

Disney

NOVELTY
SONGS

IN CONCERT LIVE TO FILM



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Photo: Kyle Flubocker

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Disney's **Mary Poppins** (1964) In Concert Live to Film

April 10, 11m, 2026

ANTHONY PARNOTHER, conductor
LYRIC OPERA ORCHESTRA

Starring:

Julie Andrews
Dick Van Dyke
David Tomlinson
Glynis Johns
Hermione Baddeley
Karen Dotrice
Matthew Garber
Elsa Lanchester
Arthur Treacher
Reginald Owen
and **Ed Wynn**

Directed by **Robert Stevenson**

Co-Produced by **Bill Walsh**

Music and Lyrics by **Richard M. and Robert B. Sherman**

Music Supervised, Arranged, and Conducted by **Irwin Kostal**

Screenplay by **Bill Walsh** and **Don DaGradi**

Based on the "Mary Poppins" books by **P.L. Travers**

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Today's performance lasts approximately 2 hours and 55 minutes, including 1 intermission.

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Stage Manager: **Daniel Sokolski**

Mary Poppins: By the numbers

A heaping spoonful of fun facts about this legendary film



13

ACADEMY AWARD NOMINATIONS

A record for any Walt Disney Studios film at the time, with five wins, including Best Actress for Julie Andrews, Best Original Song for “Chim Chim Cher-ee,” and Best Original Score.

1

ICONIC DEBUT

Mary Poppins marked Julie Andrews’ feature film debut — and earned her both an Academy Award and a Golden Globe. Walt Disney discovered her while she was in *Camelot* on Broadway.

20

YEARS

That’s how long Walt Disney pursued the rights to adapt *Mary Poppins*, after promising his daughter Diane he would turn her favorite book into a film.

30+

SONGS

Almost three dozen songs were composed during development. The original 1964 album includes 17 tracks — sixteen songs and an overture.

4

OCCUPATIONS

The character Bert (played, of course, by Dick Van Dyke) possesses many talents: one-man band, chalk artist, chimney sweep, and kite salesman.

66

MUSICIANS

Along with one music librarian and six hours of rehearsal, that’s how many Lyric Opera Orchestra musicians it takes to bring the Sherman Brothers’ complete score to life, performed live in sync with the film.

\$44

MILLION

The film earned \$44 million in U.S. theatrical rentals during its original run and eventually became the highest-grossing film of 1964.

\$6

MILLION: THE ORIGINAL BUDGET

The film produced major advances in visual effects, including seamless combinations of live action and animation, extensive matte paintings, and complex compositing that brought “London” to life on a Burbank soundstage.

34

LETTERS

In Supercalifragilisticexpialidocious, a nonsense word that somehow says exactly what it needs to.

Artist profile



ANTHONY PARNTER CONDUCTOR

Lyric Debut

Parnter is currently in his seventh season as Music Director of California's San Bernardino Symphony Orchestra. Other highlights this season include the New York Philharmonic's season-opening gala, New Year's Eve celebrations with The Philadelphia Orchestra, performances at the Cleveland Institute of Music, and subscription performances with the Baltimore Symphony Orchestra, Buffalo Philharmonic, and Indianapolis Symphony Orchestra. Parnter has conducted artists ranging from Joshua Bell and Jessye Norman to Cynthia Erivo and John Legend, and has appeared with the Atlanta Symphony, Chicago Symphony Orchestra, Cleveland Orchestra, Detroit Symphony, Los Angeles Philharmonic, National Symphony, Royal Scottish National Orchestra, San Francisco Symphony, Seattle Symphony, St. Louis Symphony, Sydney Symphony, and Chineke! Orchestra, with which he made his debut at London's BBC Proms; as well as the Gateways Festival Orchestra, at concerts including the orchestra's sold-out Carnegie Hall debut.

He will make his Boston Pops debut this summer conducting Cynthia Erivo at Tanglewood. Parnter has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, William Grant Still, and Samuel Coleridge-Taylor, as well as a newly edited critical edition of Florence Price's Symphony No. 3, which he recently performed with the Baltimore Symphony. Parnter led the revival of Anthony Davis's *The Central Park Five* at Long Beach and last year at the Detroit Opera, and has premiered and recorded works by Jon Batiste, Kris Bowers, Chanda Dancy, Adolphus Hailstork, Marian Harrison, Philip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, George Walker, Errollyn Wallen, James Wilson, and John Wineglass.

Active as a film conductor, Parnter has conducted or performed on more than 1,000 movie scores. Recent conducting projects include *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, Disney's *Encanto*, *Transformers: Rise of the Beasts*, *Nope*, *Creed III*, *Diary of a Wimpy Kid: Rodrick Rules*, *Sinners*, *Tenet*, *American Dad!*, *Turning Red*, *Star Wars: The Mandalorian*, *Star Wars: The Book of Boba Fett*, *League of Legends*, and the Oscar- and Grammy-winning *Oppenheimer* soundtrack. [L](#)

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Photo: Kyle Rubacker

A Baton for All Seasons

Remarkably versatile, conductor **Anthony Parnter** goes especially deep with orchestral music for films.



The music critic at the *LA Times* recently described Anthony Parnter, who will lead the Lyric Opera Orchestra in Disney's *Mary Poppins* in Concert Live to Film, as "the quintessential L.A. musician." That expansive honorific is meant to capture the fact that a top working conductor on the West Coast

today needs jaw-dropping versatility — the ability to move, as Parnter does, from the Hollywood Bowl to a film recording studio to a small gallery, and back again.

Sometimes, Parnter even leaves his baton at home; he is, astonishingly, a world-class bassoon player. He is, as Tony Scott-Green of the Chicago chapter of the Society of Composers and Lyricists puts it, a "first-call guy," ready for whatever the project calls for.

Still, it's fair to say that the 44-year-old has a specialization. He has conducted or performed on more than 1,000 movie scores, many of them major hits such as *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, Disney's *Encanto*, *Sinners*, and *Tenet*, and even the Oscar- and Grammy-winning soundtrack to *Oppenheimer*.

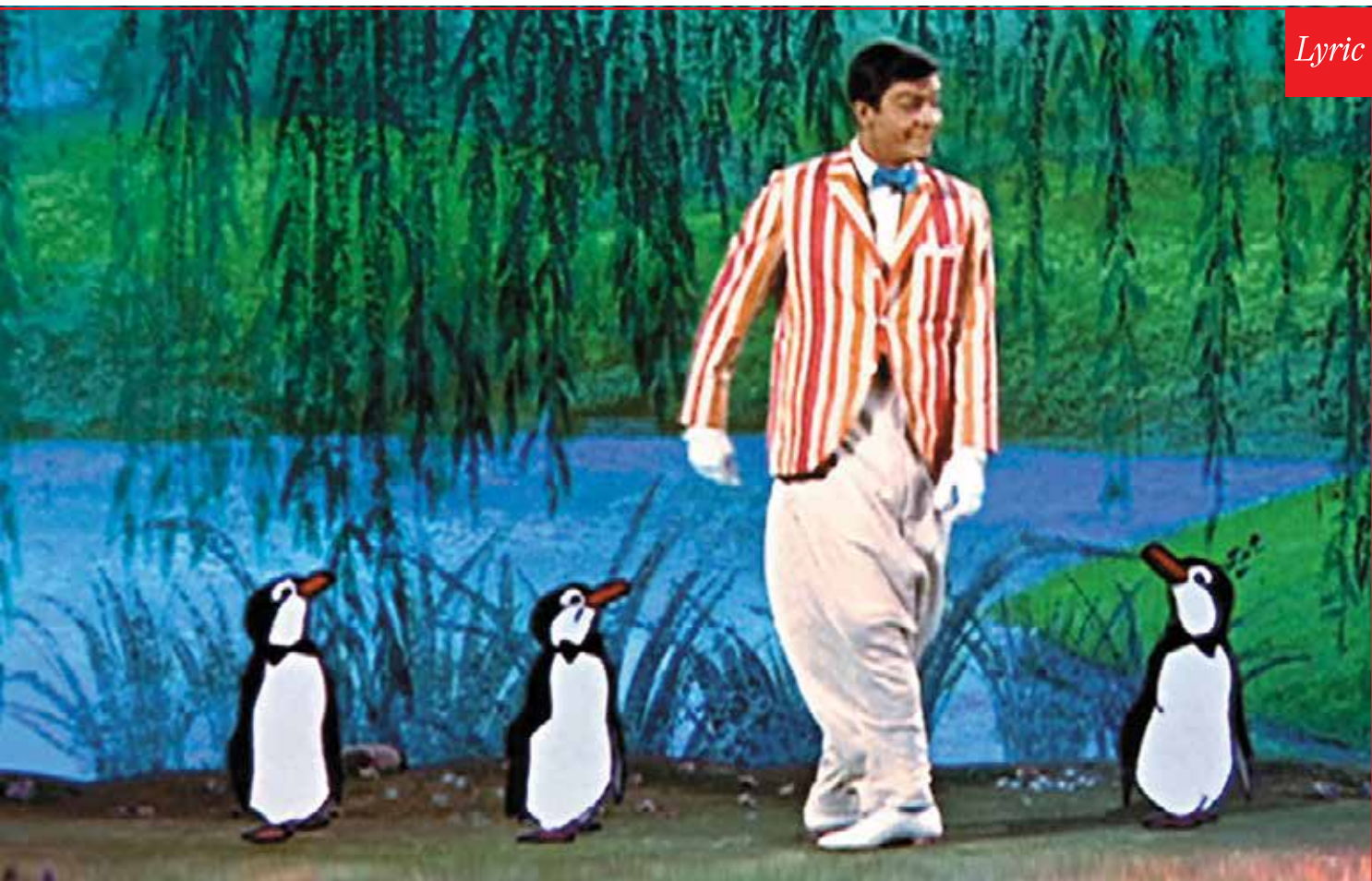
He played in the orchestra for the three most recent *Star Wars* franchise films — which must have been a kind of dream come true: Growing up, he recently told Alex Ross of *The New Yorker*, music meant for him the echo in his mind of those indelible John Williams scores.

Parnter studied conducting at Yale. It's not uncommon for him to move, in the space of a week, from a Shostakovich symphony to Carlos Simon's "Elegy: A Cry From the Grave," a shortform meditation on the deaths of Black men at the hands of the police, to the West Coast premiere of Anne Leilehua Lanzilotti's "with eyes the color of time," a finalist for the 2022 Pulitzer Prize in music — not to mention a rehearsal with the San Bernardino Symphony, where he is currently music director. But his appreciation of lighter fare — and of its demands for careful attention — holds fast.

We spoke with him in advance of his Lyric debut, about the special pleasures of the award-winning score for *Mary Poppins*.

What stands out to you about the Sherman Brothers' *Mary Poppins* score?

I was in line at the TSA PreCheck at the Los Angeles airport recently, and in front of me was a family with two small children. One was an infant; the other was a 3- or 4-year-old boy, blissfully and repeatedly singing "Supercalifragilistic" (to the best of his ability). What stands out to me most of all about the Sherman Brothers' score is how timeless and relevant the music has remained, even 60 years later.



Many audiences know this music by heart. How do you bring a spark to such a familiar score in performance?

The Sherman Brothers injected so much color and vigor into their score for *Mary Poppins*, and it is merely my quest as the conductor to bring that freshness and energy to life in real time alongside the great musicians of the Lyric Opera Orchestra.

The music moves between lighthearted songs and more emotional moments. How do you shape those shifts during the film?

I merely have to shape them as the Sherman Brothers would have wanted, and simultaneously keep the music perfectly synched with the picture. Between the two, I'll have my hands full for sure!

You've conducted many film scores. What's distinctive about working with a classic studio-era musical like *Mary Poppins*?

There is something truly distinct and magical about a score that is handwritten and handcrafted the old-fashioned way, as opposed to the majority of contemporary scores, which are written in some fashion on computers.

These performances mark your debut with the Lyric Opera Orchestra. What excites you about collaborating with this ensemble on this score?

I first saw one of my vocal heroes, the great American bass, Samuel Ramey, command the role of Méphistophélès at Lyric Opera of Chicago in the late 1990's. Maestro György Ráth conducted. It's a performance that is still etched into my memory all these years later. It's quite the full circle to return to Lyric 27 years later to conduct, in any capacity. I'm sure there are still some musicians from that era who will be with me for this performance.

What do you hope audiences, especially families, experience when they hear this music performed live in the opera house?

I must assume that most of the audience members are already familiar with *Mary Poppins* and have seen it before coming to our special live-to-picture performance. My hope is for them to witness and appreciate the beauty and power of a live orchestra performing this score, up close and in person. **L**

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Megan Pirtle
Olivia Roach
Alice Salazar
Melanie Saso
Jessica Scheithe
Franni Valus,
Wig & Makeup Run Crew

Victoria Ashmore
Davis Campbell
Colin Grice
Chantelle Johnson
Katie Kurz
James Ogle
Rebecca A. Scott,
Wig Shop Staff

Production
Rachel A. Tobias, *Production Stage Manager*

Katrina Bachus
Jordan Lee Braun
Adam Da Ros,
Assistant Stage Directors

Alaina Bartkowiak
Sandra Moore,
Stage Managers

Adrienne Bader
Alaina Bartkowiak
Alycia Martin
Sandra Moore
Tommy Novak
Daniel Sokalski
Peggy Stenger
Amy C. Thompson,
Assistant Stage Managers



Local 2: Stagehands
Local 476: Studio Mechanics
Local 769: Theatrical Wardrobe



Local USA 829 of the IATSE is the union representing scenic, costume, lighting, sound and projection designers in Live Performance

Orchestra

MUSIC DIRECTOR

Enrique Mazzola
*The John D. and Alexandra
C. Nichols Endowed Chair*

MUSIC STAFF

Michael Banwarth
Kseniia Polstiankina Barrad
William C. Billingham
Aaron Breid
Kyle Dickson
Levi Hammer
Susan Miller Hult
Tess Jackson
Keun-A Lee
Chi-Yuan Lin^{^^}
Noah Lindquist^{*}
Francesco Milioto
Jerad Mosbey
Jacob Niemann[^]
Stefano Sarzani
Madeline Slettedahl
Morgan Stevenson
Marika Yasuda

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*,
*Mrs. R. Robert Funderburg
Endowed Chair*
Emily Nebel,
Assistant Concertmaster
Eleanor Bartsch
Alexander Belavsky
Kathleen Brauer
Renée-Paule Gauthier
Laura Miller
Liba Shacht
Heather Wittels
Bing Jing Yu

Violin II

Yin Shen, *Principal*
John Macfarlane,
Assistant Principal
Injoo Choi^{**}
Diane Duraffourg-Robinson
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Kunjing Dai^{**}
Amy Hess
Melissa Trier Kirk
Rebecca Swan

Cello

Calum Cook, *Principal*
Ana Kim, *Acting Assistant
Principal*
Mark Brandfonbrener
William H. Cernota
Walter Preucil

String Bass

Samuel Shuhan,
Acting Principal
Collins R. Trier, *Acting
Assistant Principal*
Andrew L. W. Anderson
Gregory Sarchet

Flute

Marie Tachouet, *Principal*
Dionne Jackson,
Assistant Principal
Alyce Johnson

Piccolo

Alyce Johnson

Oboe

Paul Lueders, *Principal*
Judith Zunamon Lewis,
Assistant Principal

English Horn

Judith Zunamon Lewis

Clarinet

Heesoo Kim, *Principal*
Susan Warner,
Assistant Principal

Bass Clarinet

Susan Warner,
Acting

Bassoon

Preman Tilson, *Principal*
Lewis Kirk, *Assistant Principal*

Contrabassoon

Lewis Kirk

Horn

Abigail Black, *Principal*
Fritz Foss, *Assistant
Principal/Utility
(Third Horn)***
Robert E. Johnson^{*}
Samuel Hamzem
Neil Kimel

Trumpet

William Denton, *Principal*
Rebecca Oliverio,
Acting Assistant Principal

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*
Will Baker

Bass Trombone

Will Baker

Tuba

Andrew Smith, *Principal*

Timpani

Edward Harrison, *Principal*

Percussion

Douglas Waddell,
Acting Principal
Eric Millstein,
Acting Assistant Principal

Harp

Lynn Williams, *Principal*

Librarian

John Rosenkrans, *Principal*

Stage Band Contractor

Christine Janicki

EXTRA MUSICIANS

Paula Kosower, cello
Trevor O'Riordan, clarinet
Brian Goodwin, horn
Michael Brozick, trumpet
David Gauger, trumpet
David Inmon, trumpet
Hugo Saavedra, trombone
Matthew Gaunt, tuba
Josh Jones, percussion
Michael Banwarth, piano
Steve Roberts, guitar
Ronnie Kuller, accordion
Jim Widlowski, drum set

The Lyric Opera Orchestra string sections utilize revolving seating. Players behind the front desk change seats systematically and are listed alphabetically in the roster above.

^{*} On leave, 2025/26 Season

^{**} Season Substitute

[^] Solti Foundation U.S. Opera Residency

^{^^} Ryan Opera Center Conductor



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