

Season 2017-2018

**Thursday, October 12,
at 7:30**

**Friday, October 13,
at 2:00**

**Saturday, October 14,
at 8:00**

**Sunday, October 15,
at 2:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor

***West Side Story* in Concert**

Based on a Conception by **Jerome Robbins**

Book by **Arthur Laurents** Music by **Leonard Bernstein** Lyrics by **Stephen Sondheim**

Entire Original Production Directed and Choreographed by **Jerome Robbins**

Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
by Arrangement with Roger L. Stevens

This program runs approximately 2 hours.

The Bernstein Centennial Celebration in its entirety is
made possible in part by the generous support of the
Presser Foundation.

These performances of *West Side Story* are made possible
by the generous support of **Robert and Joan Rechnitz,**
founders of Two River Theater (www.tworivetheater.org) in Red Bank, NJ.

West Side Story is presented through special arrangement with
Music Theatre International (MTI). All authorized performance materials
are also supplied by MTI. www.MTIShows.com.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons
at 1 PM. Visit www.wrti.org to listen live or for more details.

The Jets

Timothy McDevitt Riff (The Leader)
Ryan Silverman Tony (His Friend)
Zachary James Action
Josh Tolle A-Rab
Benjamin Krumreig Baby John
Alex Ringler Snowboy
Ward Billeisen Big Deal
Nicolas Dromard Diesel
Jeff Smith Gee-tar
Cameron Bartell Mouthpiece

The Sharks

Nathaniel Stampley Bernardo (The Leader)
Isabel Leonard Maria (His Sister)
Isabel Santiago Anita (His Girl)
Pepe Nufrio Pepe
Mario Diaz-Moresco Indio
Yurel Echezarreta Luis
Anthony Whitson-Martini Anxious
Ethan Simpson Juano
Anthony Chatmon II Moose

The Shark Girls

Nora Schell Rosalia
Mikaela Bennett Consuelo
Desiree Davar Teresita
Christine DiGiallonardo Francisca
Nicole Fragala Estella
Michelle Alves Margarita

Morgan James as A Girl

Kevin Newbury Stage Director
Leslie Stifelman Music Supervisor
Stephanie Klapper Casting Director
Paul Carey Costume Director
Matt McGill Assistant Director
Shannon O'Connor Production Stage Manager
Rick Jacobson Sound Design

Act I

1. Prologue
2. Jet Song (Riff, Jets)
3. Something's Coming (Tony)
4. The Dance at the Gym: Blues
 - 4a. Promenade
 - 4b. Mambo
 - 4c. Cha-Cha
 - 4d. Meeting Scene (Tony, Maria)
 - 4e. Jump
5. Maria (Tony)
6. Balcony Scene (Tony, Maria)
7. America (Anita, Rosalia, Shark Girls)
8. Cool (Riff, Jets)
9. Under Dialogue
- 9a. One Hand, One Heart (Tony, Maria)
10. Tonight (Riff, Bernardo, Anita, Tony, Maria, Sharks, Jets)
11. The Rumble

INTERMISSION

Act II

12. I Feel Pretty (Maria, Francisca, Rosalia, Consuelo)
13. Under Dialogue
- 13a: Ballet Sequence: Lo stesso tempo (Tony, Maria)
- 13b. Transition to Scherzo: Adagio
- 13c. Scherzo
- 13d. Somewhere (A Girl)
- 13e. Procession & Nightmare (Entire Company)
14. Gee, Officer Krupke (Jets)
15. A Boy Like That and I Have a Love (Anita, Maria)
16. Jukebox, Taunting Scene
17. Finale (Maria, Tony)

The Philadelphia Orchestra



Jeffrey Griffin

The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes the third music director of the Metropolitan Opera beginning with the 2021-22 season, and from 2017-18 is music director designate. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He is in his 10th and final season as music director of the Rotterdam Philharmonic, and he has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. In summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are a appointment as Companion of the Order of Canada; *Musical America’s* 2016 Artist of the Year; Canada’s National Arts Centre Award; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit philorch.org/conductor.

Artists

Becca Fay



Isabel Leonard (Maria) is a multiple Grammy Award-winner who thrills audiences both in the opera house and on the concert stage. In repertoire that spans from Vivaldi to Mozart to Thomas Adès, she has graced the stages of the Metropolitan Opera, Paris Opera, the Vienna and Bavarian state operas, the Salzburg and Glyndebourne festivals, the Lyric Opera of Chicago, and Carnegie Hall. Operatic highlights of the 2017-18 season include Cherubino in Mozart's *The Marriage of Figaro* at the Met, the title role in Rossini's *La Cenerentola* at the Vienna and Bavarian state operas, and Rosina in Rossini's *The Barber of Seville* at Washington National Opera. In concert she performs Ravel's *L'Heure espagnole* with Charles Dutoit and the Los Angeles Philharmonic. She made her Philadelphia Orchestra debut in April 2011. Other engagements celebrating the 100th birthday of Leonard Bernstein include performances of the composer's Arias and Barcarolles with Michael Tilson Thomas and the San Francisco Symphony, and an all-Bernstein recital celebrating his music for the stage, screen, and concert hall in New York, San Francisco, Fort Worth, Chapel Hill, and Washington, D.C.



Ryan Silverman (Tony) received a Best Actor Drama Desk nomination for *Side Show* on Broadway. His other Broadway credits include *Cry-Baby*, as well as star turns as Billy Flynn in *Chicago* and Raoul in *The Phantom of the Opera*. He starred in the Théâtre du Châtelet's acclaimed production of *Passion* opposite Natalie Dessay and as Tony in the Olivier-nominated 2008 West End production of *West Side Story*. He has also appeared at the Kennedy Center as Sir Lancelot alongside Brian Stokes Mitchell in *Camelot*. In New York he recently starred in *The Golden Apple* at City Center Encores! and was also seen in *Finian's Rainbow* with the Irish Repertory Theatre and *The Most Happy Fella* at New York City Opera. He made his Philadelphia Orchestra debut in 2011 at the Bravo! Vail festival. He has appeared in concert with the New York Pops at Carnegie Hall, the Philly and Cincinnati pops, the Seattle Symphony with Marvin Hamlisch, and the Houston, Detroit, Utah, Vancouver, and Edmonton symphonies. He has performed his club act at Feinstein's at Loews Regency and Café Carlyle, where he had a month-long residency. For more information visit ryansilverman.com.

Artists



Isabel Santiago (Anita) is a proud alumna of the Esther Boyer College of Music at Temple University. She originated roles in two works by Michael John LaChiusa—Petra in *Giant* and Anita Castelo in *First Daughter Suite*, both at the Public Theater in New York City. She toured the U.S. and Tokyo as Daniela in the First National Tour of Lin-Manuel Miranda's *In the Heights*; she also performed Daniela at Theater Under the Stars in Houston, Audrey in *Little Shop of Horrors* at the Hangar Theatre, Cassandra in *Vanya Sonia Masha Spike* at the Engemen Theater and Flat Rock, Julie in *Showboat* at Gateway Playhouse, Micaela in Bizet's *Carmen* with the Tectonic Theatre Project, and Loretta in *The Sting*.



Timothy McDevitt (Riff), a Juilliard School graduate, is accomplished in both opera and musical theater. This season's engagements include Puccini's *The Girl of the Golden West* with New York City Opera, *Brigadoon* at New York's City Center Gala, and the creation of the role of Edvard Munch in *Dear Edvard* at National Sawdust, Arena Stage. Other recent credits include *Lady, Be Good!* at City Center Encores!; Bernstein's *MASS* with The Philadelphia Orchestra; Ravel's *Les Mamelles de Tirésias* at the Aix-en-Provence Festival; *Carousel* with the New York Philharmonic; Mozart's *Zaide* with the New World Symphony; and appearances with New York City Ballet, the New York Festival of Song, and the Mark Morris and Paul Taylor dance companies.



Nathaniel Stampley (Bernardo) has appeared on Broadway and the West End in *The Lion King*. He played Porgy on the national tour of *The Gershwins' Porgy and Bess* and also appeared on Broadway in the Tony-winning production. He has performed on Broadway in *The Color Purple* and Off-Broadway in *Big Love* (Signature Theatre) and *Fiorello!* and *Lost in the Stars* (City Center Encores!). He won Chicago's Jeff Award for his performance in *Man of La Mancha* at the Marriott Theatre. Other regional theater credits include *The Bridges of Madison County* (Marriott Theatre) and *Violet, Once on This Island*, and *Big River* (Apple Tree Theatre). He made his Philadelphia Orchestra debut in Bernstein's *MASS* in April/May 2015.

Artists



Kevin Newbury is a theater, opera, and film director. His recent highlights include the world premieres of *Bel Canto* (Lyric Opera of Chicago and PBS's *Great Performances*), *Kansas City Choir Boy* (in New York with Courtney Love and on national tour), *The (R)evolution of Steve Jobs* (Santa Fe Opera; upcoming: Seattle and San Francisco operas), *Oscar* (Opera Philadelphia and Santa Fe Opera), *Doubt* and *The Manchurian Candidate* (Minnesota Opera); and Bernstein's *MASS* and Strauss's *Salome* (The Philadelphia Orchestra). His New York theater work includes the GLAAD-award winning play *Candy & Dorothy*. His three short films, *Monsura Is Waiting*, *Stag*, and *Epiphany V*, have screened at 40 film festivals collectively, winning several awards.



Leslie Stifelman (music supervisor) is music director and conductor of *Chicago: The Musical*, the longest running American musical in Broadway history. She is also the executive producer of the Peabody Award-winning HBO series *The Music in Me*; a symphonic conductor and concert pianist; a recording artist for all the major labels; and a music supervisor for films directed by Martin Scorsese and Rita Wilson. As a music supervisor and master teacher for theatrical productions and online initiatives for Carnegie Hall's Weill Music Institute, she designed the citywide *Somewhere Project: West Side Story* and the first-ever interactive Broadway show for families. Her Philadelphia Orchestra debut was in 2005 conducting a concert with Bebe Neuwirth.



This season **Zachary James** (Action) performs the title role in Donizetti's *Don Pasquale* with Anchorage Opera, the Pirate King in *The Pirates of Penzance* with Opera Ithaca, and Fafner in Wagner's *Das Rheingold* with Arizona Opera and Fort Worth Opera. Future engagements include appearances with the English National Opera and the Metropolitan Opera. He created the role of Lurch in *The Addams Family* on Broadway, was Hassinger in the Tony Award-winning revival of *South Pacific* at Lincoln Center, and appeared with The Philadelphia Orchestra in Bernstein's *MASS*. He has appeared as Carl in *30 Rock*; on the 2010 Tony Awards, PBS's *Live from Lincoln Center* and *Great Performances*, and the *Late Show with David Letterman*; and in the film *The Gift*.

Artists



Josh Tolle (A-Rab) grew up in Western Pennsylvania and sang extensively with the Pittsburgh Symphony. His concert performances include Humperdinck's *Hansel and Gretel*, "Toyland" in the Holiday Pops, and the boy soprano solo in Bernstein's *Chichester Psalms*. Mr. Tolle was most recently on the road with the first national tour of *Kinky Boots*, playing Harry and understudying the role of Charlie Price.



Benjamin Krumreig (Baby John) received his bachelor's degree from the Baldwin Wallace University Conservatory of Music and his master's from the University of Illinois at Urbana-Champaign. Equally versed in opera, operetta, and musical theater his roles have included George Gibbs in *Our Town*, Freddy in *My Fair Lady*, Fenton in Verdi's *Falstaff*, and Pluto in Offenbach's *Orpheus in the Underworld*. An avid Gilbert and Sullivan performer, he has sung Marco in *The Gondoliers*, Ralph Rackstraw in *H.M.S. Pinafore*, and Nanki-Poo in *The Mikado*. He is also a frequent performer with the Ohio Light Opera. He made his Philadelphia Orchestra debut in the 2015 performances of Bernstein's MASS.



Nora Schell (Rosalia) made her Off-Broadway debut in *Spamilton*, garnering Drama Desk, Drama League, and Clive Barnes award nominations. She was dubbed "a name to watch" by *New York Times* critic Ben Brantley. She can be found on the original cast recording of *Spamilton*, and most recently she played Marta in the Barrington Stage Company's production of *Company*. Ms. Schell graduated in May 2016 from the University of Michigan with a Bachelor of Fine Arts in Musical Theater and a minor in Gender, Race, and Nation. With her educational background, she plans to cultivate a career focused on the intersection of performance and social justice.

Artists



Mikaela Bennett (Consuelo), a native of Ottawa, recently performed as a featured soloist in *Bernstein on Broadway* at the Kennedy Center. A recent graduate of the Juilliard School, she made her professional stage debut this past spring as Penelope in John Latouche and Jerome Moross's *The Golden Apple* with City Center Encores! She has appeared with the New World and San Francisco symphonies, conducted by Michael Tilson Thomas, for the premiere of his work *Four Preludes on Playthings of the Wind*, a piece she performs with The Philadelphia Orchestra and Mr. Tilson Thomas this coming March. She has also appeared in New York City's prestigious cabaret venues, giving solo concerts at Feinstein's/54 Below and Joe's Pub.



Christine DiGiallonardo (Francisca) is a New York-based vocalist whose performances range from early-music chamber ensembles to jazz and rock bands. Her theater credits include *Carousel* (*Live from Lincoln Center*), *The Sound of Music* (Carnegie Hall), *My Fair Lady* (Avery Fisher Hall), and many productions with City Center Encores! She also performs with her sisters, Daniela and Nadia, as the DiGiallonardo Sisters and has been featured numerous times on NPR's *A Prairie Home Companion* with Garrison Keillor. Her voice can also be heard on many commercial jingles, including spots for Aquafresh, Mr. Clean, Playtex, and Febreze. Ms. DiGiallonardo is a graduate of Vassar College.



Ward Billeisen (Big Deal) will be performing this season in New York in the City Center Encores! production of *Brigadoon*. He will also be on stage in the Caribbean, playing the leading role of Tick in *Priscilla, Queen of the Desert*. He has appeared on Broadway as Fyedka in *Fiddler on the Roof*. His other Broadway credits include *Anything Goes* and *Curtains*. Mr. Billeisen has performed in six productions at City Center Encores! His television credits include *One Life to Live* and NBC's *The Sound of Music Live!* He has traveled the U.S. in tours of *Hello, Dolly!* and *Chicago*, appearing in every state except Alaska.

Artists



Nicolas Dromard (Diesel) has performed on Broadway and, for the past 17 years traveled all over the U.S. and Canada performing in national tours of Broadway productions. He was most recently seen as Tommy DeVito in the closing cast of *Jersey Boys* on Broadway. In March 2013 he was honored to close the Broadway production of *Mary Poppins*, playing the lead role of Bert, which he also performed on tour. He lived in San Francisco for a year and a half while playing Fiyero in *Wicked*. He has performed in *West Side Story* at the Stratford Festival in Canada, and in *Oklahoma!* and *The Boy from Oz* on Broadway. His other credits include *Hairspray*, *Mamma Mia!*, *Gypsy*, and *White Christmas*. For more information please visit www.nicolasdromard.com.



Alex Ringler (Snowboy) grew up in Tempe, AZ, and graduated with honors from the University of the Arts in Philadelphia. He made his Broadway debut in 2009 in the revival of *West Side Story*, and he has also performed in the musical on the 50th anniversary international tour and in a production at Carnegie Hall. His off-Broadway credits include *Trip of Love*, *Pageant*, and *ICONS*. His tour credits include *Priscilla*, *Queen of the Desert*; *A Chorus Line*; and *Cats*. Regional credits include *Oklahoma!*, *La Cage aux Folles*, *Surf*, *Seussical*, and *Naked Boys Singing*. He is the resident choreographer of D'Angora Productions. His television and film credits include *Welcome to New York* and Hulu's *Deadbeat*. For more information visit alexringler.com.



Morgan James (A Girl) is a classically trained vocalist, Broadway veteran, and recording and touring artist. In concert she recently appeared with the Colorado Symphony, performing her solo Bernstein show conducted by Teddy Abrams. She has sung Bernstein's MASS with the Louisville Orchestra, the Baltimore Symphony, and The Philadelphia Orchestra and Yannick Nézet-Séguin. On Broadway she has appeared in the original Broadway casts of *Motown: The Musical*, *Godspell*, *Wonderland*, and *The Addams Family*. She toured Europe, Australia, and the U.S. with Scott Bradlee's Postmodern Jukebox. She recently released her newest album of original soul music, *Reckless Abandon*. For more information visit morganjamesonline.com.

Artists



Jeff Smith (Gee-tar) is a New York-based performer from Abilene, TX, who studied music and acting at Texas Tech University. His credits include *West Side Story* national tour/Hollywood Bowl, *On the Town* (Marriott Theatre), *First Date* (Mason Street Warehouse), *Show Boat* (Asolo Repertory Theatre), *Seven Brides for Seven Brothers* (Ogunquit Playhouse), *The Best Little Whorehouse in Texas* (TUTS), and *Man of La Mancha* (Arts Center of Coastal Carolina). He is also a director for the Network NYC.



Cameron Bartell (Mouthpiece) has appeared as Dickon in *The Secret Garden* (Cincinnati Playhouse in the Park/Baltimore Center Stage), Huck in *Big River* (Alhambra Theatre), Rolf in *The Sound of Music* (Westchester Broadway Theatre), Jean Prouvaire in *Les Misérables* (North Shore Music Theatre), Tulsa in *Gypsy* (Actors Theatre of Indiana), and Ethan in *The Full Monty* (Theatre Victoria). He has also appeared in productions of *Cats* and *Miss Saigon*. His concert performances include Symphony Space and the New York Musical Theatre Festival.



Pepe Nufrio (Pepe) is originally from Madrid, Spain, and is now based in New York City. His recent credits include *One Way Trip to Mars* (Waterville Opera House in Maine), *Sister Act* (Arts Center of Coastal Carolina), *Broadway Unplugged* (New York's Town Hall), *Occasion for Sin* (Planet Connections Theater Festivity in New York), and many more.

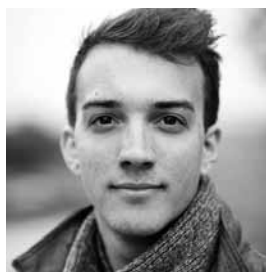


Mario Diaz-Moresco (Indio) studied at the University of Colorado and the University of Southern California and is currently a member of the Professional Studies Diploma program at the Mannes School, where he is a student of Diana Soviero. He has been a young artist with Central City Opera, the Glimmerglass Festival, and Chautauqua Opera, and a Stern Fellow at Songfest. His performance highlights from recent seasons include recitals with pianist Spencer Myer on California's InConcert Sierra series, and the Dame Myra Hess Memorial Series in Chicago.

Artists



Yurel Echezarreta (Luis) has appeared on Broadway in *Aladdin*, *Matilda*, *La Cage aux Folles*, and *West Side Story*. Off-Broadway he recently played the role of Diego Moreno/CP Conyers in *Bella: An American Tall Tale* at Playwrights Horizons. His regional theater credits include Bernardo in *West Side Story* at Connecticut Repertory Theatre and performances at the Dallas Theater Center. His film credits include *The Last Five Years* and on television he can be seen in *Odd Mom Out*.



Anthony Whitson-Martini (Anxious) has performed with San Diego Opera, Utah Festival Opera & Musical Theatre, and Lamb's Players Theatre. Since receiving an Encouragement Award in the Metropolitan Opera National Council Auditions and the Emerging Talent Award from the Lotte Lenya Competition in 2014, he has joined the roster at the Academy of Vocal Arts (AVA) in Philadelphia where he has sung Papageno in Mozart's *The Magic Flute* and Ceprano in Verdi's *Rigoletto*. He appears in AVA's production of Strauss's *Ariadne auf Naxos* later this season.



Ethan Simpson (Juano) is an American baritone whose recent engagements include Schaunard in Puccini's *La bohème* with the Martina Arroyo Foundation in New York and the title roles in Anton Rubinstein's *The Demon*, Mozart's *Don Giovanni*, Verdi's *Rigoletto*, and Puccini's *Gianni Schicchi*, as well as Albert in Massenet's *Werther*, as a resident artist at the Academy of Vocal Arts (AVA) in Philadelphia. This season he sings Count di Luna in Verdi's *Il trovatore* at AVA and appears in an upcoming film based on Ann Patchett's best-selling book *Bel Canto*.



Anthony Chatmon II (Moose) has recently appeared in the roles of Cinderella's Prince/Wolf/Lucinda in the national tour of Fiasco Theater's production of *Into the Woods*; Maggots Guy in the national tour of *The Book of Mormon*; A-Rab in *West Side Story* with the Los Angeles Philharmonic at the Hollywood Bowl; and John Lewis in *Freedom Riders: The Civil Rights Musical* at New York Musical Festival.

Artists



Desiree Davar (Teresita) has appeared on Broadway in the revival of *West Side Story*. She has performed the role of Anita in *West Side Story* on the international tour and at the Sacramento Music Circus. Her other theater credits include *Where's Charley?* (City Center Encores!), Erma in *Anything Goes* (Goodspeed Opera House), *Can-Can* and *Kiss Me, Kate* (Paper Mill Playhouse), Velma in *Chicago* (The Village Theatre), and *White Christmas* (Denver Center). Television and film credits include *Annie*, *Glee*, and *30 Rock*. For more information visit desireedavar.com.



Nicole Fragala (Estella) has appeared onstage in the roles of Lucy in *Jekyll and Hyde*, Hope Harcourt in *Anything Goes*, and Anita in *West Side Story*. She is a graduate of the New School, where she last performed the role of Fräulein Kost in *Cabaret*, directed by Kevin Newbury. As a member of the Westminster Choir, she performed Beethoven's Symphony No. 9, Nico Muhly's *Bright Mass with Canons*, and Bach's St. Matthew Passion with The Philadelphia Orchestra and Yannick Nézet-Séguin. She has also been a resident performer of Spoleto Festival USA.



Michelle Alves (Margarita) was born and raised in Puerto Rico. She recently performed on Broadway in *On Your Feet!* From 2012-14 she appeared as Anita in the national tour of *West Side Story*. Her regional credits include *Rent*, *Hair*, *Nine*, *Hairspray*, *Chicago*, *Godspell*, and *West Side Story*. She has performed live with Ricky Martin, the Black Eyed Peas, Pitbull, and Nelly Furtado, and on television at the Grammy and Billboard awards. Film credits include *Dirty Dancing: Havana Nights* and *Feel the Noise*. For more information visit michellemalves.com.

The Music

West Side Story



Gordon Parks—Life Pictures Collection

Leonard Bernstein
Born in Lawrence,
Massachusetts, August 25,
1918

Died in New York City,
October 14, 1990

As early as 1949, Leonard Bernstein and his friends the choreographer Jerome Robbins and the librettist Arthur Laurents had been toying with the idea of a Broadway musical that adapted Shakespeare's *Romeo and Juliet* into a modern New York setting. But deciding exactly which contemporary social conflict to portray proved unusually difficult. Instead of pitting rival families against each other, they considered framing the story against a backdrop of Jewish-Christian tensions. This scenario should have been relatively easy to score for Bernstein, who was raised Jewish and grew up in Boston, one of America's most Catholic cities. But the musical ideas just didn't seem to emerge for him.

For years the project languished. Then the brilliant young lyricist Stephen Sondheim joined the team, and the show's creators hit on the idea that rival white and Hispanic street gangs on the Upper West Side of New York City would be the basis of the story's conflict. Production moved ahead quickly. The composer, excited by the project's rapid development, said, "I hear rhythms and pulses and—most of all—I can sort of feel the form."

An Emphasis on Dance *West Side Story* opened on Broadway in the fall of 1957. Although it employed standard structural elements from Rodgers and Hammerstein and the shows of Marc Blitzstein, it included two important innovative features that distinguished it from contemporary works: It was unusually violent and tragic (with onstage deaths at the end of both acts), and it incorporated dance into the musical to a degree never before seen on the Broadway stage. The composer himself said, "So much was conveyed in music, including an enormous reliance upon dance to tell plot—not just songs stuck in a book." Most of the actors, including many of the leads, were cast primarily for their dancing ability. Bernstein, who regarded the Broadway musical as an exciting new form of American opera, thought this work broke new ground. It certainly revolutionized the American musical.

In a genre where the writing of dance music was usually delegated to an assistant, it was unusual for Bernstein, the lead composer, to write the dances himself. But he

had already written two fully fledged ballet scores as well as two successful Broadway musicals (*On the Town* and *Wonderful Town*). Not only could he handle standard song forms and dance music, he knew how to orchestrate, how to conceive larger musical structures as part of a dramatic narrative, and how to write symphonically for the stage.

Marrying Divergent Forms into Something

News Bernstein was perfectly poised to marry classical compositional procedures with popular tunes and rhythms in *West Side Story*, and in the process provided a catalogue of his own extraordinarily broad palette of expressive means. The signature tritone interval recurs throughout the score like a Wagnerian leitmotif, heard first in the Prologue and then reiterated in various incarnations to signify mounting tensions between the two rival gangs. The use of constantly shifting meters—alternating 6/8 and 3/4—is an old Spanish metric device that Maurice Ravel had also used in his song cycle *Don Quichotte à Dulcinée*. Bernstein uses the same technique in “America” to accentuate the Hispanic roots of the Puerto Rican Sharks. Central American dance forms such as the mambo and cha-cha rub up against the classical “American” musical forms of blues in ways that earlier American composers, including Aaron Copland, had already explored orchestrally on the concert stage. And the jazz fugue in “Cool” shows Bernstein’s eagerness to infuse classical technique into vernacular musical forms. He wasn’t the first to do so—“jazz fugues” were rather popular through the 1930s and ’40s—but including one in a Broadway show mainstreamed the effect.

Then there is the transcendent aspect of Bernstein’s work, which would later find expression in explicitly “sacred” compositions such as his *Chichester Psalms* and *MASS*. The hymn-like sobriety of “One Hand, One Heart” perfectly matches Tony and Maria’s sincerity, but it is couched in remarkably chromatic harmonic turns that paint their inescapable naïveté and impulsiveness. “Somewhere” has many of the qualities of a sacred anthem, and in the show itself points primarily to a happier afterlife. Its focus on dominant-seventh harmony creates an effect much like Wagner’s “Tristan” chord, delaying the ultimate resolution of yearning until the final love-death, and yet the song is also suffused with the traits of popular music. As in the best examples of the Broadway show (or opera, for that matter), the musical numbers are not merely entertaining interludes but are essential foundations for the whole drama.

That’s not to say that Bernstein avoids straight Broadway-style melodies that conform to the traditions of the stage

West Side Story was composed in 1957.

The Philadelphia Orchestra first performed selections from West Side Story in November 1961, with Arthur Fiedler. They performed the entire film score with the movie in October 2012 in Verizon Hall and July 2014 at the Mann Center, both with David Newman conducting. These are the ensemble's first performances of the entire score to the Broadway show.

The Philadelphians recorded "Somewhere" in 1971 for RCA with Eugene Ormandy.

The score calls for three flutes (all doubling piccolo), oboe (doubling English horn), four clarinets (I, II, and IV doubling bass clarinet, III doubling E-flat and bass clarinet), alto saxophone, tenor saxophone (doubling baritone saxophone), soprano saxophone (doubling bass saxophone), bassoon, two horns, three trumpets, two trombones, tuba, timpani, percussion (bongos, castanets, chimes, claves, congo, cowbells, finger cymbals, glockenspiel, gourd, guiro, maracas, pitched drums, police whistle, ratchet, slide whistle, snare drum, suspended cymbals, tam-tam, tambourines, temple blocks, timbales, trap set, triangle, vibraphone, wood block, xylophone), piano (doubling celesta), electric guitar (doubling Spanish guitar and mandolin), and strings (no violas).

Performance time is approximately 1 hour, 45 minutes.

musical. Rather, in songs such as "I Feel Pretty," "Gee, Officer Krupke," and even "Tonight," he remains largely within the sleeve of Broadway conventions. But, as with almost all of his work, there is little that is strictly traditional. His score for *West Side Story* in particular evinces his remarkable compositional genius, his dramatic authenticity, and even more overtly his desire to synthesize divergent musical elements into a new, theatrically powerful whole.

—Luke Howard