

# Arden

T H E A T R E C O .

**SUPPLEMENTARY STUDY GUIDE**  
for

## **Candide**

The Royal National Theatre Version

Music by LEONARD BERNSTEIN

Book adapted from Voltaire by HUGH WHEELER

In a new version by JOHN CAIRD

Lyrics by RICHARD WILBUR

Additional lyrics by STEPHEN SONDHEIM, JOHN LATOUCHE,  
LILLIAN HELLMAN, DOROTHY PARKER, and LEONARD BERNSTEIN

Directed by TERRENCE J. NOLEN

On the F. Otto Haas Stage

**September 11 - October 19, 2008**

*Additional copies of this study guide are available online at [www.ardentheatre.org](http://www.ardentheatre.org).*



## **CAST**

Candide .....Ben Dibble\*  
Cunégonde .....Liz Filios\*  
Voltaire/Pangloss .....Scott Greer\*  
Old Woman/Ensemble.....Mary Martello\*  
Martin/Dutch Minister/Ensemble .....Christopher Patrick Mullen\*  
Maximilian/Ensemble .....Joel T. Bauer\*  
Paquette/Ensemble .....Erin Driscoll\*  
Cacambo/Ensemble .....Richard Ruiz\*  
Vanderdendur/Corporal/King Hermann Augustus/Ensemble .....Nick Gaswirth\*  
Baroness/Grand Inquisitor/Governor of Montevideo/James the Anabaptist/  
Charles Edward Stewart/Ensemble .....Jeffrey Coon\*  
Baron/Don Issacar/King of Eldorado/Grand Sultan Achmet/Ensemble .....Sorab Wadia\*  
Portuguese Sailor/Tunisian Captain/Tzar Ivan of all the Russias/  
Ensemble .....Matthew Joseph Ferraro\*  
Ensemble .....Kristin Purcell\*  
Captain/Surinam Slave/King Stanislaus of Poland/Ensemble .....Darren Michael Hengst\*  
Queen of Eldorado/Ensemble .....Gabrielle Hurtt\*  
Eldorado Sheep/Ensemble..... Melissa Kolczynski\*  
King Theodore of Corsica/Ensemble .....Mat Burrow\*  
Ensemble .....Heather Woodward\*  
Eldorado Sheep/Ensemble.....Marian Sunnergren\*  
Ensemble..... Jessica Gruver\*

## **ORCHESTRA**

Conductor ..... Eric Ebbenga  
Piano .....David Ames  
Violin..... Karen Banos  
Cello..... Jon Fink  
Bass .....Andrew Nelson  
Clarinet ..... Brian Adameczyk, Jon Rees  
Trumpet and Flugelhorn..... Dan Wright  
French Horn .....Katy Ambrose  
Flute/Piccolo..... David DiGiacobbe  
Percussion .....Mark Cristofaro

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

# **PLOT SYNOPSIS**

**By John Caird**

**Voltaire sits alone in the center of the stage. Suddenly his face lights up and The Overture begins, as if inspired by his fertile imagination. As the music continues the stage is flooded by all the Characters of his story. By the end of the overture they are assembled all around him and sing the Voltaire Chorale to the audience.**

**Voltaire starts to tell his story, which begins in the country of Westphalia in the castle of the Baron of Thunder-ten-Tronck, introducing his central character Candide, the illegitimate son of the Baron's sister. Candide reveals his simplicity and innocence in Life is Happiness Indeed. The Baron's children, Maximilian and Cunegonde, take up the same tune to introduce themselves in Life is Happiness Unending, the chambermaid Paquette joining in the final chorus along with Candide. Thus life in the castle is painted as a structured and contented social Eden with everyone knowing their place, all blissful in their ignorance. Voltaire now introduces Pangloss — a part he plays himself — Maximilian's tutor and professor of metaphysico-theologico-cosmologico-panology, more simply described as "Optimism".**

**He reveals the full glory of his philosophical theory in a lesson in which he convinces his four young pupils of the depth and truth of his knowledge. Pangloss then conducts his class in a simple unaccompanied chorale of faithful affirmation. All seems to be for the best . . . until Candide and Cunegonde fall in love and rashly assume they will spend the rest of their lives together in marital bliss. The Baron is horrified at the thought of his daughter marrying a bastard and promptly kicks Candide out of the castle. Candide wanders off into the neighboring country of Bavaria where he is pressed into the army just in time to fight a war against his own country of Westphalia. After a series of appallingly brutal experiences, he deserts from the army and makes for Holland, where he is taken to a hospice for the sick and dying by a kindly Anabaptist called James. Here he meets his tutor Pangloss again, now hideously disfigured with disease. Pangloss tells Candide that the castle of ThundertenTronck was completely destroyed in the war, the Baron and his family wiped out and Cunegonde repeatedly raped and then 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 dose 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's belief, has survived the war despite being raped, and has been sold in 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. While at mass one day she catches the eye of the Cardinal Inquisitor of Lisbon who forces Don Issacar into sharing Cunegonde's favours with him, on pain**

of a visit from the Inquisition. Thus Cunegonde is trapped, a victim of her own powers of attraction as well as her strong personal taste for luxury.

Pangloss recovers from the pox with the loss of only one ear and one eye. The kindly Anabaptist James has to go to Lisbon on business and decides to take along his new philosopher friends, Pangloss and Candide, but 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 which kills thirty thousand of its citizens. Pangloss's attempt to justify this terrible event as philosophical necessity 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 the usual bunch of foreigners, heretics and Jews are being hanged and burned. After a mockery of a trial, Candide is flogged and Pangloss is hanged. Witnessing these events is Cunegonde who is there as the guest of the Grand Inquisitor. In great secrecy she 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 to see her again and they have an ecstatic reunion. Don Issacar returns unexpectedly and in a rage of jealousy tries to kill Cunegonde. Candide intervenes and runs Don Issacar through with his sword. Enter the Grand Inquisitor, expecting a night of passion with Cunegonde. Overcome with jealousy and fear, and in revenge for Cunegonde's lost honour, Candide runs him through as well.

Candide, Cunegonde and the Old Woman flee into the mountains, heading for the Spanish border. They finally stop in the little town of Avacena in the hills of the Sierra Nevada. As they wait in the noonday sun for the end of the siesta, the Old Woman tells the story of her life to the young lovers — a fantastic tale of noble birth followed by appalling deprivation, poverty and distress. As the suspicious townsfolk awake from their siestas, the Old Woman makes friends with them. By the end of the evening the newcomers have been joyfully assimilated into the life of the town. Candide is befriended by Cacambo, an honest and practical jack-of-all-trades, who offers himself as Candide's servant. 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 and so Act One comes to a gloriously optimistic conclusion.

Act Two opens in South America, on the quayside in Montevideo. As Candide and Cacambo go off in search of the Governor to get commissions in the army to fight against the Jesuit rebels, Cunegonde and the Old Woman consider the grim likelihood that they will be living in poverty in a dreary 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, a vainglorious womanizer 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 to them all, including to Candide. The Governor takes Cunegonde off to his palace. Candide and Cacambo return to the quayside to find the Old Woman alone. She tells them a terrible lie — that a boat has just arrived from Portugal and the town is swarming with Inquisition men looking for the villain who killed the Grand Inquisitor. Candide and Cacambo flee in terror, 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 none other than Maximilian, Cunegonde's brother, who was reported to have been killed at the same time as Cunegonde but who has had a similarly miraculous escape. 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. After a narrow escape from a tribe of philosophical cannibals, Candide and Cacambo arrive at an impassable river. A small canoe is moored to the bank. They have no choice but to get into it and drift downstream. The river turns into a raging torrent and speeds the two friends through underground chasms until they are finally spewed out on to the shores of a strange and magical kingdom.

They stay for a few months in Eldorado, enjoying the pleasures of a Utopian paradise but Candide's longing to see Cunegonde moves them on. They set off from Eldorado with a vast quantity of gold and precious stones loaded onto a hundred sheep, but by the time they arrive in Surinam, all but two of the sheep have been lost in a variety of disastrous accidents. In Surinam they decide to part. It being 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 with the rest of the treasure. 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 to sink in a leaky little boat.

Candide swims ashore and decides that there must be something wrong with himself as well as the world. He advertises for a companion but insists that he will only employ the unhappiest and most unfortunate person in the whole colony of Surinam. An old road-sweeper called Martin gets the job. Candide and Martin set sail for Marseilles. On the way they witness the sinking of Vanderdendur's ship and Candide manages to save a large part of his fortune from the wreckage. Martin turns out to be the most pessimistic man Candide has ever met — the perfect antidote to the meaningless optimism of his old master, 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 wound up on the same punishment 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 in the casinos. Martin and Candide spend their days looking for Cunegonde, who should have arrived from Montevideo by now with Cacambo. Cunegonde is nowhere to be found but they do meet up with Paquette, the chamber-maid from the Baron's castle who tells them her story — a woeful tale of disease, prostitution and degradation. Then one night Candide and Martin find Cacambo. He had been imprisoned by monks on the cemetery island of San Michelle and forced to work as a grave-digger. He has lost all his half of the treasure and has become separated from Cunegonde and the Old Woman after arriving in Venice. But he has remained faithful to Candide, thus proving that honesty exists and that Martin's universal pessimism is not entirely justified.

The next night is the Carnival Ball at the Doge's Palace. 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 rapacious women, also masked, who try to fleece him out of his money. Pangloss arrives from the casino with a whole gaggle of prostitutes and hangers-on just as Candide starts to lose his patience and give up the search for the evening. Suddenly Candide realises who the masked women are. He rips the mask off one of their faces — it is Cunegonde. The other figure un.masks revealing herself to be the Old Woman. Candide is devastated by the terrible change in Cunegonde while Cunegonde herself is utterly humiliated.

In Candide's palazzo all is misery. Candide himself is silent and distant, refusing to talk to Cunegonde or anyone else. The rest of the 'family' - Cacambo, Paquette, the Old Woman, Maximilian and Pangloss are all stuck in their various miseries, only Martin attempting to cajole them out of their self-centered 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. As Candide follows from the shore he 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.

Of course 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, they will live, but they must all work. It is only work which will keep them all sane and healthy. They all agree but Pangloss and Martin start to 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 — after a lifetime of thinking and wondering and hoping, all that they can say is that they should live in peace, work hard, not hurt anyone else and make their garden grow. Their friends agree.

### Costume Sketches by Rosemarie E. McKelvey



Cunegonde



The Grand Inquisitor



Voltaire/ Pangloss



Paquette

## **The Music and The Places**

### **Act One**

*Overture* - The Orchestra

### **Westphalia**

*Life Is Happiness Indeed* - Candide, Maximilian, Cunégonde, Paquette

*The Best of All Possible Worlds* - Pangloss, Candide, Cunégonde, Maximilian, Paquette

*Universal Good* - Candide, Cunégonde, Maximilian, Paquette and the Company

*Oh, Happy We* - Candide, Cunégonde

*It Must Be So* - Candide

### **Bavaria**

*Bavarian Drill* - Voltaire, Candide, Drill Sergeant, Soldiers

### **Holland**

*Candide's Lament* - Candide

*Dear Boy* - Pangloss, Invalids

### **Paris, Vienna & Portugal**

*Paris Waltz* - Voltaire, Cunégonde, Corporal, Viennese Ambassador, Don Issacar, Grand Inquisitor

*Glitter And Be Gay* - Cunégonde

### **At Sea: Between Holland and Portugal**

*The Storm* - Pangloss, Candide, James the Anabaptist, Sailors

### **Lisbon**

*Earthquake* - Pangloss, Candide, Citizens of Lisbon

*Auto-Da-Fe* - Grand Inquisitor and Citizens of Lisbon

*It Must Be Me* - Candide, Old Woman

*You Were Dead, You Know* - Candide, Cunégonde

### **Spain**

*I Am Easily Assimilated* - Candide, Cunégonde, Old Woman, Citizens of Spain

*Quartet Finale* - Candide, Cunégonde, Old Woman, Cacambo and the Company

### **Act Two**

#### **Montevideo, Uruguay**

*My Love* - Governor of Montevideo, Cunégonde

#### **Paraguay**

*Alleluia* - Reverend Father, Jesuits and Nuns

**Eldorado**

*Ballad Of Eldorado* - Voltaire, Candide, Cacambo, King and Queen of Eldorado, Citizens of Eldorado

**Surinam**

*Bon Voyage* - Captain Vanderdendur and his Crew and Passengers

*It Must Be Me* - Candide

*Words, Words, Words* - Martin

**At Sea: Off Coast of South America**

*Battle At Sea* - Voltaire, Candide, Martin, Vanderdendur and and his Crew and Passengers

**Venice**

*Money, Money, Money* - Women of Venice

*The Venice Gavotte* - Candide, Cunégonde, Pangloss, Paquette, Martin, Cacambo, Old Woman and the Company

*Nothing More Than This* - Candide

*What's The Use?* - Pangloss, Cacambo, Paquette, Maximilian, Old Woman, Martin and the Company

*The Kings' Barcarolle* - King Stanislaus of Poland, Tzar Ivan of all the Russias, Charles Edward Stewart, Grand Sultan Achmet, King Hermann Augustus, King Theodore of Corsica

**Carnian Mountains**

*Make Our Garden Grow* - The Company



## About the Writer

**Voltaire**, the assumed name of François Marie Arouet (1694-1778), a French writer and philosopher, was one of the leaders of the Enlightenment.

Voltaire was born in Paris, November 21, 1694, the son of a notary. He was educated by the Jesuits at the College Louis-le-Grand.

Voltaire quickly chose literature as a career. He began moving in aristocratic circles and soon became known in Paris salons as a brilliant and sarcastic wit. A number of his writings, particularly a lampoon accusing the French regent Philippe II, duc d'Orléans of heinous crimes, resulted in his imprisonment in the Bastille. During his 11-month detention, Voltaire completed his first tragedy, *Œdipe*, which was based upon the *Œdipus tyrannus* of the ancient Greek dramatist Sophocles, and commenced an epic poem on Henry IV of France. In his first philosophical poem, *Le pour et le contre* (For and Against), Voltaire gave eloquent expression to both his anti-Christian views and his rationalist, deist creed.



A quarrel with a member of an illustrious French family, the chevalier de Rohan, resulted in Voltaire's second incarceration in the Bastille, from which he was released within two weeks on his promise to quit France and proceed to England. Accordingly he spent about two years in London. Voltaire soon mastered the English language, and in order to prepare the British public for an enlarged edition of his *Poème de la ligue*, he wrote in

English two remarkable essays, one on epic poetry and the other on the history of civil wars in France. For a few years the Catholic, autocratic French government prevented the publication of the enlarged edition of *Poème de la ligue*, which was retitled *La Henriade* (The Henriad). The government finally allowed the poem to be published in 1728. This work, an eloquent defense of religious toleration, achieved an almost unprecedented success, not only in Voltaire's native France but throughout the continent of Europe as well.



Madame du Châtelet

In 1728 Voltaire returned to France. During the next four years he resided in Paris and devoted most of his time to literary composition. The chief work of this period is the *Lettres philosophiques* (The Philosophical Letters, 1734). A covert attack upon the political and ecclesiastical institutions of France, this work brought Voltaire into conflict with the authorities, and he was once more forced to quit Paris. He found refuge at the Château de Cirey in the independent duchy of Lorraine. There he formed an intimate relationship with the aristocratic and learned Gabrielle Émilie Le Tonnelier de Breteuil, marquise du Châtelet, who exerted a strong intellectual influence upon him. Voltaire's sojourn at Cirey in companionship with the marquise du Châtelet was a period of intense literary activity. In addition to an imposing number of plays, he wrote the *Éléments de la philosophie de Newton* (Elements of the Philosophy of Newton), and produced novels, tales, satires, and light verses.

Voltaire's stay at Cirey was not without interruptions. He often traveled to Paris and to Versailles, where, through the influence of the marquise de Pompadour, the famous mistress of Louis XV, he became a court favorite. He was first appointed historiographer of France, and then a gentleman of the king's bedchamber; finally, in 1746, he was elected to the French Academy. His *Poème de Fontenoy* (1745), describing a battle won by the French over the English during the War of the Austrian Succession, and his *Précis du siècle de Louis XV* (Epitome of the Age of Louis XV), in addition to his dramas *La princesse de Navarre* and *Le triomphe de Trajan*, were the outcome of Voltaire's connection with the court of Louis XV.

Following the death of Madame du Châtelet in 1749, Voltaire finally accepted a long-standing invitation from Frederick II of Prussia to become a permanent resident at the Prussian court. He journeyed to Berlin in 1750 but did not remain there more than two years, because his acidulous wit clashed with the king's autocratic temper and led to frequent disputes. While at Berlin he completed his *Siècle de Louis XIV*, a historical study of the period of Louis XIV (1638-1715).

Voltaire's Chateau at Ferney



For some years Voltaire led a migratory existence, but he finally settled in 1758 at Ferney, where he spent the remaining 20 years of his life. In the interval between his return from Berlin and his establishment at Ferney, he completed his most ambitious work, the *Essai sur*

*l'histoire générale et sur les moeurs et l'esprit des nations* (Essay on General History and on the Customs and the Character of Nations, 1756). In this work, a study of human progress, Voltaire decries supernaturalism and denounces religion and the power of the clergy, although he makes evident his own belief in the existence of God.

After settling in Ferney, Voltaire wrote several philosophical poems, such as *Le désastre de Lisbonne* (The Lisbon Disaster, 1756); a number of satirical and philosophical novels, of which the most brilliant is *Candide* (1759); the tragedy *Tancredè* (1760); and the *Dictionnaire philosophique* (1764). Feeling secure in his sequestered retreat, he sent forth hundreds of writings satirizing abuses that he desired to expose. Those who suffered persecution because of their beliefs found in Voltaire an eloquent and powerful defender. The flavor of Voltaire's activities could be summarized in the phrase he often used: *écrasons l'infâme* ("let us crush the infamous one"). For Christianity he would substitute deism, a purely rational religion. *Candide*, in which Voltaire analyzes the problem of evil in the world, depicts the woes heaped upon the world in the name of religion. He died in Paris, May 30, 1778.

## About the Composer



**Leonard Bernstein** was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to "The Birds," and directed and performed in Marc Blitzstein's "The Cradle Will Rock." Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.

In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant.

Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945 he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. After Serge Koussevitzky died in 1951, Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years. In 1951 he married the Chilean actress and pianist, Felicia Montealegre. He was also visiting music professor, and head of the Creative Arts Festivals at Brandeis University in

the early 1950s.

Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

While Bernstein's conducting repertoire encompassed the standard literature, he may be best remembered for his performances and recordings of Haydn, Beethoven, Brahms, Schumann, Sibelius and Mahler. Particularly notable were his performances of the Mahler symphonies with the New York Philharmonic in the 1960s, sparking a renewed interest in the works of Mahler.

Inspired by his Jewish heritage, Bernstein completed his first large-scale work: Symphony No. 1: "Jeremiah." (1943). The piece was first performed with the Pittsburgh Symphony Orchestra in 1944, conducted by the composer, and received the New York Music Critics' Award. Koussevitzky premiered Bernstein's Symphony No. 2: "The Age of Anxiety" with the Boston Symphony Orchestra, Bernstein as piano soloist. His Symphony No. 3: "Kaddish," composed in 1963, was premiered by the Israel Philharmonic Orchestra. "Kaddish" is dedicated "To the Beloved Memory of John F. Kennedy."

Bernstein also wrote a one-act opera, "Trouble in Tahiti," in 1952, and its sequel, the three-act opera, "A Quiet Place" in 1983. He collaborated with choreographer Jerome Robbins on three major ballets: "Fancy Free" (1944) and "Facsimile" (1946) for the American Ballet theater; and "Dybbuk" (1975) for the New York City Ballet. He composed the score for the award-winning movie "On the Waterfront" (1954) and incidental music for two Broadway plays: "Peter Pan" (1950) and "The Lark" (1955).

Bernstein contributed substantially to the Broadway musical stage. He collaborated with Betty Comden and Adolph Green on "On The Town" (1944) and "Wonderful Town" (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote "Candide" (1956). Other versions of "Candide" were written in association with Hugh Wheeler, Stephen Sondheim et al. In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical "West Side Story," also made into the Academy Award-winning film. In 1976 Bernstein and Alan Jay Lerner wrote "1600 Pennsylvania Avenue."

In 1985 the National Academy of Recording Arts and Sciences honored Mr. Bernstein with the Lifetime Achievement Grammy Award. He won eleven Emmy Awards in his career. His televised concert and lecture series started with the "Omnibus" program in 1954, followed by the extraordinary "Young People's Concerts with the New York Philharmonic," in 1958 that extended over fourteen seasons. Among his many appearances on the PBS series "Great Performances" was the eleven-part acclaimed "Bernstein's Beethoven." In 1989, Bernstein and others commemorated the 1939 invasion

of Poland in a worldwide telecast from Warsaw.

Bernstein always rejoiced in opportunities to teach young musicians. His master classes at Tanglewood were famous. He was instrumental in founding the Los Angeles Philharmonic Institute in 1982. He helped create a world class training orchestra at the Schleswig Holstein Music Festival. He founded the Pacific Music Festival in Sapporo, Japan. Modeled after Tanglewood, this international festival was the first of its kind in Asia and continues to this day.

In 1990, Bernstein received the Praemium Imperiale, an international prize created in 1988 by the Japan Arts Association and awarded for lifetime achievement in the arts. Bernstein used the \$100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund, Inc. before his death on October 14, 1990.

Bernstein was the father of three children -- Jamie, Alexander, and Nina -- and the grandfather of four: Francisca, Evan, Anya and Anna.

## About the Adapter

John Caird is a freelance director and writer working in theatre, musical theatre and opera. Many of his recent productions have been for the National Theatre in London including *Hamlet* with Simon Russell Beale, Bulwer-Lytton's *Money*, his own new versions of Bernstein's *Candide* and Barrie's *Peter Pan*, *Trelawny of the Wells*, *The Seagull*, *Stanley* by Pam Gems and *Humbleboy* by Charlotte Jones.



He is an Honorary Associate Director of the RSC, where he has directed over twenty plays including classic works by Shakespeare, Shaw, Farquhar, Gorky, Strindberg, Brecht and Ben Jonson, and new plays by Peter Flannery, Pam Gems, Jonathan Gems, John Berger and Nella Bielski, Richard Nelson, David Edgar, Mary O'Malley and Charles Wood. His productions of *Les Misérables* and *Nicholas Nickleby*, both with Trevor Nunn, have won numerous awards around the world.

Other work includes Andrew Lloyd Webber's *Song and Dance at the Palace Theatre*, Mozart's *Zaide* at the Battignano Opera Festival in Tuscany and the Siegfried and Roy Spectacular in Las Vegas. Television work includes *Nicholas Nickleby*, *As You Like It* and his own adaptation of Shakespeare's Henry IV plays for the BBC.

His most recent stage work includes productions of *A Midsummer Night's Dream* and *Twelfth Night*, both for the Royal Dramatic Theatre in Stockholm, Michael Weller's new play *What the Night is For* at the Comedy Theatre with Gillian Anderson and Roger Allam and the transfer of *Les Miserables* into its new home at the Queen's Theatre.

Published work as a book writer, adapter and lyricist includes a new version of John Gay's *Beggar's Opera* with the composer Ilona Sekacz first performed at the RSC, a new

adaptation of J.M.Barrie's *Peter Pan* with Trevor Nunn which played at the RSC and the National, *Children of Eden* with composer Stephen Schwartz, *Jane Eyre* and *Daddy Long Legs*, both with composer Paul Gordon and Bernstein's *Candide* with new lyrics by Richard Wilbur and Stephen Sondheim.

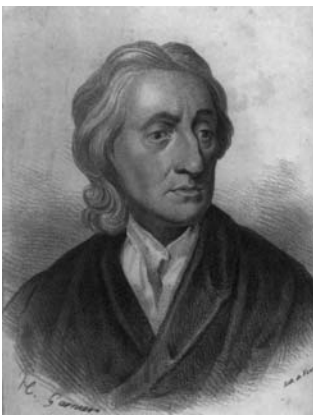
With Holly Kendrick he has recently founded the Caird Company to encourage and promote the work of young playwrights and theatre directors. Current productions include *Theatre Café* at the Arcola Theatre and *The Arab-Israeli Cookbook* at the Gate Theatre.

## The Age of Enlightenment

**Age of Enlightenment** is a term used to describe the trends in thought and letters in Europe and the American colonies during the 18th century prior to the French Revolution (1789-1799). The phrase was frequently employed by writers of the period itself, convinced that they were emerging from centuries of darkness and ignorance into a new age enlightened by reason, science, and a respect for humanity. The period also often is referred to as the Age of Reason.

The precursors of the Enlightenment can be traced to the 17th century and earlier. They include the philosophical rationalists René Descartes and Baruch Spinoza, the political philosophers Thomas Hobbes and John Locke, and various skeptical thinkers in France such as Pierre Bayle. Equally important, however, were the self-confidence engendered by new discoveries in science—by Nicolaus Copernicus and Galileo, for example—and the spirit of cultural relativism encouraged by the exploration of the non-European world.

Of the basic assumptions and beliefs common to philosophers and intellectuals of this period, perhaps the most important was an abiding faith in the power of human reason. Enlightenment thinkers placed a great premium on the discovery of truth through the observation of nature, rather than through the study of authoritative sources, such as Aristotle and the Bible. If the centuries-old medieval view of the physical world had been so decisively overthrown by reason, then the antiquity of an idea, or indeed of a law, a privilege, or a form of government, could no longer be seen as a guarantee of its worth.



During the Enlightenment, people came to assume that through a judicious use of reason, an unending progress would be possible—progress in knowledge, in technical achievement,

and even in moral values. Following the philosophy of Locke, the 18th-century writers believed that knowledge is not innate, but comes only from experience and observation guided by reason. Through proper education, humanity itself could be altered, its nature changed for the better.

John Locke

Although they saw the church—especially the Roman Catholic Church—as the principal force that had enslaved the human mind in the past, most Enlightenment thinkers did not renounce religion altogether. They opted rather for a form of Deism, accepting the existence of God and of a hereafter, but rejecting the intricacies of Christian theology. Human aspirations, they believed, should not be centered on the next life, but rather on the means of improving this life. Worldly happiness was placed before religious salvation. Nothing was attacked with more intensity and ferocity than the church, with all its wealth, political power, and suppression of the free exercise of reason.

More than a set of fixed ideas, the Enlightenment implied an attitude, a method of thought. German philosopher Immanuel Kant proposed as the motto of the age, “Dare to know.” A desire arose to reexamine and question all received ideas and values, to explore new ideas in many different directions—hence the inconsistencies and contradictions that often appear in the writings of 18th-century thinkers.

Many proponents of the Enlightenment were not philosophers in the commonly accepted sense of the word; they were popularizers engaged in a self-conscious effort to win converts. They liked to refer to themselves as the “party of humanity,” and in an attempt to mold public opinion in their favor, they made full use of pamphlets, anonymous tracts, and the large numbers of new journals and newspapers being created. Because they were journalists and propagandists as much as true philosophers, historians often refer to them by the French word *philosophes*.

In many respects, the homeland of the philosophes was France. It was there that the political philosopher and jurist Charles de Montesquieu, one of the earliest representatives of the movement, had begun publishing various satirical works against existing institutions, such as his *Persian Letters* (1721; translated 1961), as well as his monumental study of political institutions, *The Spirit of Laws* (1748; trans. 1750). It was in Paris that Denis Diderot, the author of numerous philosophical tracts, began the publication of the *Encyclopédie* (1751-1772). This work, on which numerous philosophes collaborated, was intended both as a compendium of all knowledge and as a polemical weapon, presenting the positions of the Enlightenment and attacking its opponents.



Charles de Montesquieu

The single most influential and representative of the French writers was undoubtedly Voltaire. Beginning his career as a playwright and poet, he is best known today for his prolific pamphlets, essays, satires, and short novels, in which he popularized the science and philosophy of his age, and for his immense correspondence with writers and

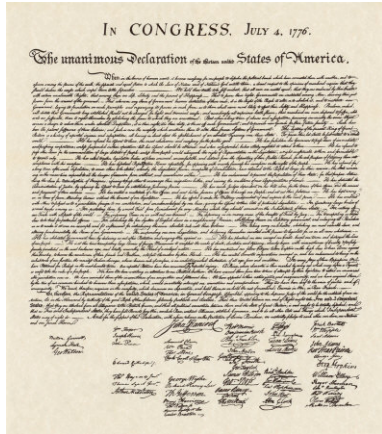
monarchs throughout Europe. Far more original were the works of Jean Jacques Rousseau, whose *Social Contract* (1762; trans. 1797), *Émile* (1762; trans. 1763), and *Confessions* (1782; trans. 1783) were to have a profound influence on later political and educational theory and were to serve as an impulse to 19th-century romanticism. Rousseau also made emotion as fashionable as reason, thus serving—along with David Hume and Étienne Condillac, who saw passion as the mainspring of the human mind—to refute the charge that the Enlightenment exalted bloodless reason at the expense of emotion.

The Enlightenment was also a profoundly cosmopolitan and antinationalistic movement with representatives in numerous other countries. Kant as well as Christian von Wolff and Gotthold Lessing in Germany, Hume in Scotland, Cesare Beccaria in Italy, and Benjamin Franklin and Thomas Jefferson in the American colonies all maintained close contacts with the French philosophes but were important contributors to the movement in their own right. The Enlightenment affected every sphere of culture, not simply philosophy. Composers Wolfgang Amadeus Mozart and Ludwig van Beethoven imbued their respective operas, *The Magic Flute* (1791) and *Fidelio* (1814), with the spirit of the Enlightenment. In Mozart's *Abduction from the Seraglio*, it is the Turkish pasha who expresses Enlightenment views when he refuses to avenge his father's death and spares the lives of his European captives. French sculptor Jean-Antoine Houdon preserved in marble the likenesses of leading figures of the Enlightenment.

During the first half of the 18th century, the leaders of the Enlightenment waged an uphill struggle against considerable odds. Several were imprisoned for their writings, and most were hampered by government censorship and attacks by the church. In many respects, however, the later decades of the century marked a triumph of the movement in Europe and America. By the 1770s, second-generation philosophes were receiving government pensions and taking control of established intellectual academies. The enormous increase in the publication of newspapers and books ensured a wide diffusion of their ideas. Scientific experiments and philosophical writing became fashionable among wide groups in society, including members of the nobility and the clergy.

A number of European monarchs also adopted certain of the ideas or at least the vocabulary of the Enlightenment. Voltaire and other philosophers, who relished the concept of a philosopher-king enlightening the people from above, eagerly welcomed the emergence of the so-called enlightened despots, of whom Frederick II of Prussia, Catherine II of Russia, and Joseph II of Austria were the most celebrated examples. The philosophers, in turn, were welcomed at their courts. Many ideas of the Enlightenment were useful to rulers, including educational and judicial reform, a trained bureaucracy, tolerance of (often talented and industrious) religious dissidents, and the abolition or improvement of serfdom, enabling peasants to pay more taxes. In retrospect, however, it appears that most of these monarchs used the movement in large part for propaganda purposes and were more despotic than enlightened.

The philosophes were united in support of tolerance, the rule of law, social welfare, and secular education, and in their hostility to privilege. They were not, however, opposed to the state as such: They viewed it as a crucial instrument for the realization of their ideals, as long as the ruler respected reason and natural law. Especially in central Europe and Italy, Enlightenment thinkers were more interested in strengthening the state so that it could do its job properly than in limiting its power. The main targets of their hatred were the church and the nobility.



The Declaration of Independence

The philosophes welcomed the American Revolution and the Declaration of Independence, seeing them as putting enlightened ideas into action. The Marquis de Condorcet, a moderate revolutionary who died in prison in 1794, argued in his *Sketch of the Intellectual Progress of Mankind* (1795) that the purpose of knowledge of human society can only be to guarantee the basic rights of men and, in his view, women. These rights are personal security, free enjoyment of property, equality before the law, and the participation of every citizen in government. The American states, he believed, were the first to convert these ideas into action.

The Age of Enlightenment is usually said to have ended with the French Revolution, which it helped to bring about. Indeed, some see the social and political ferment of this period as being responsible for the Revolution. While embodying many of the ideals of the philosophes, the Revolution in its more violent stages, from 1792 to 1794, served to discredit these ideals temporarily in the eyes of many European contemporaries. To conservative minds the Enlightenment was too radical, while romantic writers and artists of the following period found the Enlightenment without passion or soul and heedless of the individual.

Yet the Enlightenment left a lasting heritage for the 19th and 20th centuries. It marked a key stage in the decline of the church and the growth of modern secularism. It served as the model for political and economic liberalism and for humanitarian reform throughout the 19th-century Western world. It was the watershed for the pervasive belief in the possibility and the necessity of progress that survived, if only in attenuated form, into the 20th century.

## Optimism and “Panglossiansim”

**Optimism** is an outlook on life such that one maintains a view of the world as a positive place. It is the philosophical opposite of pessimism. Optimists generally believe that people and events are inherently good, so that most situations work out in the end for the best. A common conundrum illustrates optimism-versus-pessimism with the question, does one regard a given glass of water, filled to half its capacity, as *half full* or as *half empty*? Conventional wisdom expects optimists to reply, "Half full," and pessimists to respond, "Half empty" (assuming that "full" is considered good, and "empty",

bad). Another paradox sometimes associated with optimism is that the only thing an optimist cannot view as positive is a pessimist. Pessimism, however, as it acts as a check to recklessness, may even then be viewed in a positive light.

The term "**panglossianism**" describes baseless optimism of the sort exemplified by the beliefs of Pangloss from Voltaire's *Candide*, which are the opposite of his fellow traveller Martin's pessimism and emphasis on free will. The phrase "panglossian pessimism" has been used to describe the pessimistic position that, since this is the best of all possible worlds, it is impossible for anything to get any better.

The panglossian paradigm is a term coined by Stephen Jay Gould and Richard Lewontin to refer to the notion that everything has specifically adapted to suit specific purposes. Instead, they argue, accidents and exaptation (the use of old features for new purposes) play an important role in the process of evolution. Some other scientists however argue that the implication that many (or most) adaptationists are panglossians is a straw man.

## Terms and Vocabulary

**Westphalia:** Region of west Germany between the Rhine and Weser Rivers; Protestantism and Catholicism both thrive; Westphalian lands were constantly shifting between different feudal powers

**Paquette:** Conventional fictional name for domestic servants

**Metaphysico-theologico-cosmo-nigology:** Metaphysics (a theory of the essence of things, of a reality transcending any specific science)-Theology (study of God from a religious perspective)-Cosmo (study of the universe/cosmos)-Nigology (suggests "ninecompoop" in French)

**Videlicet:** Adverb used to introduce examples, lists, or items

**Axiom:** A proposition considered to be self-evident or a truth taken for granted that's used to determine other truths

**Cardinal (Sins):** Christian sins of Lust, Gluttony, Greed, Sloth, Wrath, Envy, Pride; Also known as the Seven Deadly Sins; In Catholic teachings, these are the sins that are most difficult to forgive

**Amo, Amas, Amat, Amamus:** Different conjugations for "I love" in Latin; I love, you love, he/she or it loves, we love

**Quod Erat Demonstrandum!/Q.E.D.:** That which was to be demonstrated; Signifies that you've just proved something

**Coppice:** Woodland, usually with something growing on it that's harvested, that is usually cut back every few years to allow for new growth

**Midas:** The mythological Greek king who turned everything he touched into gold

**Gibbet:** A gallows-type structure from which the dead bodies of executed criminals were hanged on public display; Could be a simple gallows or a human-shaped cage used to display the body

**Bavaria:** Region in southeast Germany

**Anabaptist:** 16<sup>th</sup> century Protestant sect that rejected infant baptism, maintaining that only adults could choose Christianity which some Christians found sacrilegious

**Pox (syphilis):** Disease characterized by purulent skin eruptions; Syphilis is a STD that has pox-like symptoms

**Venus:** Roman goddess of love, beauty, and fertility

**Grand Inquisitor:** Head of a Roman Catholic ecclesiastical tribunal during the Inquisition

**Inquisition:** The Roman Catholic Church set-up "Inquisitions" or tribunals in which people were charged with crimes against God and the Church and punished; The Portuguese Inquisition in Lisbon was active from 1536-1821

**Lavallieres:** A charm that hangs from the piece of jewelry, usually from a necklace or earring

**Free Will:** Human's ability to choose how to behave; In Christian theology, God gave Man free will so that he could choose to do the right thing of his own volition – if man has no choice (because all decisions are best) there is no way of exercising free will, therefore, no way of choosing between right and wrong, which makes God directly responsible for the misery of the world.

**Auto-da-fe:** During this ceremony the charges of heresy brought by the Inquisition were read out to the accused and the crowd, and the accused were invited to make an "act of faith" (auto-da-fe); usually executions were then carried out. However, the Inquisition did not typically hang the condemned but burned them at the stake. Voltaire made this concession so that Pangloss can come back to life; In reality, no auto-da-fe took place in response to the Lisbon earthquake.

**Jesuits and Reductions:** Formally called The Society of Jesus; a Roman Catholic religious order known as Foot Soldiers for the Pope because their founder, St. Ignatius, was a knight before becoming a priest; The Jesuits in Paraguay typically did not try to get natives to adopt a European way of life but only the Christian religion; The Jesuit “reductions” of Paraguay – meaning the Jesuit communal settlements – became such successful models of conversion that they were adopted around the world

**Monograph:** Scholarly book or treatise (long article) only published once that’s complete in and of itself; Usually written on one subject or a few related subjects

## Discussion Questions

- *Candide* takes place on five different continents. How can this be realized onstage? What did you think of the Arden’s choices? Were they successful? Why or why not?
- The Arden often reconfigures the theatre seating to meet the needs of each production. Why would the director have chosen this particular audience arrangement? Do you think it was a good choice?
- Describe Candide’s journey between optimism and pessimism. What key events or characters make him feel one way or the other?
- Do you think Candide emerges a hero? Why or why not?
- The men and women in *Candide* experience the world very differently. What role does gender play in the lives of the characters? Do you think either sex has more or less reason to ascribe to Pangloss’s optimism?
- Despite all that he has endured and seen, Pangloss is still unbelievably optimistic. Why do you think this is?
- Why do you suppose that Candide believes that a more natural way of life is the answer? In the end, is it?

- When Voltaire published *Candide* in 1759 it caused a major stir in social and political circles. Does this satire still ring true in the twenty-first century? What connections can you draw between Voltaire's world and your own?
- Leonard Bernstein said, "Voltaire's masterpiece was a tough, skinny novella called *Candide*, which inspired ... me to have a bash at it musically. The challenge to us was to dramatize and musicalize the stinging satire of *Candide* without turning it into burlesque." How do you feel Bernstein's legendary score captures the essence of Voltaire's masterpiece? Consider the intricacy, emotional quality and scope of the music.