

Candide

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

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

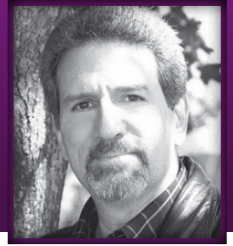
CREATIVE AND PRODUCTION

Conductor	Steven Osgood
Stage Director & Musical Staging	Jay Lesenger
Choreographer	Mara Newbery Greer
Lighting & Video Designer	Michael Baumgarten
Set Designer	Ron Kadri
Costume Designer	B. G. FitzGerald
Wig/Makeup Designer	Martha Ruskai
Chorus Master	Carol Rausch
Assistant Directors	Alexandra Fees Kaley Karis Smith

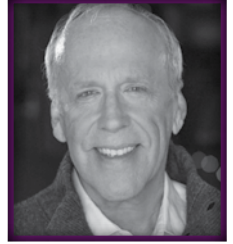
Assistant Conductor	Jorge Parodi
Coach/Accompanists	Miriam Charney Emily Jarrell Urbanek
Diction Coach/Supertitles	Allison Voth
Technical Director	John P. Woodey
Properties Master/ Scenic Artist	Theresa Pierce
Production Stage Manager	Brett Finley
Assistant Stage Managers	Amelia Nordin Emily Barber Kendra Green
Concertmaster	Vahn Armstrong

CHAUTAUQUA OPERA ORCHESTRA

Violins I Vahn Armstrong, <i>Concertmaster</i> David Hult, <i>Assistant</i> Erica Robinson Ming Gao Amanda Gates Anton Shelepov Adrienne Finet Liana Koteva Kirvan	Violas Karl Pedersen, <i>Principal</i> Kayleigh Miller, <i>Assistant</i> Jennifer Stahl Eva Stern	Oboes Jan Eberle, <i>Principal</i>	Trombones Christopher Wolf, <i>Principal</i> Eric Lindblom
Violins II Diane Bruce, <i>Principal</i> Simon Lapointe, <i>Assistant</i> Margaret Cooper Jonathan Richards Heejin Weisbrod Leslie Anderegg	Cellos Lars Kirvan, <i>Principal</i> Jeffrey Szabo, <i>Assistant</i> Peter Anderegg	Clarinets Eli Eban, <i>Principal</i> Daniel Spitzer	Tuba Frederick Boyd
Basses David Rosi, <i>Principal</i> Caitlyn Kamminga	Bassoons Benjamin Atherholt, <i>Principal</i>	Horns Donna Dolson, <i>Principal</i> Mark Robbins	Timpani Thomas Blanchard, <i>Principal</i>
Flutes Richard Sherman, <i>Principal</i> Kathryn Levy	Trumpets Leslie Linn, <i>Principal</i> Peter Lindblom	Percussion Pedro Fernandez, <i>Principal</i> Mark Hodges	Harp Beth Robinson



Jay Lesenger



Robert Orth



Leann Sandel-Pantaleo



John Riesen



Rebekah Howell



Leroy Y. Davis



Rachael Braunstein

CAST (In order of appearance)

FERNEY, FRANCE:

Voltaire, a famous author
Robert Orth

WESTPHALIA, GERMANY:

Candide, a peasant
John Riesen*

The Baron
Stephen Clark*

The Baroness
Alexandra Rodrick*

Paquette, a serving maid
Rachael Braunstein*

Cunégonde, the Baron's Daughter
Rebekah Howell*

Maximilian, the Baron's Son
Leroy Y. Davis*

Dr. Pangloss, a philosopher
Robert Orth

LISBON, PORTUGAL:

The Grand Inquisitor
Stephen Clark*

Three Judges
Patrick Shelton*
Ian Murrell*
Brandon Bell*

PARIS, FRANCE:

The Old Lady
Leann Sandel-Pantaleo

Don Issachar, a Rabbi
Spencer Reichman*

The Archbishop of Paris
Stephen Clark*

CADIZ, SPAIN:

The Old Lady and her Señores

The Captain
Spencer Reichman*

MONTEVIDEO, SOUTH AMERICA:

Don Fernando de Ibarra y Figueroa y Mascarenes y Lampoudas y Sousa,
Governor of Montevideo
Dennis Shuman*

An Aide
Stephen Clark*

Slave Driver
Brett Bode*

Father Bernard
Sidney Ragland*

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

CAST (continued)

ELDORADO:

Two Sheep

Alexandra Rodrick*

Kayla White*

THE DUTCH REPUBLIC OF SURINAM:

Cacambo

Stephen Clark*

Vanderdendur, a Dutch merchant

Dennis Shuman*

VENICE, ITALY:

Prince Ragotski

Dennis Shuman*

The Prefect of Police

Ian Murrell*

A Crook

Westphalian Villagers, Bulgarian Soldiers, Heretics, Citizens of Lisbon & Surinam, Parisians, Señores and Señoritas, Slaves, Jesuit Monks, Gamblers, Courtesans, Sheep

Chautauqua Opera Young Artists with Shawn Sprinkle, Beck Benson, Lydia Kushmaul, & Eve Kushmaul

* 2018 Chautauqua Opera Young Artist

CREDITS

Orchestral materials furnished by Boosey & Hawkes

Scenery constructed by Local #266 I.A.T.S.E

Lighting provided by Advanced Production Group

Costumes provided by Malabar, Ltd., Toronto

Wigs provided by Martha Ruskai

Supertitles provided by Palm Beach Opera

NOTES FROM THE DIRECTOR: The Search for *The Best of All Possible Cándides*, 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 Chenoweth, 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.



opera.chq.org



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