Performances Friday, July 27 at 4 p.m. and Monday, July 30 at 7:30 p.m.
Premiere Performance Martin Beck Theater, New York City, 1956

From the start of every day to its end, long after night has fallen, the life and breath of an opera company is its music staff. Virtually every rehearsal has one, two or three pianists, coaches and conductors in the room. The coaching studios are in their hands hour after hour every day of the season.

Chautauqua Opera has a collection of eight superb musicians who I rely on to a mindboggling degree. Their meticulous attention to detail, profound knowledge of repertoire, impeccable sense of artistic style and boundless energy bring a rich and consistent musicality to everything we do as a company. Each individual brings their own unique specialization. We would be a lesser company without any single one.

It is with the deepest gratitude that I would like to dedicate this production of Candide to the music staff of the Chautauqua Opera Company — Allison, Dottie, Emily, Jorge, Kerry, Miriam, Rick and Carol.

— Steven Osgood

CANDIDE

Music by Leonard Bernstein; Book by Hugh Wheeler, adapted by Lonnie Price; Lyrics by Richard Wilbur; Additional lyrics by Stephen Sondheim, John La Touche, Lillian Hellman & Leonard Bernstein

CREATIVE AND PRODUCTION

Conductor
Steven Osgood
Stage Director & Musical Staging
Jay Lesenger
Choreographer
Mara Newbery Greer
Lighting & Video Designer
Ron Kadri
Set Designer
B. G. FitzGerald
Costume Designer
Martha Ruskai
Wig/Makeup Designer
Carol Rausch
Chorus Master
Alexandra Fees
Assistant Directors
Kaley Karis Smith
Assistant Conductor
Jorge Parodi
Coach/Accompanists
Miriam Charney
Diction Coach/Supertitles
Emily Jarrell Urbanek
Technical Director
Allison Voth
Properties Master/Scenic Artist
John P. Woodey
Production Stage Manager
Theresa Pierce
Assistant Stage Managers
Amelia Nordin
Concertmaster
Carol Rausch

CHAUTAUQUA OPERA ORCHESTRA

Violins I
Vahn Armstrong, Concertmaster
Karl Pedersen, Principal
David Hult, Assistant
Erica Robinson
Ming Gao
Amanda Gates
Anton Shelepov
Adrienne Finet
Liana Koteva Kirvan

Violins II
Diane Bruce, Principal
Simon Lapointe, Assistant
Margaret Cooper
Jonathan Richards
Heejin Waisbroad
Leslie Anderegg

Violas
Karl Pedersen, Principal
Karl Pedersen, Assistant
Karl Pedersen, Kayleigh Miller
Karl Pedersen, Jennifer Stahl
Karl Pedersen, Eva Stern

Cellos
Lars Kirvan, Principal
Lars Kirvan, Jeffrey Szabo
Lars Kirvan, Peter Anderegg

Basses
David Rosi, Principal
David Rosi, Caitlyn Kammenga

Flutes
Richard Sherman, Principal
Richard Sherman, Kathryn Levy

Oboes
Jan Eberle, Principal
Eli Eban, Jan Eberle

Clarinet
Eli Eban, Principal
Eli Eban, Daniel Spitzer

Bassoon
Benjamin Atherholt, Principal
Benjamin Atherholt, Principal

Horns
Donna Dolson, Principal
Donna Dolson, Mark Robbins

Trumpets
Leslie Linn, Principal
Leslie Linn, Peter Lindblom

Trombones
Christopher Wolf, Principal
Christopher Wolf, Eric Lindblom

Tuba
Frederick Boyd

Timpani
Thomas Blanchard, Principal

Percussion
Pedro Fernandez, Principal
Pedro Fernandez, Mark Hodges

Harp
Beth Robinson
SCENES AND MUSICAL NUMBERS

Act I

Overture

Prologue: Voltaire’s Estate at Ferney, France, in 1759 during The Age of Enlightenment
Voltaire is encouraged to read his latest story, Candide, or Optimism. He introduces the protagonists.

Life is Happiness Indeed: Voltaire, Candide, Cunégonde, Maximilian and Paquette

Scene 1: Schloss Thunder-ten-Tronck, Westphalia
Dr. Pangloss instructs his willing students: All is for the best in this best of all possible worlds. When The Baron discovers the low-born Candide’s interest in his daughter, Candide is banished.

The Best of All Possible Worlds: Dr. Pangloss, Candide, Cunégonde, Maximilian and Paquette

Oh, Happy We: Candide and Cunégonde

Scene 2: The Forest
Candide’s travels and travails begin. Candide is enlisted in the Bulgarian Army.

It Must Be So: Candide

Scene 3: Westphalia
The Bulgarians attack Westphalia. Dr. Pangloss is the only survivor, but greatly changed.

Westphalian Prayer & The Battle: The Baron, The Baroness, Maximilian, Cunégonde, Westphalians and Bulgarians

Dear Boy: Dr. Pangloss

Scene 4: The Ocean and Lisbon, Portugal
Dr. Pangloss and Candide board a leaky vessel. They arrive in Lisbon in time for an earthquake and are arrested as Heretics. The Inquisition stages an Auto-da-fé (Act of Faith).

Auto-da-fé: Inquisitor, Judges, Heretics, An Informer, Citizens of Lisbon

Is This All Then?: Candide

Scene 5: Paris, France
Cunégonde has attracted the attentions of both the Rabbi, Don Issachar, and The Cardinal Archbishop of Notre Dame. Her chaperone and companion is The Old Lady. Candide and Cunégonde are reunited, but they are all forced to flee to Cadiz.

Paris Waltz: Parisians

Glitter and Be Gay: Cunégonde

You Were Dead, You Know: Cunégonde and Candide

Scene 6: Cadiz, Spain
The Old Lady regales her companions with the harrowing details of her life. The Old Lady attempts to raise much-needed funds. Candide is offered a Captain’s Commission to fight for the Jesuits in
South America. Candide, Cunégonde and The Old Lady set sail for the New World.

_I Am Easily Assimilated:_ The Old Lady, Señores and Señoritas

_Act I Finale:_ Candide, The Captain, The Old Lady, Cunégonde

**Act II**

**Entr’acte**

**Scene 1: Montevideo, South America**
Paquette and Maximilian are reunited. The Governor of Montevideo appraises his new slaves and chooses his companion for the evening. Candide, Cunégonde and The Old Lady arrive in Montevideo, but Candide is forced to flee (again). The Governor proposes to Cunégonde. Cunégonde and The Old Lady celebrate the power of their feminine charms.

*My Love:* The Governor and Slave

*We Are Women:* Cunégonde and The Old Lady

**Scene 2: The Jungle, near a Jesuit Monastery**
Candide is reunited with Paquette…and Maximilian!

**Scene 3: Montevideo, The Governor’s Palace. Three Years Later.**
Cunégonde shares the governor’s bed, but without the holy blessings of matrimony.

_Quiet:* The Old Lady, Cunégonde, The Governor

**Scene 4: Eldorado**
Candide and Paquette find their way to Eldorado where the streets are paved with gold and the sheep are pink and can sing. Candide and Paquette leave to find Cunégonde. The people of Eldorado gift them with sheep laden with gold.

*Sheep’s Song:* The Sheep, Paquette, the People of Eldorado

_The Ballad of El Dorado:* Candide, Sheep, the People of Eldorado

**Scene 5: The Dutch Republic of Surinam**
Candide and Paquette learn from Cacambo that Cunégonde is in Venice. Vanderdendur, a Dutch merchant, offers them passage on one of his frigates, the leaky Santa Rosalier. The Villagers of Surinam send them off in style.

_Bon Voyage:* Vanderdendur, Villagers of Surinam

**Scene 6: Venice, Italy; The Palace of Prince Ragotski**
Cunégonde and The Old Lady are working as hostesses in Prince Ragotski’s Casino Royale. Somehow, whatever money they make, it always ends up in someone else’s hands. Cunégonde, Candide, Paquette and Maximilian are reunited (yet again!).

_What’s The Use?:_ The Old Lady, Prince Ragotski, The Prefect of Police, A Crook, Gamblers and Courtesans

_You Were Dead, You Know:* Cunégonde and Candide

**Scene 7: The Countryside**
Candide, Cunégonde, Paquette, Maximilian and The Old Lady meet The Wisest Man In The World. He suggests to them how they might find happiness.

_Make Our Garden Grow:* The Company
NOTES FROM THE DIRECTOR: The Search for The Best of All Possible Candides, or a Director’s Optimism!

As he has for so many of my generation, Leonard Bernstein (1918–1990) has been part of my musical consciousness since I was very young.

I grew up on his New York Philharmonic Young People’s Concerts television broadcast on CBS. One of my first times on a stage, at 13, was in a community theater production of his musical On the Town. He conducted the first Tanglewood concert I attended as a teen and I was awestruck when I was able to meet him at the stage door afterwards. At 19, I directed my first opera, a college student production of his one-act Trouble in Tahiti. I attended the premiere production of Mass shortly after the opening of the Kennedy Center in Washington. I was one of the relatively few people who saw 1600 Pennsylvania Avenue, sadly a Broadway flop, produced to celebrate the American Bicentennial in 1976 and which closed after only seven performances. I’ve seen most of the Broadway revivals of On the Town, Wonderful Town and West Side Story. And I’ve seen at least six productions of Candide over the years in all its many variations. Loved the score, not so much the script.

Candide, based on Voltaire’s wildly popular satiric novella of 1759, opened on Broadway in 1956 and ran for only 73 performances. As the critics noted, the tone of the book and the music didn’t seem to match. Bernstein’s music was brilliant, energetic and deliciously comic. Lillian Hellman’s book was blunt and perhaps too literal to Voltaire. Thankfully, the score and the legendary cast which included Barbara Cook, were preserved for posterity on the cast album, which was recorded shortly after the show opened and a cult favorite among Broadway aficionados. I bought that album while in college and fell head-over-heels in love with the score and the performances.

There have been numerous versions and revisions including Hal Prince’s very successful first major revival as a one-act on Broadway in 1973; his two-act version for New York City Opera in 1982, based on his earlier production; a new opera house version for Scottish Opera in 1988 and numerous other revivals in which the score is rearranged, lyrics rewritten and the book rethought. But somehow, to my mind, these versions never quite captured the sheer joy and wit of Bernstein’s original Broadway exuberance.

In 2004, actor and director Lonny Price directed a semi-staged concert version for the New York Philharmonic with a cast that included Kristin Chenowith, Patti LuPone, Paul Groves and Sir Thomas Allen with Marin Alsop conducting. When I saw it on DVD, I was overjoyed. Price’s revised script is less literal to Voltaire, but swiftly captures the effervescence, irony, outrageous humor and sheer genius of Leonard Bernstein’s youthful score. Thanks to the generosity of the Bernstein family, Mr. Price and the publisher Boosey and Hawkes, it is this concert version which Chautauqua Opera is presenting in a fully staged production. Optimism, indeed!

— Jay Lesenger

As One • August 7
Laura Kaminsky, Mark Campbell, and Kimberly Reed
Directed by Matt Gray
Featuring Sasha Cooke, Kelly Markgraf and the Fry Street Quartet
Reserved Seating • $25

On Sunday, Aug. 5, Chautauqua Opera and partners across the grounds collaborate to host “As One Community Day.” For a full schedule, please visit asone.chq.org.

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