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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents

Candide

By Leonard Bernstein

featuring the JMU Opera Theater

Don Rierson, Director

Foster Beyers, Conductor

Jo-Anne van der Vat-Chromy, Chorus Master

Friday-Sunday,
November 11-13
Mainstage Theatre



CANDIDE (NATIONAL THEATRE VERSION)

is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

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There will be a 15-minute intermission
between Acts One and Two.

Director's Note

Picaresque: ... relating to an episodic style of fiction dealing with the adventures of a rough ... but appealing hero. (*Oxford*)

Commedia dell'arte: A type of theater characterized by its use of masks, improvisation, physical comedy and recognizable character types. (*Faction of Fools*)

Voltaire wrote his novel as a response to the Lisbon earthquake of 1755, which occurred on a Sunday morning while most inhabitants were in church. The work was intended to be a refutation of Leibnizian "optimism," which espoused the idea that this world is the best of all possible worlds. In 1953, Lillian Hellman, disillusioned with the injustices associated with McCarthyism, asked Leonard Bernstein to collaborate with her on a musical adaptation of Voltaire's work. Both artists had been blacklisted, and Hellman thought the anti-Catholic sentiments expressed through the horrible depictions of the *auto-da-fé* in Voltaire's novel could be used effectively in a theatrical production to satirize cruel political tactics. The show then underwent a complicated series of revisions, from which it has now evolved into "the best of all possible shows."

In 1982, when Beverly Sills was artistic director of City Opera, in keeping with her "opera for everyone" sentiment, she collaborated with Bernstein to transform the work into a more circus-like musical accessible to the general public. (She even allowed peanuts to be sold in the theater!) This circus atmosphere was consistent with Bernstein's vision of the piece as a series of vignettes woven together by a narrative performed in *commedia dell'arte* style. The composer wanted *Candide* to have an improvisational feel and incorporated a type of satire associated with vintage vaudeville and Yiddish theater. Elements of *commedia* style are obvious in the depictions of 18th-century stereotypes for which names represent character traits: Pangloss, the multilingual, well-traveled professor; Candide, the natural man, capable of only being frank; and Cunegonde, from the Latin for female genitalia. To this list, Bernstein and his literary colleagues added contemporary character types: the fastidious, self-absorbed homosexual; the hormonally driven adolescent; the intolerant religious fanatics; and the like.

Remnants of the vaudeville tradition are evident in the monologues and dialogues, featuring outlandish description - such as the Old Woman's "one buttock" speech - and witty repartee, such as Maximilian's and Pangloss's irreverent response to Candide's question about how they came to be galley slaves.

Although the score is ostensibly non-operatic, Bernstein's knowledge of the European operetta tradition is evident throughout. In the overture, catchy tunes from later in the work are used as themes. The traditional *Cavatina-Cabeletta* (*slow-fast*) aria form is easily recognized in *Glitter and Be Gay*, as well as stunning madrigals, duets and choral ensembles that, except for their 20th-century harmonies, might almost be mistaken for material from traditional 19th-century opera. (I hear mimicry from *Daughter of the Regiment*, *Traviata* and *Rake's Progress*.)

Finally, *Candide*, however irreverent or naughty, is, above all, a philosophical work, and its intellectual core is realized in Act Two, when the bitterly cynical Martin asks Candide, "Do you believe that hawks have always eaten pigeons?" Candide's response, though naïve, expresses, I believe, what Voltaire's ultimate conclusion had been for the novel: "There must be good somewhere in the world." After all the travels and troubles our hero endures, he finally comes to the very pragmatic conclusion appropriate for a man of the Enlightenment: one's value is realized in finding personal affection and fulfilling work. We must all find our Cunegonde and then "go and work our garden." This is a rich and action packed show. We hope you enjoy it!

- Don Rierson

Setting

1758

Act One: Westphalia, Bavaria, Holland, Paris, Vienna, Portugal, Spain

Act Two: Uruguay, Paraguay, Eldorado, Surinam, Venice,
the Carnian Mountains south of Austria, north of Italy

The Cast

Voltaire; later, Pangloss, the author and Candide's eccentric tutor	Erik Grendahl
Candide, our hero	Jordan Davidson
Cunegonde, the best of all possible girlfriends	Jessica Spafford (11/11 and 11/13); Sheena Ramirez (11/12)
Paquette, serving girl and wench	Jessica Yvette Rodriguez (11/11 and 11/13); Maya Davis (11/12)
Maximilian; later, an inquisitor	Joel Clemens
The Old Woman	Amanda Mason* (11/11 and 11/13); Isabella Valdes (11/12)
Cacambo, Candide's friend and guide	Vinny Okechukwu
James, the Anabaptist, and later, Martin, the misanthrope	Raiquan Thomas
The Governor, an inquisitor and Surinam slave	Henry Hubbard
Vanderdendur, a slave trader, another inquisitor, and corporal	David Bogaev
Baron of Thunder-ten Tronck	Zach Nicely
The Baroness, and later, Pangloss' nurse	Cecelia McKinley
Dutch minister and captain	Zach Nicely
Portuguese sailor	Cody Edwards
Don Issacar, a wealthy Portuguese Jew	Mike Jarvis
King of Eldorado	Zach Nicely
Queen of Eldorado	Darby Clinard
Six deposed kings	David Bogaev, Joel Clemens, Cody Edwards, Zach Nicely, Vinny Okechukwu, Raiquan Thomas

War and Earthquake Victims, Parisian Ladies, Eldorado Natives, Surinam Wives and Venetian Courtesans

Soprano	Kathryn Bentley, Katie Carbone, Chrissy Carter, Claire Fadl, Haley Griffith, Natalie Harris, Peyton Kennedy, Laura Pachnos, Elizabeth Shofi, Megan Walton, Nora Winsler
Alto	Cathryn Brooks, Darby Clinard, Maya Davis, Megan Greene, Courtney Leipertz, Cecelia McKinley, Sarah Robinson, Leah Shewmaker, Monica Slater

* Recipient of the Showalter Scholarship

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personal computers, and any other electronic devices.

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of this production is strictly prohibited
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Synopsis

Voltaire begins the story in the country of Westphalia in the castle of the Baron of Thunder-ten-Tronck, introducing Candide, the illegitimate son of the Baron's sister. The Baron's children, Maximilian and Cunegonde, introduce themselves and later, the chambermaid, Paquette. Voltaire then introduces Pangloss (played by himself), Maximilian's tutor and professor of "optimism."

Pangloss reveals his philosophical theory in a lesson in which he convinces his four young pupils of the depth and truth of his knowledge. All seems for the best until Candide and Cunegonde fall in love and rashly assume they will spend the rest of their lives together. The Baron is horrified at the thought of his daughter marrying a bastard and promptly kicks Candide out of the castle. Candide wanders off to Bavaria, where he is pressed into the army just in time to fight a war against his own country. After a series of brutal experiences, he deserts the army and goes to Holland, where he is taken to a hospice by a kind Anabaptist called James. Here he meets Pangloss again, now hideously disfigured by syphilis. Pangloss tells Candide that the castle of ThundertenTronck was completely destroyed in the war, his family wiped out, and Cunegonde repeatedly raped and killed by Bavarian soldiers. Candide is heartbroken. The next day Pangloss tells Candide his own story, which includes an affair with the chamber maid, Paquette, which has left him with a fatal case of the pox. Candide is horrified, but Pangloss justifies the disease with his customary optimism.

While Candide's story has taken him to the depths of despair in Holland, Cunegonde, contrary to Pangloss' belief, has survived the war, and has been sold into sexual slavery to a series of soldiers and aristocrats in Paris and Vienna. She ends up in Portugal, mistress to a wealthy Jewish banker, Don Issacar. At mass one day, she catches the eye of the Cardinal of Lisbon, who forces Issacar into sharing Cunegonde's favours with him. Cunegonde is trapped, a victim of her own sexuality as well as her strong personal taste for luxury.

Pangloss recovers from the pox, the kind Anabaptist has to go to Lisbon on business, and he decides to take along his new friends, Pangloss and Candide. They are shipwrecked in the Bay of Portugal and James is drowned. Surviving the wreck, Pangloss and Candide have no sooner arrived in Lisbon than the city is struck by a devastating earthquake. Pangloss's attempt to justify this terrible event is overheard by agents of the Inquisition, and both friends are arrested—Pangloss for blasphemy and Candide for listening to him. They are dragged before the Inquisition, where they are flogged and hanged. Cunegonde is there as the guest of the Grand Inquisitor and sends her servant, the Old Woman, to nurse Candide back to health.

A week later, Candide is taken to see Cunegonde at Don Issacar's palace. At first, unable to believe that she is still alive, Candide is overjoyed, and they have an ecstatic reunion. Don Issacar returns unexpectedly, and in a jealous rage, tries to kill Cunegonde. Candide intervenes and stabs Don Issacar. The Grand Inquisitor returns, expecting a night of passion. Overcome with jealousy and fear—and in revenge for Cunegonde's lost honour—Candide stabs him as well.

Candide, Cunegonde and the Old Woman flee into the mountains, heading for the Spanish border. They finally stop in Avacena in Sierra Nevada. As they wait for the end of the siesta, the Old Woman recounts the story of her life: a fantastic tale of noble birth followed by appalling deprivation, poverty and distress. As the townsfolk return after their siestas, the Old Woman attempts to make friends with them. By the end of the evening, the newcomers have been assimilated into the life of the town. Candide is befriended by Cacambo, an honest jack-of-all-trades, who offers himself as Candide's guide. The next day Candide, Cunegonde, Cacambo and the Old Woman ride off to Cadiz, resolved to escape the pursuit of the Inquisition by emigrating to the New World.

Synopsis (cont'd)

Act Two opens in South America, in Montevideo. As Candide and Cacambo go off in search of the Governor, Cunegonde and the Old Woman consider the grim likelihood that they will be living in poverty in a colonial outpost. The Old Woman reminds Cunegonde that they have at least retained their feminine charms—charms they could put to good use if required. Candide returns with the Governor, who takes an instant fancy to Cunegonde. As Candide and Cacambo go off to review their new troops, the Governor declares his passion to Cunegonde. Cunegonde is unhappy about betraying Candide, but the Old Woman convinces her that marriage to the Governor would be financially advantageous. The Governor takes Cunegonde off to his palace. Candide and Cacambo return to find the Old Woman alone. She lies to them, saying that a boat has just arrived from Portugal and the town is swarming with Inquisition men looking for the killer of the Grand Inquisitor. Candide and Cacambo flee in terror, with Candide heartbroken once more to be parted from his precious Cunegonde.

Cacambo persuades Candide that if they can't fight against the Jesuits, they should fight for them. They make their way through the jungle and arrive at the Jesuit camp, where Candide is amazed to find that the Father Superior is Maximilian, Cunegonde's brother, who was reported to have been killed at the same time as Cunegonde. After a fond reunion, Candide explains that he intends to marry Cunegonde. Maximilian is so enraged at the prospect of his sister marrying a bastard commoner that he draws his sword to kill Candide, but before he can do so, Candide runs him through, and he and Cacambo are on the run once more. The two arrive at a river where a small canoe is moored to the bank. They have no choice but to drift downstream and are finally spewed out on to the shores of the magical kingdom, Eldorado.

They stay for a while in Eldorado, but Candide's longing to see Cunegonde moves them on. They set off with a vast quantity of gold and precious stones, but by the time they arrive in Surinam, much of the treasure has been lost. In Surinam, they decide to part since it is too dangerous for Candide to return to Montevideo. Cacambo will take half the fortune and go there alone to rescue Cunegonde and the Old Woman while Candide sails to Venice. They will all meet in Venice, a free state where they can live in peace and security. But within minutes of being parted from his friend, Candide is in trouble again. A malicious local merchant and pirate Vanderdendur cheats Candide out of his fortune and sails away, leaving him alone in a little boat.

Candide swims ashore and decides that there must be something wrong with himself and the world. He advertises for a companion who must be the unhappiest and most unfortunate person in Surinam. A street sweeper called Martin gets the job. Candide and Martin set sail for Marseilles. On the way, they witness the sinking of Vanderdendur's ship. Martin turns out to be the most pessimistic man Candide has ever met, the perfect antidote to the meaningless optimism of Pangloss. The two men change boats at Marseilles, boarding a Tunisian galley bound for Venice. And wonder of wonders—who should be rowing in the galley chained side by side but Pangloss and Maximilian. They have both had miraculous escapes from being hanged and stabbed, respectively, and both have fallen foul of the Tunisian authorities for sexual misdemeanours and wind up on the same slave ship. Candide, Martin, Maximilian and Pangloss arrive in Venice.

Candide rents a small palazzo on the Grand Canal. Pangloss and Maximilian take to the life at once, spending vast quantities of Candide's money at the tables. Martin and Candide spend their days looking for Cunegonde, who should have arrived from Montevideo with Cacambo.

Synopsis (cont'd)

Cunegonde is nowhere to be found, but they do find Paquette, who tells them a woeful tale of prostitution and degradation. Then one night, Candide and Martin find Cacambo. He had been imprisoned by monks on the island of San Michelle and forced to work as a gravedigger. He has lost all his half of the treasure and has become separated from Cunegonde and the Old Woman. But he has remained faithful to Candide, thus proving that honesty exists and that Martin's universal pessimism is not justified.

The next night is the Carnival Ball at the casino. Candide, Cacambo and Martin put on masks and go to the ball, sure that they will find Cunegonde there. At the ball, Candide is pursued all evening by a pair of women, also masked, who try to fleece him out of his money. Pangloss arrives with a whole gaggle of prostitutes, and just as Candide starts to lose his patience and give up the search, he realizes who the masked women are. One is Cunegonde and the other, the Old Woman. Candide is devastated and Cunegonde is humiliated. Candide and his new "family" are all stuck in their various miseries, when Martin attempts to cajole them out of their woe.

Candide's silence remains unbroken. Then one night, he is walking through the dark alleys of Venice when he sees six figures in the mist—all crowned. They get into a gondola and float down the Grand Canal towards the sea. Candide hears them discussing the temporary nature of power and their decision to return to a more natural way of life. This is the inspiration that Candide was looking for. He returns to the palazzo at dawn and tells his "family" that he is moving to the mountains. They can go or stay as they please, but the money goes with him. He also informs Maximilian that he intends to marry Cunegonde. Maximilian is still violently opposed to the marriage, but is powerless to prevent it.

The whole household agrees to go with Candide. They all walk for days until they arrive at a little valley high in the mountains. Here Candide tells them that they will live, but they must all work. They all agree, but Pangloss and Martin argue as to whether this is an optimistic or pessimistic outcome. Candide interrupts them with a repeat of the chorale from the first scene which everyone joins, an agreement to rid their lives of pointless theologies and philosophies.

Candide and Cunegonde pledge themselves to each other and to the growing of their garden. At the end of all their terrible misfortunes and arduous travels, all that they can say is that they should live in peace, work hard, not hurt anyone else, and make their garden grow. (*John Caird, 2003*)

Opera Staff

Assistant Conductor	Dianna Fiore
Assistant Director	Katie Sullivan
Assistant Director for Scheduling and Communications	Isabella Valdes
Assistant Chorus Master	Wen Chen Liu
Staff Rehearsal Pianist	Èlider di Paula
Staff Choreographer and Dance Captain	Nora Winsler
Administrative Assistants	Judy Sager, Kim Velazquez, Donna Wampler

Production Staff

Stage Manager.....	Gabriela Leodiou
Backstage Managers.....	John Dixon III, Kara Levchenko
Lighting Design.....	Emily Becher-McKeever
Lighting Console Operator.....	Ethan Eldred
Follow Spot Operators.....	Molly Weaver, William Jones, Precious Rowe
Forbes Center Production Services Manager.....	Shawn Tucker
Forbes Center Assistant Technical Production Coordinator.....	Bradley Monahan
Forbes Center Audio Engineer/Sound Designer.....	Tom Carr
Projections.....	Bradley Monahan
Costume Supervisor.....	Rachel Herrick
Wardrobe Assistant.....	Grace Eldred
Hair and Makeup Design.....	Karman Boisset
Props Crew.....	Aidan Farley
Production Electrician.....	Chloe Waters

JMU Opera Orchestra

Violin

Sam Hall

Viola

Mary Beth Lisk

Cello

Patrick Bellah

Bass

Manoa Bell

Reed 1

Clarinet - Rosemary Williams

Flute/Picc - Jordan Frazier

Reed 2

Clarinet and Eb Clarinet - Evan Kopca

Reed 3

English Horn, Oboe, Oboe D'Amore -

Anthony Fortuna

Reed 4

Clarinet/Bass Clarinet - Tony Moran

Flute - Schuyler Thornton

Reed 5

Bassoon - Seth Walker

Horn

Olivia Lawson

Trumpet

Robert Wollenberg

Trombone

Ryan Doherty

Percussion

Mason Edwards

Keyboard

Robert Carlson

Upcoming Opera Events

FEBRUARY 2016

Opera and the Jazz Age

Feb. 10-
Feb. 11

APRIL 2016

Gilbert and Sullivan's *The Mikado*
Featuring the JMU Opera Theater

Apr. 13-
Apr. 14

For tickets and further information, visit www.jmuforbescenter.com
or call the Forbes Center Box Office at (540) 568-7000.

Other Upcoming Events

NOVEMBER 2015

JMU Concert Band

Nov. 15

John Steptoe's *Mufaro's Beautiful Daughters: An African Tale**
Dallas Children's Theater

Nov. 17

DECEMBER 2015

JMU Brass Band

Dec. 1

JMU Wind Symphony and Symphonic Band

Dec. 7

The Tallis Scholars

Dec. 8

Dancescapes

Featuring JMU's Virginia Repertory Dance Company

Dec. 8-
Dec. 11

JMU Jazz Ensemble and Jazz Band

Dec. 10

JANUARY 2016

The Family O'Brien

Jan. 13

Rankonto: Voices from the Valley starring Daniel Kelly

Jan. 18

For tickets and further information, visit www.jmuforbescenter.com
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* Denotes a Forbes Family Fun event