Eastman Opera Theatre

Candide

November 5 – 7, 2026 | 7:30 PM
November 8, 2026 | 2:30 PM
Kilbourn Hall



Candide

Music by **Leonard Bernstein**
Book adapted from Voltaire by **Hugh Wheeler**
Lyrics by **Richard Wilbur**

with Additional Lyrics by
Stephen Sondheim and **John Latouche**

Timothy Long, conductor
Pat Diamond, director

Produced on Broadway by the Chelsea Theatre Center of Brooklyn in conjunction with Harold Prince and Ruth Mitchell

Broadway Production conceived and directed by Harold Prince

Candide is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. (www.mtishows.com)

Any video and/or audio recording of this production is strictly prohibited.

ARTISTIC TEAM

Artistic Director & Music Director of Eastman Opera Theatre
Timothy Long

Stage Director
Pat Diamond

Scenic Design
Mark Houser
Pat Diamond

Costume Design
Nicole LaClair

Lighting Design
Andrew F. Griffin

Props Design
Mary Reiser

Wig & Makeup Design
Kitty Lipski

Intimacy Director
Lindsay Baker

Assistant Conductors
Jack Leslie
Liyao Yu

Audio Engineer
Gregory Thompson

CAST

November 5, 7:30 PM **November 7, 7:30 PM**		**November 6, 7:30 PM** **November 8, 2:30 PM**
Elijah Gebers	**Voltaire, Dr. Pangloss, Governor, Host, Sage**	Owen Gavigan
Lucas Mann	**Candide**	Liam Blecha
Mary Reins	**Paquette**	Yunxin (Dorothy) Nie
Sofia Mains	**Cunegonde**	Julia Drover Crane
Alex Nunley	**Maximilian**	Mitchell Parmelee
Christine Sheng	**Old Lady**	Alessandra Capasso

COVERS

Darrin Nicholson II for **Voltaire/Dr. Pangloss/Governor/Host/Sage**
Benjamin Coudriet for **Candide**
Liliana Mann for **Paquette**
Kendra Lund for **Cunegonde**
Carter Greeson for **Maximilian**
Madeleine Christopher for **Old Lady**

CHORUS/ENSEMBLE

Soprano

Hannah Freundel.....Guard, Prostitute, Pirate

Alex Hartin.....Governor's Aide

Kate Pardoe.....Cow; **Cover** Sheep 2

Xiaoge Zhang.....Executioner, Prostitute, Pirate; **Cover** Baroness

Mezzo

Amelia Harkey.....Pirate; **Cover** Sheep 1

Sofia Martinez.....Businessman, Sheep 1

Maya Watters.....Baroness, Executioner, Pirate, Sheep 2

Tenor

Michael Cullinan.....Huntsman, Westphalian Soldier, Agent of the Inquisition, Spanish Don 2, Sailor, Large Slave

Nicholas Figura.....Bulgarian Sargeant, Guard, Spanish Don 1, Sailor, Cow

James Graziano.....Bulgarian Soldier, Agent of the Inquisition, Slave Driver, Turkish Guest 4; **Cover** 3 Spanish Dons, Lion

Daniel Perez.....Servant, Westphalian Soldier, Don Issachar, Sailor, Lion, Turkish Guest 3

Baritone

Jayden Kleinschmidt.....Bulgarian Soldier, Spanish Don 3, Sailor, Pygmy; **Cover** Baron, Huntsman, Grand Inquisitor, Judge, Turkish Guests

Harrison Sturgeon.....Bulgarian Army Recruiter, Judge, Priest, German Botanist, Turkish Guest 2

Gu Hong Wu.....Baron, Grand Inquisitor, Captain, Turkish Guest 1

ORCHESTRA

Timothy Long, conductor

Flute/Piccolo
Isabella Saldaña

Oboe
Will King

Clarinet
Harrison Kim
Andrew Robertson
Adam Kolers

Bass Clarinet
Adam Kolers

Bassoon
Gabriel Cha

Saxophone
Koko Shrader

Trumpet
Lauren Taylor
Colin Morczko

Trombone
LaReena Mosbrucker

Percussion
Hudson Toler

Keyboard
Haniel Anugerah
Samuel Ka-Ming Leung

Violin
Claire Chien
Hannah Lee
Omiyo Hossain
Elizabeth Wnek

Viola
Israel Anselme
Job Campbell
Douglas Rodriguez
Abigail Benzinger

Cello
Ryan Post
Annika Schmidt
Finn Luyten

Bass
Harley Genus

MUSICAL NUMBERS

Overture.....Orchestra
Life is Happiness Indeed.....Candide, Cunegonde, Maximilian, Paquette
The Best of All Possible Worlds.....Dr. Pangloss, Candide, Cunegonde, Maximilian, Paquette
Oh Happy We.....Candide, Cunegonde
It Must Be So.....Candide
O Miserere.....Ensemble
Oh Happy We (Reprise).....Candide, Cunegonde
Glitter and Be Gay.....Cunegonde
Auto Da Fe (What A Day).....Ensemble
This World.....Candide
You Were Dead, You Know.....Candide, Cunegonde
I Am Easily Assimilated.....Old Lady, 3 Spanish Dons
I Am Easily Assimilated (Reprise).....Candide, Cunegonde, Old Lady
My Love.....Governor, Maximilian
Alleluia.....Maximilian, Ensemble
Sheep's Song.....Sheep 1, Sheep 2, Lion, Paquette
Bon Voyage.....Governor, Ensemble
The Best of All Possible Worlds (Reprise).....Paquette, Old Lady, Candide
You Were Dead, You Know (Reprise).....Candide, Cunegonde
Make Our Garden Grow.....Company

Duration: 105' without intermission

SYNOPSIS

Westphalia

Voltaire takes a pen from an inkwell and picks up a manuscript, beginning to relate the tale of four young people — Candide, Paquette, Maximilian and Cunegonde — who live in Westphalia, in the castle of the Baron Thunder-Ten-Tronck. The noble Candide is a bastard nephew of the Baron, the sexy Paquette serves as a maid to the Baroness, the beautiful Cunegonde is the Baron's virgin daughter, and the handsome Maximilian is her self-centered brother. The four, with the Baron and Baroness, describe their perfect existence ("Life Is Happiness Indeed").

The four young people are introduced to the realities of life by the wise Dr. Pangloss, who Voltaire transforms himself into. He leads his students into the schoolroom, where he lectures them on the fact that, despite any evidence to the contrary, the world they are living in is the best any world can be ("The Best of All Possible Worlds"). He dismisses everyone but Paquette, insisting that she must stay for an advanced physics lesson. As Cunegonde runs off, she observes Pangloss making romantic overtures to Paquette. Pangloss explains he is giving Paquette a lesson in gravity.

Outside the castle, Cunegonde joins Candide, who is madly in love with her. She proceeds to give him the advanced physics lesson she just learned, and they kiss, happily making plans for their future together ("Oh, Happy We"). They are suddenly interrupted by Maximilian, the Baron, the Baroness, Dr. Pangloss and Paquette. When Candide and Cunegonde state their intention to marry, the Baron says his daughter cannot marry a bastard, and Candide is exiled. Candide, sorely aggrieved, is still certain that this awful turn of events is for the best ("It Must Be So"). On the road, two men trick him into drinking to the health of the King of Bulgaria, stuff him in a sack and drag him off to the Bulgarian Army.

Bulgarian soldiers enter and rapidly slaughter the Baron, Baroness and Maximilian. They carry Cunegonde off as she protests. They plan to sell her to the men of their regiment ("O Miserere"). Candide's captors have stopped to rest. He is still in the sack. His captors are stabbed to death by two Westphalian soldiers. A Bulgarian soldier then brings an abused Cunegonde onstage and leaves her for dead. Cunegonde and Candide – who is still inside the sack – lament their lost innocence, united in spirit, although many miles apart ("Oh, Happy We – Reprise").

Lisbon

Next, Voltaire explains that Candide was released from the sack by a band of strolling players and abandoned in Holland. Cunegonde is moved from brothel to brothel until she catches the attention of both Issachar, a very wealthy man in Lisbon, and the Grand Inquisitor, who both now share her pleasures. Cunegonde reflects on her sordid role in life ("Glitter and Be Gay"). A volcano erupts near Lisbon at the same time an earthquake shakes the city.

Candide is washed up on the shore of a fishing village. When he suggests that this turn of events casts doubt on the "best of all possible worlds" theory, he is scolded by Voltaire. Dr. Pangloss then appears as a beggar who has lost his nose and several fingers. He tells Candide of the demise of everyone at the castle and informs him that Cunegonde is dead. Candide is distraught. Pangloss assures him that everything that has happened is for the best. An agent of the Inquisition overhears his words and takes them to mean that Candide and Pangloss do not believe in original sin; they are arrested as heretics. The Inquisition plans to purge the city of heretics to prevent future earthquakes.

A crowd of excited citizens gathers to witness the trials and executions of the heretics. A splendidly attired Cunegonde and her companion, the Old Lady, watch from a box as the crowd celebrates ("Auto Da Fe"). Candide and Pangloss are tried by the Grand Inquisitor and recognized by Cunegonde. Pangloss is hanged, and Cunegonde faints as Candide is flogged. Voltaire points out that, when things go bad, they can only get better. The Old Lady blindfolds Candide and, unbeknownst to him, leads him to Cunegonde. On the way, he mourns his state ("This World"). The blindfold is removed, and he sees Cunegonde ("You Were Dead, You Know"). Both of Cunegonde's lovers visit her while Candide is there. Candide accidentally kills both men. The Old Lady insists that they must flee to Cadiz. She grabs a box of jewels as they escape.

SYNOPSIS

Cadiz

When the jewels are stolen, the Old Lady decides to raise funds by seducing three Old Dons ("I Am Easily Assimilated"). However, they resist her charms and totter away. The gullible Candide is tricked into leading a relief party to rescue the Holy Jesuits of Montevideo from heathen attackers. He is told that he will be made the captain of a ship that leaves in three hours. Candide, Cunegonde and the Old Lady celebrate their coming journey to the New World ("I Am Easily Assimilated – Reprise").

Cartagena

In the New World, the swaggering, hot-blooded Governor of Cartagena, Colombia, is considering the purchase of two new concubines. The concubines turn out to be Paquette and Maximilian, who is now dressed as a female. The Governor rejects Paquette and selects Maximilian, for whom he expresses a strong attraction ("My Love"). Over Maximilian's objections, the Governor summons a priest to marry them. During the vows, the Governor discovers that his bride has two pineapples stuffed in his shirt. The Governor orders Maximilian hanged, but the priest offers to buy Maximilian for his Holy Fraternity.

Upon A Ship at Sea

On board, Cunegonde confesses her growing doubt in the teachings of Dr. Pangloss just as the ship is boarded by pirates who knock Candide unconscious and carry Cunegonde and the Old Lady away. When Candide questions man's need to massacre, cheat and murder, Voltaire's voice again scolds him.

Montevideo

Candide arrives at the Jesuit's stronghold, where he is joyfully reunited with Paquette and Maximilian, now dressed as monks. When Maximilian learns of Candide's intention to marry Cunegonde, he assaults Candide, who accidentally kills him. Paquette disguises Candide as a monk, and they escape into the jungle.

SYNOPSIS

Eldorado

After weeks of travel, they come upon the utopian city of Eldorado, where everything is truly for the best. There is no war, no hunger and no greed. The people and the animals are all wise, gentle and articulate. Two talkative sheep converse with a peaceful lion to prove the point ("Sheep's Song"). Candide and Paquette soon realize they hate peace and solitude. Candide misses Cunegonde. Candide and Paquette pack up the sheep with gold and jewels and leave.

In the meantime, the Old Lady is abandoned by the pirates and carried off by a pygmy. The Pygmy sells her to a German botanist, who then sells her as a Madam of a brothel.

Cartagena

They return to Cartagena, where they find the Old Lady on the street. They buy her freedom, and she tells them Cunegonde is in Constantinople. Spying their riches, the Governor offers to sail them to Constantinople on the frigate, Santa Rosalia. He rows them to the frigate on a shaky-looking skiff ("Bon Voyage"). The skiff capsizes; Candide, Paquette and the Old Lady end up on a tiny desert island with a single palm tree. They have lost their sheep and their new fortune. The sheep find them, and they all rejoice ("Best of All Possible Worlds – Reprise"). They see a sail in the distance and know they are saved.

Constantinople

They arrive in Constantinople in time to see Cunegonde, dressed as an odalisque. With his remaining gold, Candide buys Cunegonde and they reunite again ("You Were Dead, You Know – Reprise"). Then, Maximilian – who wasn't killed after all – reappears as a slave, convincing Candide to buy his freedom. The Old Lady offers to solve the future for the weary band by leading them to the Cave of a Wise Man. They are met by a Sage, who turns out to be Dr. Pangloss. He prattles on about the meaning of Life. While Pangloss babbles, a stray piece of paper floats into Candide's hand. The paper states that the natural function of man is work.

Westphalia

Candide is now inspired to say that they will buy a farm and cast aside wondering about the meaning of a meaningless world. They will fulfill their natural function by working God's earth from dawn to dusk ("Make Our Garden Grow"). A cow appears as Candide, Cunegonde and the company pick up pitchforks, buckets and other farm implements. As they lift their grateful eyes to God, a cow drops dead of the pox.

DIRECTOR'S NOTE

Voltaire was born François-Marie Arouet in 1694. The name Voltaire is a pseudonym which allowed him to weather the possible fallout of his writings which were satirical critiques of the establishment. From 1717-18, the young Arouet spent nearly a year in the Bastille prison for poetic lines satirizing the Regent of France. This experience was the impetus for why he adopted the name Voltaire, which allowed him to continue writing biting satire undeterred. And so, Voltaire published *Candide* in 1759 as a direct commentary to the devastating earthquake in Lisbon in 1755. He was highlighting the ridiculous response of the authorities, satirizing the disconnect of both the political/religious establishment, who enforced a purge of "sinners" to fend off future calamity, as well as the philosophical establishment, who were touting the idea that everything is for the best despite pain and destruction. Its scathing satire was so inflammatory for the establishment that Voltaire suffered many attacks. The pseudonym protected him.

My own first experience of the novel *Candide* in high school was complex. I had difficulty understanding it. Once I realized the patchwork of events, places, and people were the central part of the story rather than a linear "hero's journey", it popped open for me. The piece seemed very much alive in the 1980's when the Reagan era and punk rock were so starkly juxtaposed. Despite this, when picking up the piece to work on it this summer, I began wrestling with the same experience I had with the novel. This version of the musical is so fluid, so sprawling that it can feel overwhelming.

Re-connecting with the characters at the center, I found inspiration in the Old Lady. For me, she represents a pragmatism which we can all relate to. Despite her entitled beginnings, her own journey has forced her to fight for her survival on a granular level. She is forced to carry the physical and emotional scars of her experiences. Through this she becomes a whole new person with each new situation. She is in a constant state of recreating herself. She is not a resplendent noble, but, rather, a woman who has seen a lot, and carries her experiences as badges which allow her to move unperceived through society. This reminds me of how Arouet became Voltaire.

We are all like this. I found myself returning to the punk vibe which allowed me to embrace Voltaire's novel. I found the scars suffered by the characters through every new event. With the guidance of the Old Lady, they start to use their experiences to recreate themselves and stop the incessant push of

the establishment, finding their way to freedom. In the end, they are reminded that death still looms for us all, and that our survival depends on our own ability to laugh, love, work hard, and embrace our most authentic selves no matter how much of a patchwork of experiences it is. A very punk idea.

— Pat Diamond, director

FOREWORD BY HAL PRINCE

In 1758 François Marie Arouet, the French man of letters known as Voltaire, published a brilliantly outrageous satire called *Candide*, giving birth to a literary legend that has survived in countless forms for over 300 years. First adapted for the stage in France, *Candide* appeared in 1956 as a Broadway musical directed by Tyrone Guthrie, with a book by Lillian Hellman, music by Leonard Bernstein, and lyrics by Richard Wilbur, John LaTouche, and Dorothy Parker. Many subsequent musical versions based on that production have been seen in New York, London, Los Angeles, and Washington, D.C.

I first saw *Candide* at the Martin Beck Theatre during its opening week in December 1956. And although I admired much of the material, I really didn't like the show. In its conscious effort to satirize light opera, it seemed to lose the swiftly ironic spirit of Voltaire, and came off instead as a rather slow, self-styled classic. It was all too heavy and important.

The version of *Candide* presented in this volume began in early 1973. I was in the midst of work on *A Little Night Music* when I received a call from Robert Kalfin, Artistic Director of the Chelsea Theater Center in Brooklyn. During one of my frequent visits to the Chelsea, Kalfin had introduced himself and asked if I'd be interested in directing for them if the right material came up. Some months later, when he called to suggest *Candide*, I immediately rejected the idea, for fond as I was of Bernstein's gorgeous music and Richard Wilbur's lyrics, the idea of restaging it just didn't interest me enough to examine it.

However, after *A Little Night Music* opened, I found myself with nothing to do the following season, as it was too late to get a new musical written and produced. So out of a desire to work I began to think about *Candide* in terms of a less "important," more irreverent production. I also began to recall certain songs with great affection.

In looking for a concept for any show, I tend to take paintings or other art, relate them to the show, and then animate them in my head. Being an essentially picaresque adventure, *Candide* seemed a triptych, a multipaneled painting telling a story which progresses from one panel to the next. The story line of *Candide* journeys from crisis to crisis the way a triptych does, and it occurred to me that an animated triptych would be like a sideshow at the circus. At the sideshow you are guided by a barker from curtained booth to curtained booth. In my initial thinking, the audience was to file in, stand

before an elevated stage, and be guided by the barker—in this instance Voltaire—through the journey of *Candide*.

I first called Kalfin, who loved the idea, and then presented it to Lillian Hellman. She was equally enthusiastic about the concept but was not interested in writing the new book herself. I then talked to Hugh Wheeler, who went ahead and wrote a new version of *Candide* without physical restrictions, assuming that our sideshow could accommodate anything. Kalfin, Wheeler, and I then went to see Leonard Bernstein about the scheme. He liked it and gave us a stack of material two feet high containing music and lyrics that for one reason or another did not appear in the original production. To fill musical gaps that the new script would create, Bernstein and I asked Stephen Sondheim to help us out by writing some additional lyrics to existing music. I also warned Bernstein that certain favorite numbers would have to be cut ("What's the Use," "Eldorado") as they simply wouldn't fit the new plan.

We next got the go-ahead from Richard Wilbur, who [was teaching] at Wesleyan University in Connecticut. His only stipulation was that he be given the option of rewriting any of his own material.

One of my major objections to the 1956 production was that it was dominated by ideas rather than characters, which made it cerebral, kept it at arm's length. This new production must embrace its audience. Instead of opening with "The Best Of All Possible Worlds," I suggested that Sondheim write a new opening number which would introduce the five principals to the audience as human beings and additionally establish the informality of the evening. Also, I knew from the start that Candide and Cunegonde should be played by teenagers, endowed with a wide-eyed innocence and vitality that would inform the whole show.

Working with set designers Eugene and Franne Lee, the sideshow concept was refined and modified until the set evolved into the present environment, which weaves an intricate network of platforms, stages, runways, ramps, and drawbridges all around and through the audience.

Franne Lee also designed the costumes, which are made entirely out of old costumes and old clothes. It was Bernstein's idea to splinter the orchestra into four separate areas of the theater to create a kind of quadraphonic sound.

At this point, Patricia Birch asked if she could come to Brooklyn to choreograph *Candide*. Pat and I staged it in eight days, even though, for protection, I had insisted on a six-week rehearsal schedule.

Candide opened in Brooklyn on December 18, 1973, for a five-week run. That engagement was extended two weeks, during which we began to think about moving the show to Broadway. We decided to convert the Broadway Theatre, tearing out the conventional seating and replacing it with the Chelsea environment. Tharon Musser joined us to design the lighting.

The Broadway scheme called for 850 seats, a considerable increase over the 185 we had in Brooklyn. This larger capacity is an improvement as far as I am concerned, for the only thing that ever bothered me in Brooklyn was that there just weren't enough people watching. In order to relax and respond, people need company. At the Broadway Theatre there is a buzz as the audience enters. It's a talky audience and from the moment they are seated they share the experience with each other. Occasionally kids leave their parents to wander close to the action and all that informality becomes a part of the show.

Opening *Candide* at the Broadway was more like opening a hotel than a show —How's the room service? Are the elevators operating? It took a month once we'd opened to get the seats properly positioned.

Some of the problems stemmed from the anxiety some people felt in an alien environment. Entering a conventional lobby, the audience was completely unprepared for the space inside. We tried to make the theater more informal by redecorating the inner lobby in a carnival spirit with a rustic hot dog stand (you can take food and drink to your seat) and hundred-pound burlap bags of free peanuts. Michael David, executive director of the Chelsea, helped to familiarize audiences with what to expect with his imaginatively designed ad campaign:

Candide is technically the least sophisticated musical I've ever done, the least mechanized. It owes its origins to medieval theater, to the Globe, to commedia dell'arte. It is street theater. It is not about film. It is about live actors and a live audience.

— Harold Prince

PRODUCTION STAFF

EOT Director of Production.....Pat Diamond
Technical Director.....Mark Houser
Production Stage Manager.....Josh Lau
Assistant Stage Managers.....Molly Chun*, Anna Schultz*, April Suh*
Properties Supervisor.....Mary Reiser
Carpenters.....Jose Maisonet, Peter Waldmiller, Robert DiCandia
Scenic Artist/Painter.....Shelbie Colombo
Assistant Scenic Painter.....Katherine Duprey
Costume Shop Supervisor.....Megan Lancy
Costume Construction.....Caitlyn Babcock*, Leah Camilleri, Naomi Chad*, Claudette Hercules, Megan Lancy, Brodie McPherson, Elizabeth Wager, Emma Wilansky
Hair & Makeup Run Crew.....Naomi Chad*, Megan Lancy, Kitty Lipski
Wardrobe Run Crew.....Claudette Hercules, Andrea McGaugh, Elizabeth Wager, Emma Wilansky
Front of House Audio Mixer.....Brandon Schmitt
Audio Crew (A2s).....James Callahan, MaryPat Frohm
Audio Engineer Technician.....Robert Hirko
Recording/Broadcast Engineer.....Gregory Thompson
Head Electrician.....Dan McKenzie
Electrician, Light Board Programmer, & Operator.....Brodie McPherson
Kilbourn Hall Operations Manager.....Deirdre Graves
Rehearsal Pianists (Graduate Assistants for Opera).....Haniel Anugerah, Xi Huang, Chaeeun Lee, Samuel Leung

*student production assistant

This production is made possible in part by the generous support of the Friends of Eastman Opera.

We also wish to thank the URochester International Theatre Program, Seth Reiser, Applied Audio and Theatre Supply, and I.A.T.S.E. Local 25.

We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Wester Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, NY.

Songs for a New World

Thursday, December 10, 2026 – Saturday, December 12, 2026 at 7:30 PM
Sunday, December 13, 2026 at 2:30 PM
Smith Theatre at Sloan Performing Arts Center (River Campus) | Ticketed

Music and Lyrics by Jason Robert Brown

Sparks & Wiry Cries Presents: songSLAM Eastman

Saturday, January 30, 2027 at 4:00 PM
Sproull Atrium at Miller Center | Free Admission

A competition for composer/performer teams to premiere new art songs.
Registration opens November 20, 2026 at 5:00 PM

Eastman Presents – Kilbourn Hall Series

The North American Indigenous Songbook

Sunday, January 31, 2027 at 7:30 PM
Kilbourn Hall | Ticketed

Friends of Eastman Opera Voice Competition

Friday, February 19, 2027 at 7:30 PM
Hatch Recital Hall | Free Admission

Jessie Kneisel Lieder Competition Winner's Concert

Sunday, March 20, 2027 at 7:30 PM
Hatch Recital Hall | Free Admission

Hänsel und Gretel

Thursday, April 8, 2027 – Saturday April 10, 2027 at 7:30 PM
Sunday, April 11, 2027 at 2:30 PM
Kodak Hall at Eastman Theatre | Ticketed

Music by Englebert Humperdinck, Libretto by Adelheid Wette.
Sung in German with English supertitles

The Comet

Thursday, April 22, 2027 at 7:30 PM
Kilbourn Hall | Free Admission

Music by George Lewis (Visiting Composer), Libretto by Douglas Kearney based on a short story by W.E.B. Du Bois



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