Candide

a comic operetta in two acts

Candide was first presented on December 1, 1956, at the Martin Beck Theatre, New York City

Music by Leonard Bernstein
Book by Hugh Wheeler adapted from Voltaire
Lyrics by Richard Wilbur
Additional lyrics by Stephen Sondheim and John LaTouche
Orchestrations by Leonard Bernstein and Hershy Kay
Additional orchestrations by John Mauceri

Director Brent Wagner
Musical Director/Conductor Ben Whiteley
Scenic Designer Vince Mountain
Costume Designer George Bacon
Lighting Designer Mark Allen Berg
Sound Designer/Engineer Roger Arnett
Choreographer Lisa Catrett-Belrose
Associate Musical Director Grant Wenaus
Stage Manager Katharine M. Marchyok

Setting:
Westphalia, On the Road, Lisbon, Cadiz, Cartagena, On a Ship, Montevideo, Eldorado, A Desert Island, Constantinople

There will be one intermission.

Candide is presented by special arrangement with Boosey & Hawkes, Inc., sole agent for the Leonard Bernstein Music Publishing Co., LLC, publisher.
Unauthorized use of cameras or recording devices in this theatre is strictly prohibited. Please turn off audible ringers on cellular phones, pagers and watches. For everyone's benefit, latecomers will be seated at a suitable break or scene change.

The School of Music acknowledges the generosity of McKinley Associates, Inc., whose support has helped make this production possible.
In 1973, Harold Prince and Hugh Wheeler devised a new musical adaptation of Voltaire's Candide. Though this attempt was not successful, it stirred up interest in a full scale version which won the support of Lillian Hellman, who at this time withdrew her original adaptation of Voltaire. Thus, the 1956 version of Candide is no longer available for performance.

If there were a special prize for "most labored-over show in theater history," the honor would most certainly go to Candide. Life has imitated art: the show's forty-four-year saga resembles Voltaire's picaresque narrative itself, as numerous brilliant minds have endeavored gallantly to create the "Best of all Possible" shows.

In 1953, the renowned playwright Lillian Hellman proposed to Leonard Bernstein that they adapt Voltaire's Candide for the musical theater. Voltaire's novella of 1758 satirized the fashionable philosophy of his day of optimism. The production opened at the Martin Beck Theater in New York on December 1, 1956, to mixed reviews. Hellman's satire was thought to be cerebral and heavy-handed; the sophistication of the music did not appeal to audiences. The production closed on February 2, 1957.

In 1971 the Los Angeles Civic Light Opera Association attempted a complete revision of Hellman's book, as well as a substantial shuffling of musical numbers. Though this production was not successful, it stirred up interest in Candide. In 1973, Harold Prince and Hugh Wheeler devised a new small-scale version which won the support of Lillian Hellman, who at this time withdrew her original adaptation of Voltaire. Thus, the 1956 version of Candide is no longer available for performance.
As music director of the Scottish Opera in Glasgow, John Mauceri examined Candide one more time in 1988, with a production that included even more music.

After Mr. Bernstein had attended the final rehearsals and the opening in Glasgow, he decided the time had come for him to re-examine Candide. Taking the Scottish Opera version as a base, he restored, among other things, two dozen bars in the "Auto-da-Fé," shuffled the order in the second act, and touched up the orchestration throughout. This revised and renewed version of Candide was presented by the London Symphony Orchestra in concert in December, 1989, and was recorded by Deutsche Grammophon.

Harold Prince continues to champion Candide in 1994 he directed the New York City Opera version (1982) at the Chicago Lyric Opera, and again in 1997 for Livent, on Broadway, with yet more lyrics supplemented by Stephen Sondheim.

In 1994, the Scottish Opera version became available from Boosey & Hawkes. While this publication encompasses the complete score, it by no means reflects a final, frozen show. Like its hero, Candide is perhaps destined never to find its perfect form and function; in the final analysis, however, that may prove philosophically appropriate.

— from www.leonardbernstein.com

**Musical Numbers**

**ACT I**

Overture ...................................................................................................................................................... Orchestra

Scenes 1-3 Westphalia

<table>
<thead>
<tr>
<th>Life is Happiness</th>
<th>Candide, Cunegonde, Maximilian, Paquette, Voltaire</th>
</tr>
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<tr>
<td>The Best of All Possible Worlds</td>
<td>Pangloss, Candide, Cunegonde, Maximilian, Paquette</td>
</tr>
<tr>
<td>Oh, Happy We</td>
<td>Candide, Cunegonde</td>
</tr>
<tr>
<td>It Must Be So</td>
<td>Candide</td>
</tr>
<tr>
<td>Westphalia Chorale</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Oh, Happy We (Reprise)</td>
<td>Candide, Cunegonde</td>
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</tbody>
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Scene 4 Lisbon, Portugal

<table>
<thead>
<tr>
<th>Glitter and Be Gay</th>
<th>Cunegonde</th>
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</thead>
<tbody>
<tr>
<td>Auto-da-Fé</td>
<td>Ensemble</td>
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<tr>
<td>Candide's Lament</td>
<td>Candide</td>
</tr>
<tr>
<td>You Were Dead, You Know</td>
<td>Candide, Cunegonde</td>
</tr>
</tbody>
</table>

Scene 5 Cadiz, Spain

<table>
<thead>
<tr>
<th>I Am Easily Assimilated</th>
<th>Old Lady, Old Dons</th>
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</thead>
<tbody>
<tr>
<td>Quartet Finale</td>
<td>Candide, Cunegonde, Old Lady, Businessman, Ensemble</td>
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</table>

**ACT II**

Entr'acte ...................................................................................................................................................... Orchestra

Scene 1 Cartagena, Colombia

<table>
<thead>
<tr>
<th>My Love</th>
<th>Governor, Maximilian</th>
</tr>
</thead>
</table>

Scene 2 A Ship at Sea

Scene 3 Montevideo, Uruguay

<table>
<thead>
<tr>
<th>Alleluia</th>
<th>Ensemble</th>
</tr>
</thead>
</table>

Scene 4 Eldorado

| Sheep Song | First Sheep, Second Sheep, Lion, Paquette, Ensemble |

Scene 5 Cartagena, Colombia

| Bon Voyage | Governor, Ensemble |

Scene 6 A Desert Island in the Atlantic

| Quiet | Old Lady, Paquette |
| The Best of All Possible Worlds (Reprise) | Candide, Paquette, Old Lady, Sheep |

Scene 7 Constantinople

| You Were Dead, You Know (Reprise) | Candide, Cunegonde |

Scene 8 The Home of the Wisest Man in the World

Scene 9 Westphalia

| Make Our Garden Grow | Candide, Cunegonde, Paquette, Maximilian, Old Lady, Voltaire, Ensemble |
About the Cast

COURTNEY BALAN (Old Lady) junior, East Brunswick, NJ
JENNIFER BEGG (Ensemble) sophomore, Grand Blanc, MI
THOMAS BRADLEY (Ensemble) junior, Concord, N C
BRITTANY BROWN (Paquette) senior, Bloomington, IN
TODD BUONOPANE (Baron/Ensemble) junior, Andover, MA
MELISSA CALABRESE (Ensemble) senior, Lambertville, MI
ADRIENNE Daigneault (Ensemble) senior, Palos Verdes, CA
BARRETT FOA (Vola[to/Pandross] senior, New York, NY
ALEXANDER C. Gemignani (Grand Inquisitor/Ensemble) sophomore, Tenafly, NJ
LIZ GRIFFITH (Sheep/Ensemble) sophomore, Madison, WI
ROY HARCOURT (Ensemble) sophomore, St. Croix, Virgin Islands
JOE HARRELL (Maximilian) senior, South Lyons, MI
LESLEY HENSTOCK (Ensemble) freshman, Rochester Hills, MI
HANNAH INGRAM (Ensemble) freshman, Rifton, NY
ERIC JACKSON (Sheep/Ensemble) junior, Carmel, IN
CELIA KEENAN-BOLGER (Sheep/Ensemble) junior, Detroit, MI
GAVIN KENNY (Judge/Ensemble) junior, Aberdeen, NJ
PIPER LAGRUELIS (Ensemble) sophomore, Palos Verdes, CA
JAMES LEJA (Ensemble) freshman, St. Clair Shores, MI
ADAM LEVI (Ensemble) sophomore, White Plains, NY
MACLAIR LOOPER (Ensemble) sophomore, Dallas, TX
JAMES LUXTON (Ensemble) senior, BM A Vocal Performance/BA Communications, Grand Blanc, MI
PIETER MARIS (Don Ischaria/Ensemble) sophomore, Shorewood, WI
CRAIG MC ELDOWNEY (Bulgarian Soldier/Judge/Father Bernard/Ensemble) senior, BFA Musical Theatre/BS Computer Science, Falls Church, VA
SEAN MCKNIGHT (Bulgarian Soldier/Ensemble) junior, Madison, WI
JESSICA MURPHY (Cunegonde) junior, Minneapolis, MN
ANDREW NILES (Judge/Ensemble) sophomore, Grand Junction, CO
CAROLINE PEACOCK (Ensemble) junior, BFA Musical Theatre/BA Russian Language & Literature, Rochester, MI
JULIET PETRUS (Ensemble) sophomore, BM Vocal Performance, Farmington, MI
NICHOLAS PHAN (Businessman/Ensemble) sophomore, BM Vocal Performance, Ann Arbor, MI
J. P. POTTER (Ensemble) sophomore, BFA Musical Theatre/BA Psychology, Acton, MA
DANIEL REICHARD (Candide) junior, Cleveland, OH
ROBERT ROKICKI (Lion/Ensemble) sophomore, BFA Musical Theatre/BA English, Aurora, CO
NATALIE ROSS (Ensemble) freshman, Livonia, MI
NICK SATTINGER (Governor/Ensemble) senior, Albany, NY
PAUL SCFAFFER (Ensemble) sophomore, Great Falls, VA
CHARLY SEAMON (Ensemble) sophomore, Brookville, NY
MARC ROBERT SMOLLIN (Agent of the Inquisition/Ensemble) junior, Los Angeles, CA
MEREDITH SUTTLES (Barones/Ensemble) senior, Lansing, MI
HEATHER THOMPSON (Ensemble) senior, Buffalo, NY
JACKIE URSO (Ensemble) senior, Pittsburgh, PA
SARAH WORKMAN (Ensemble) senior, Columbus, OH

The performers in this production are composed of undergraduate students in the School of Music pursuing a BFA degree in Musical Theatre unless otherwise noted. The designers are composed of faculty in the Department of Theatre and Drama, Scenery, costumes, properties, sound and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists

ROGER ARNETT (Sound Designer/Engineer) is the director and media engineer for the School of Music Sound and Video Services. UM: Technical director for the 1998 International Computer Music Conference, hosted by the School of Music; sound designer/engineer for Musical Theatre Department, shows include: West Side Story, Music Man, Into the Woods and Grand Hotel. Sound engineer for the Power Center Series Dance Concerts, Digital Music Ensemble and Jazz Ensemble. Other: Graduate of the UM College of Engineering, 1978.

GEORGE BACON (Costume Designer) assoc. costume shop manager for Univ. Productions, lecturer in the Dept. of Theatre & Drama. UM: West Side Story, Dancing at Lughnasa, 42nd Street, Sunday in the Park with George, Brigadoon, QUILT: A Musical Celebration, M ajor Barbara. Regional Theatre: Resident costume designer, American Stage Festival, 1994-96: 20 productions including 1776, Lost in Yonkers, Ain’t Misbehavin’, Private Lives, Forever Plaid, Laughter on the 23rd Floor; costume designer, The Rink and Olympus on M y M ind, Univ. Summer Theatre, Madison, WI. Other: MFA in costume design, UM.

LISA CATRETT-BELROSE (Choreographer) is a lecturer at UM and the artistic director of Dance Alliance Repertory Co. Awards: Numerous scholastic and talent awards including a full-tuition Distinguished Professor Award and fellowship. Dance: Member of jazz Dance Ensemble (1991-92), Eisenhower Dance Ensemble (1991-93), founding member of Peter Sparling Dance Co.; worked with Gladys Balin, Dalton H.artel, Mark Dendy, Doug Wilsen, David Parsons, Shapiro/Smith; performed in Martha Graham’s Diversion of Angles, Panorama and Jose Limón’s There is a Time. Other: BFA in dance, Ohio Univ., MFA in dance, UM.

MARK ALLEN BERG (Lighting Designer) is a lecturer in the Dept. of Theatre & Drama and master electrician for Univ. Productions. Broadway/Off-Broadway: Ten years with the Nederlanders Organization, including lighting design for Romance, Romance and Broadway Bound. Regional Theatre: Jewish Ensemble Theatre: Exile in Jerusalem, Isn’t It Romantic, Death and the Maiden, The Price resident lighting designer for Dance Gallery, Peter Sparling & Co. and Dance Ensemble of Michigan.
About the Artists

**KATHARINE M. MARCHYOK** (Stage Manager) is a senior BFA candidate in theatre design and production. **U M**: Stage management: An Evening with Sheldon Harnick, A... My Name is Aliço, The Best People, Baby with the Bathwater, The M arriage of Bette & Boo, Ghosts, asst. stage manager: The M usical Man, The Tooth of Crime, Oh, Coward; lighting design: Our Country's Good, One Flew Over the Cuckoo's Nest, A Girl's Guide to Chaos, Fat M en in Skirts; asst. lighting design: West Side Story, H enry V.

**Regional Theatre**: Administrative ass., Spoleto Festival U SA.

**VINCENT MOUNTAIN** (Scenic Designer) is an asst. professor of design, Dept. of Theatre & Drama. **U M**: Blood Wedding, The Turn of the Screw, Le Rossignol/L'Enfant et les Sorcières, Pamela, Gianni Schicchi/Il Campanello, Twelfth Night, Born in the RSA.

**Regional Theatre**: Madbeth, Orpheus Descending, Alley Theatre; Playland, Intiman Theatre; Roosters, Seattle Group; ...Love, Langston, Seattle Repertory Theatre. **O ther**: MFA in Design from U CSD, where design credits include a remount of Bill Irwin's The Regard of Flight, La Jolla Playhouse; and a new adaptation of Orestes, U CSD, directed by Robert Woodruff.

**BRENT WAGNER** (Director) is the chair of the Musical Theatre Dept. at U M. **Regional Theatre**: Director of numerous musicals and revues throughout the United States and Canada, including four premiers with lyricist/librettist Sheldon Harnick. **O ther**: Founder, Musical Theatre Program, Syracuse University; 1994 recipient, Arthur F. Thurnau Professorship for outstanding contributions to undergraduate education. Graduate degrees in music and in theatre from Indiana University.

**BEN WHITELEY** (Musical Director and Conductor) **U M**: Sweeney Todd, The Musical Man, Grand Hotel. **Broadway/Off-Broadway**: Musical Director, Cats, Associate Musical Director for Encore! Series at City Center (N New York), eight productions including Babes in Arms, Sweet Adeline and Promises, Promises. **National/International Tours**: Musical Director: Grand Hotel directed by Tommy Tune; Falsettos directed by James Lapine; and the European tour of Evita. **TV/Film/Recording**: Choral preparation, "Ira Gershwin at 100" (PBS broadcast) and Berlin's "Louisiana Purchase" (DRG recording) for productions at Carnegie Hall. **O ther**: BM 1980 and M M 1981 from U M.

Acknowledgments

Special thanks to John Briggs at Tobins Lake Studio, Nancy Missimi at Marriott Lincolnshire Theatre, Wayne State University, Eastern Michigan University, the University of Illinois at Champagne-Urbana, David Hummel and D'Vorah Bailey.

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