Off-Broadway credits include *A Man of No Importance*, *Wise Guys*, *A New Brain*, *Saturn Returns*, *Floyd Collins*, *Falsettoland*, and *Romance in Hard Times*. Mr. Sperling's directing credits include the World Premieres of *The Other Josh Cohen*, *See What I Wanna See*, *Charlotte: Life? Or Theater?*, and *Striking 12*, as well as a revival of *Lady in the Dark*. For the Public Theater, he directed gala performances of *The Pirates of Penzance* with Kevin Kline, Glenn Close, Martin Short, and Eric Idle, and *Cabaret* with Anne Hathaway, Harvey Feierstein, Linda Lavin, Raúl Esparza, and Eddie Redmayne. He has conducted the scores for the films *The Manchurian Candidate* and *Everything Is Illuminated*, and directed the short film *Love Mom*, starring Tonya Pinkins. He is creative director of the 24 Hour Musicals and a consultant to the Public Theater. Ted Sperling most recently led the Orchestra in *A Broadway Romance* at Colorado's Bravo! Vail in July 2014.

Randy Skinner has choreographed Harry Warren's *42nd Street* (for which he received Tony, Drama Desk, Outer Critics, and Astaire nominations), Irving Berlin's *White Christmas* (Tony and Drama Desk nominations), Mitch Leigh's *Ain't Broadway Grand* (Tony and Outer Critics nominations), Rodgers & Hammerstein's *State Fair* (Outer Critics nomination), and Elaine May's *After the Night and the Music* (MTC/Friedman Theatre); City Center Encores! productions of Jule Styne's *Gentlemen Prefer Blondes*, Betty Comden and Adolph Green's *Do Re Mi*, the Gershwins' *Of Thee I Sing*, Berlin's *Face the Music*, and Vincent Youmans's *No, No, Nanette*; and Jack Herrick's *Lone Star Love* (Lucille Lortel nomination), *Puttin' on the Ritz* (Kennedy Center), *Broadway: Three Generations* (Kennedy Center), Dana P. Rowe's *The Ballad of Bonnie and Clyde* (New York Musical Theatre Festival), *Stormy Weather* (with Leslie Uggams/The Prince Music Theatre and Pasadena Playhouse), and a pre-Broadway production of Jim Wise's *Dames at Sea* (Infinity Theatre). In Los Angeles, Mr. Skinner choreographed Garry Marshall and Paul Williams's *Happy Days*, Jerry Herman's *Hello, Dolly!* (with Nell Carter), Rodgers & Hart's *Pal Joey* (with Dixie Carter and Elaine Stritch), and the Gershwins' *Strike Up the Band* (with Tom Bosley). In London's West End, he choreographed Brad Carroll and Peter

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Sham's *Lend Me a Tenor: The Musical*. Mr. Skinner has received the Los Angeles Drama Critics Circle Award, Los Angeles Drama-Logue Award, San Francisco Bay Area Theatre Critics Circle Award, Connecticut Critics Circle Award, and the Cleveland Times Theatre Award. Randy Skinner's choreography will be seen on London's West End this fall when Irving Berlin's *White Christmas* opens at the Dominion Theater on November 8, 2014, and he will choreograph the Gershwins' *Lady Be Good* for City Center Encores in February. This production will mark his New York Philharmonic debut.

Christopher Fitzgerald (Frank) is a veteran Broadway and television actor best known as the original Boq in Stephen Schwartz's *Wicked*; Og in the revival of Burton Lane's *Finian's Rainbow* (for which he received Tony and Outer Critics Circle nominations, Drama Desk Award for Outstanding Featured Actor in a Musical); Igor in Mel Brooks's *Young Frankenstein* (Tony, Drama Desk and Outer Critics Circle nominations); Michel Legrand's *Amour* (Drama Desk nomination); Launcelot Gobbo opposite Al Pacino in Shakespeare's *The Merchant of Venice*; and Bobby in Sondheim's *Saturday Night* (Second Stage and Drama Desk nominations). Mr. Fitzgerald played Bartley in the U.S. Premiere of Martin McDonagh's *The Cripple of Inishmaan* at the Public Theater; Ray in the Steppenwolf production of McDonagh's *The Beauty Queen of Leenane*; and Martin in the first U.S. production of Frank McGuinness's *Observe the Sons of Ulster Marching Towards the Somme* at Lincoln Center Theater. Christopher Fitzgerald is currently starring as Billy Flynn in the long-running Broadway production of Kander and Ebb's *Chicago*. His screen credits include *Girl Most Likely* (opposite Kristen Wiig and Annette Bening) and a regular role on The WB series *Twins*. These performances will mark his New York Philharmonic debut.

Norm Lewis (Joe) made history in May 2014 as the first African-American Phantom in Andrew Lloyd Webber's *The Phantom of the Opera* on Broadway. His most recent television appearances include CBS's *Blue Bloods* and his recurring role as Senator Edison Davis on ABC's drama *Scandal*. He received Tony, Drama Desk, Drama League, and Outer Critics Circle Award nominations for his performance as Porgy in the Broadway production of *The Gershwins' Porgy & Bess*. Mr. Lewis had a year-long run in London as Javert in the West End production of Claude-Michel Schönberg's *Les Misérables*, and he performed in that role in the *Les Misérables 25th Anniversary Concert*, broadcast by PBS from London's O2 Arena. Mr. Lewis's solo debut album, *This Is the Life*, is available on Amazon.com and cdbaby.com. His other Broadway credits include *Sondheim on Sondheim* with Vanessa Williams and Barbara Cook, Alan Menken's *The Little Mermaid* (as King Triton), *Les Misérables* (Javert, for which he received Drama League Nomination), Kander & Ebb's *Chicago* (Billy Flynn), Michel Legrand's *Amour* (Painter), Andrew Lippa's *The Wild Party* (Eddie), Bill Russell's *Side Show* (Jake), Claude-Michel's Schönberg's *Miss Saigon* (John), and *The Who's Tommy* (The Specialist). Off-Broadway, Mr. Lewis has performed in Stephen Flaherty's *Dessa Rose* (Drama Desk nomination, AUDELCO Award), Shakespeare in the Park's *The Tempest* and *Two Gentlemen of Verona* (Drama League nomination), Frederick Freyer's *Captains Courageous*, and William Finn's *A New Brain*. Regionally, he has been seen in *The Gershwins' Porgy and Bess* (A.R.T.), *Ragtime*, *Dreamgirls*, *First You Dream*, *Sweeney Todd*, and *The Fantasticks*. Norm Lewis's film credits include *Winter's Tale*, *Sex and the City 2*, *Confidences*, and *Preaching to the Choir*.

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These performances will mark his New York Philharmonic debut; he will appear again with the Philharmonic in December 2014 for New Year's Eve: *A Gershwin Celebration*, joining Dianne Reeves and conducted by Bramwell Tovey.

Alli Mauzey (Ellie) recently made her Off-Broadway debut as Selma in Arnold Weinstein, John Wulp, and Sam Davis's *Red Eye of Love* at the Di Capo Opera Theatre. Before that she appeared on Broadway as Glinda in the 10th-anniversary company of Stephen Schwartz's *Wicked*. Other Broadway roles include Lenora in Mark O'Donnell and Thomas Meehan's *Cry-Baby* (for which she won a Theatre World Award and was nominated for a Drama League Award), a role she originated at the La Jolla Playhouse in San Diego (Theatre Critics Circle Award), and Brenda in O'Donnell, Meehan, and Marc Shaiman's *Hairspray*, as well as in the original company of the First National Tour. Other New York credits include her City Center Encores! debut as Sydney in Charles Strouse's *It's a Bird ... It's a Plane ... It's Superman*. Regionally Ms. Mauzey has appeared as Mallory in Cy Coleman's *City of Angels* for Reprise!, Snookie in N. Richard Nash's *110 in the Shade* at the Pasadena Playhouse, and Audrey in Alan Menken's *Little Shop of Horrors* at The Muny (Kevin Kline Award nomination). She has performed with many of North America's top orchestras, including the Nashville Symphony Orchestra in the title role of Rodgers & Hammerstein's *Cinderella*, a benefit for the charity organization Show Hope. A Southern California native currently living in New York City, Alli Mauzey is a graduate of New York University's Tisch School of the Arts, where she received a B.F.A. in acting with a minor in music. These performances will mark her New York Philharmonic debut.

Julian Ovenden (Gaylord Ravenal) has appeared on stage, on screen, in concert, and in the recording studio. He is currently starring in the critically acclaimed hit *Downton Abbey*, in which he portrays Charles Blake. Other notable television series in which he has appeared include *Foyle's War*, *Person of Interest*, *Smash*, *Poirot*, *Cashmere Mafia*, *The Forsyte Saga*, *Any Human Heart*, *Family Guy*, and, most recently, the ABC mini-series *The Assets*. On stage he has recently starred in *My Night with Reg* at London's Donmar Warehouse. Other notable stage appearances include the first French production of Stephen Sondheim's *Sunday in the Park with George* at Paris's Théâtre du Châtelet, Michel Legrand's *Marguerite* in London's West End, *Butley* opposite Nathan Lane on Broadway, *Death Takes a Holiday* for the Roundabout Off-Broadway, *Finding Neverland* for the Weinstein Company, Irving Berlin's *Annie Get Your Gun* at London's Young Vic, and both *Grand Hotel* and Sondheim's *Merrily We Roll Along* for Michael Grandage at London's Donmar. In 2011 Mr. Ovenden signed a recording agreement with Decca and soon after released his debut album *If You Stay*. He enjoys a close working relationship with the John Wilson Orchestra, with whom he collaborated on a Rodgers & Hammerstein project for EMI. He made his Carnegie Hall debut earlier this year and performs regularly at the BBC Proms at the Royal Albert Hall and in many other of the U.K.'s prestigious concert venues. These performances will mark his New York Philharmonic debut.

Edward Watts (Steve) was last seen at Lincoln Center as Joe in New York City Opera's production of Frank Loesser's *The Most Happy Fella*. He toured the U.S. in Claude-Michel Schönberg's *Les Misérables* (as Enjolras), Gene de Paul's *Seven Brides for Seven Brothers* (Adam Pontipee), and Alan Menkin's *The Little Mermaid* (King Triton) and *Beauty and the Beast* (Gaston). Broadway appearances have included Kathie Lee Gifford's *Scandalous* (Robert

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Semple/David Hutton) and Burton Lane's *Finian's Rainbow*. Off-Broadway, Mr. Watts is currently starring as El Gallo in Harvey Schmidt's *The Fantasticks* at the Snapple Theatre Center, and has appeared in Larry Kirwan's *Transport* (Delamare) at the Irish Rep and Charles Strouse's *It's a Bird, It's a Plane, It's Superman* (Clark Kent/Superman) at New York City Center Encores! Recent regional theater credits include *Les Misérables* (Javert) at The Dallas Theater Center directed by Liesl Tommy; Stephen Sondheim's *A Funny Thing Happened on the Way to the Forum* (Miles Gloriosus) at Shakespeare Theater Company D.C. (Helen Hayes nomination for Best Supporting Actor); Paul Blake's Cole Porter-accompanied *Roman Holiday* (Joe Bradley) at the Guthrie Theater; Sondheim's *A Little Night Music* (Count Carl-Magnus) at Michigan Opera Theatre; Irving Berlin's *Annie Get Your Gun* (Frank Butler) at Sacramento Music Circus and Marriott's Lincolnshire; Loesser's *Guys and Dolls* (Sky Masterson) at Stages St. Louis; Meredith Willson's *The Music Man* (Harold Hill) and Lerner & Loewe's *Camelot* (Lancelot) at Music Theatre of Wichita; and Sherman Edwards's *1776* (Thomas Jefferson) at Goodspeed Opera House. Edward Watts has also appeared at Papermill Playhouse, North Shore Music Theatre, Lyric Theatre of Oklahoma, Theatre of the Stars, Baltimore Centerstage, Theatre Under the Stars, and Kansas City Starlight. Television credits include recurring roles on *The Sopranos* and *All My Children*, and co-starring roles on *Rescue Me*, *The Carrie Diaries*, and every soap opera that used to film in New York City. He is a member of Actor's Equity Association. These performances will mark his New York Philharmonic debut.

Fred Willard (Cap'n Andy) has performed Off-Broadway in *Little Murders*, *Arf and the Great Airplane Snatch*, and *Elvis and Juliet*. His Los Angeles credits have included Jerry Herman's *Mame* at the Hollywood Bowl, and Gene Vincent de Paul's *Li'l Abner*, Burt Bacharach's *Promises, Promises*, and Cole Porter's *Anything Goes* for Reprise!. Mr. Willard is an alumnus of Chicago's The Second City and a member of the Christopher Guest troupe, having appeared in the films *Best in Show*, *Waiting for Guffman*, *This Is Spinal Tap*, and *A Mighty Wind*, as well as the HBO series *Family Tree*. His other film appearances include *Anchorman: The Legend of Ron Burgundy*, *Anchorman 2: The Legend Continues*, *Monster House*, *Planes: Fire and Rescue*, and *Wall-E*. On television, Fred Willard has appeared in *Everybody Loves Raymond*, *Roseanne*, *Fernwood 2Night*, and *Modern Family*. These performances will mark his New York Philharmonic debut.

NaTasha Yvette Williams (Queenie) is an American actress, singer, and entertainer. Since she began singing at age three in the tiny tot choir at her church, she has performed from the subway to Broadway. She portrayed Aretha Franklin in *A Night with Janis Joplin*, and has been seen in *The Gershwins' Porgy and Bess* and Oprah Winfrey's *The Color Purple*. Ms. Williams has previously performed with the Indianapolis and Baltimore symphony orchestras and Naples Philharmonic. Her current recording project is *How Deep is the Ocean*, a collection of standards, and she has released a Gospel project, *Songs That Carry Me Through ... Some Old, Some New*. Ms. Williams was the first winner of the Kraft Foods New Voice of Gospel contest. Her Broadway credits include *A Night with Janis Joplin*, *The Gershwins' Porgy and Bess* (as Mariah), *The Color Purple* (Sofia), and Stephen Flaherty's *Dessa Rose* at Lincoln Center. Her West End credits include Trevor Nunn's production of Margaret Martin's *Gone with the Wind* (Mammy). She appeared in the national tours of John Farrar and Jeff Lynne's *Xanadu* (Melopmene), Greg Morrison and Lisa Lambert's *The Drowsy Chaperone* (Trix the Aviatrix),

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Joe DiPietro's Elvis musical *All Shook Up* (Sylvia), Stephen Flaherty's *Seussical the Musical* (Sour Kangaroo), Rodgers & Hammerstein's *Cinderella* (Grace), Jason Robert Brown's *Parade*, and Marvin Hamlisch's *The Goodbye Girl* (Mrs. Crosby). Regional appearances have included *Crowns* at Arkansas Repertory Theater and Arena Stage (Velma and Mabel, respectively), Marc Shaiman's *Hairspray* (MotorMouth Maybelle) and *Ain't Misbehavin'* at Papermill Playhouse, and the title role in *Mahalia: A Gospel Musical* at the Cleveland Playhouse. These performances will mark her New York Philharmonic debut.

Vanessa Williams (Julie) made her film debut in 1986 in *Under the Gun*, and subsequently starred in features such as *Eraser*, *Hoodlum*, *Soul Food*, *Dance with Me*, *Light It Up*, *Shaft*, and *Johnson Family Vacation*. More recent credits include the independent features *My Brother*, *Somebody Like You* and Disney's *Hannah Montana: The Movie*, and she most recently appeared in Tyler Perry's *Temptation: Confessions of a Marriage Counselor*. Ms. Williams starred in ABC's critically acclaimed, hit series *Ugly Betty*, for which she earned three Emmy nominations as Wilhelmina Slater. In the fall of 2010 she joined the cast of ABC's *Desperate Housewives* as Renee Perry. Her albums *The Right Stuff*, *The Comfort Zone*, and *The Sweetest Days* earned multiple Grammy nominations; her single "Colors of the Wind" won an Academy Award; and her most recent album, *The Real Thing*, garnered an NAACP nomination for Outstanding Jazz Artist. In 1994 Ms. Williams appeared on Broadway in Kander & Ebb's *Kiss of the Spider Woman*, and in 2002 she received a Tony nomination for her performance as The Witch in the revival of Stephen Sondheim's *Into the Woods*. She also appeared with Cicely Tyson in the Tony-nominated *The Trip to Bountiful*, in which both actresses reprised their roles from Lifetime's television adaptation. Vanessa Williams most recently appeared in *After Midnight*, the musical revue set in Harlem's legendary Cotton Club. In 2007 she received a star on the Hollywood Walk of Fame, and in December 2010 the International Press Academy awarded her the Mary Pickford Award for Outstanding Artistic Contribution to the Entertainment Industry. In April 2012 she and her mother, Helen, landed on *The New York Times* bestseller list after publishing the memoir *You Have No Idea: A Famous Daughter, Her No-Nonsense Mother, and How They Survived Pageants, Hollywood, Love, Loss (and Each Other)*. These performances will mark Vanessa Williams's New York Philharmonic debut.

Lauren Worsham (Magnolia) is a Brooklyn-based actress and singer who recently made her Broadway debut originating the role of Phoebe in *A Gentleman's Guide to Love and Murder*, for which she garnered a Tony nomination, Drama Desk Award, and Theatre World Award. Other favorite roles include creating the part of Lisa in *Dog Days* at Montclair Peak Performances (directed by Robert Woodruff), Flora in *Turn of the Screw* at New York City Opera (directed by Sam Buntrock), Amy in *Where's Charley* at New York City Center (directed by John Doyle), Cunegonde in New York City Opera's *Candide*, and Olive in the first national tour of *The 25th Annual Putnam County Spelling Bee*. Other credits include *La Perichole* at New York City Opera, *Carnival* (Lili) at Goodspeed Opera House, *Into the Woods* (Cinderella) at Kansas City Rep, *Master Class* (Sophie) at Paper Mill Playhouse, and *The Light in the Piazza* (Clara) at Weston Playhouse. Ms. Worsham also performs in concert frequently, including shows at Carnegie Hall, Caramoor, Merkin Concert Hall, Oregon Bach Festival, Joe's Pub, Galapagos Art Space, and New York City Opera's VOX Contemporary American Opera Lab. Lauren Worsham was the 2009 second-place award winner of the Kurt Weill Foundation's Lotte Lenya

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competition. She is the co-founder and executive director of the downtown opera company The Coterie, along with librettist Royce Vavrek, and is also the lead singer for the Brooklyn-based indie-rock band Sky-Pony, which she fronts with her husband, Kyle Jarrow. These performances will mark Lauren Worsham's New York Philharmonic debut.

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Tickets

Tickets for *Show Boat* start at \$89. Tickets are available online at nyphil.org or by calling **(212) 875-5656**, 10:00 a.m. to 6:00 p.m. Monday through Friday; 1:00 p.m. to 6:00 p.m. Saturday; and noon to 5:00 p.m. Sunday. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(212) 875-5656**. [Ticket prices subject to change.]

For press tickets, call Lanore Carr in the New York Philharmonic Marketing and Communications Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

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SHOW BOAT

Avery Fisher Hall

Wednesday, November 5, 2014, 7:30 p.m.

Thursday, November 6, 2014, 7:30 p.m.

Friday, November 7, 2014, 8:00 p.m.

Saturday, November 8, 2014, 2:00 p.m.

Saturday, November 8, 2014, 8:00 p.m.

Ted Sperling, conductor and director

Randy Skinner*, choreographer

Cast to include (in alphabetical order):

Christopher Fitzgerald* (Frank)

Norm Lewis* (Joe)

Alli Mauzey* (Ellie)

Julian Ovenden* (Gaylord Ravenal)

Edward Watts* (Steve)

Fred Willard* (Cap'n Andy)

NaTasha Yvette Williams* (Queenie)

Vanessa Williams* (Julie)

Lauren Worsham* (Magnolia)

KERN & HAMMERSTEIN *Show Boat* (semi-staged)

* denotes New York Philharmonic debut

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