

LEONARD BERNSTEIN

# CANDIDE

EDUCATION RESOURCE

TIM RYAN



**Victorian Opera respectfully acknowledges the Traditional Owners of the unceded land on which we work and live: the people of the Eastern Kulin Nation. We acknowledge these original owners and custodians of the lands and waterways and their enduring cultural practices of caring for Country. We pay respect to their Elders past and present.**

# ABOUT US

VICTORIAN  
OPERA

Victorian Opera is the state opera company of Victoria. Your state company. We make creative, accessible and relevant work for everyone while acknowledging the traditions and evolving our artform.

Recognised for our unique contribution to the country's operatic landscape, Victorian Opera joined the National Performing Arts Partnership Framework in 2021. Alongside other companies, Victorian Opera holds its rightful position in the national performing arts arena.

Commitment to the development and presentation of new Australian opera and musical theatre is forefront to our mission. We identify relative and topical material, commission and workshop new scores and librettos, and ultimately produce new productions. Victorian Opera premieres at least one new Australian opera or music theatre work each year, and have commissioned 36 new works since the company's formation.

The next generation of talent is developed from the ground up through our Emerging Artists Programs – The Victorian Opera Youth Chorus Ensemble (VOYCE), our VO Emerges project and our Emerging Artists Opera Prize scholarship. Creating future pathways for artists, artisans and technicians has become a driving focus for our organisation. We employ hundreds of people across the creative industries, recruit some of the finest local and national singers, and collaborate with Australia's leading companies, venues and learning institutions.

We embrace the new normal and continue to perform in exceptional theatres and concert halls to give you the best and safest experience. Join us to experience the human voice, the indefinable power of music and storytelling at its finest.

**And please, come as you are.**





# “WITH LOVE AND KISSES, THE BEST OF ALL POSSIBLE WORLDS!”

Candide, Act 1 – The Best of All Possible Worlds

Candide  
ou l'optimisme  
Voltaire  
1724

DB  
2024

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# MEET THE CREATIVES



**BENJAMIN NORTHEY**  
Conductor



**DEAN BRYANT**  
Director



**DANN BARBER**  
Set & Costume Designer



**MATT SCOTT**  
Lighting Designer



**FREYA LIST**  
Choreographer



**SAMUEL MOXHAM**  
Sound Designer



**PHOEBE BRIGGS**  
Assistant Conductor



**SAVANNA WEGMAN**  
Associate Designer

To learn more about our Creative Team, take a look at our [electronic program](#).

# MEET THE CAST



**EDDIE PERFECT**  
Voltaire/Pangloss



**LYNDON WATTS**  
Candide



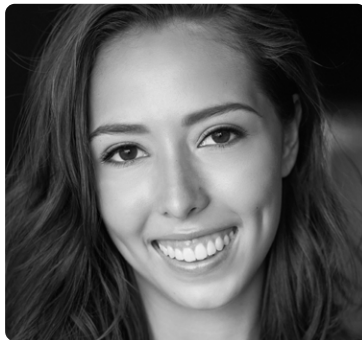
**KATHERINE ALLEN**  
Cunegonde



**MARIA MERCEDES**  
Old Lady



**EUAN FISTROVIC DOIDGE**  
Maximilian



**MELANIE BIRD**  
Paquette



**EDDIE MULIAUMASEALI'I**  
Cacambo



**ALEXANDER LEWIS**  
Governor / Vanderdenur



**TROY SUSSMAN**  
Martin

To learn more about our Cast, take a look at our [electronic program](#).

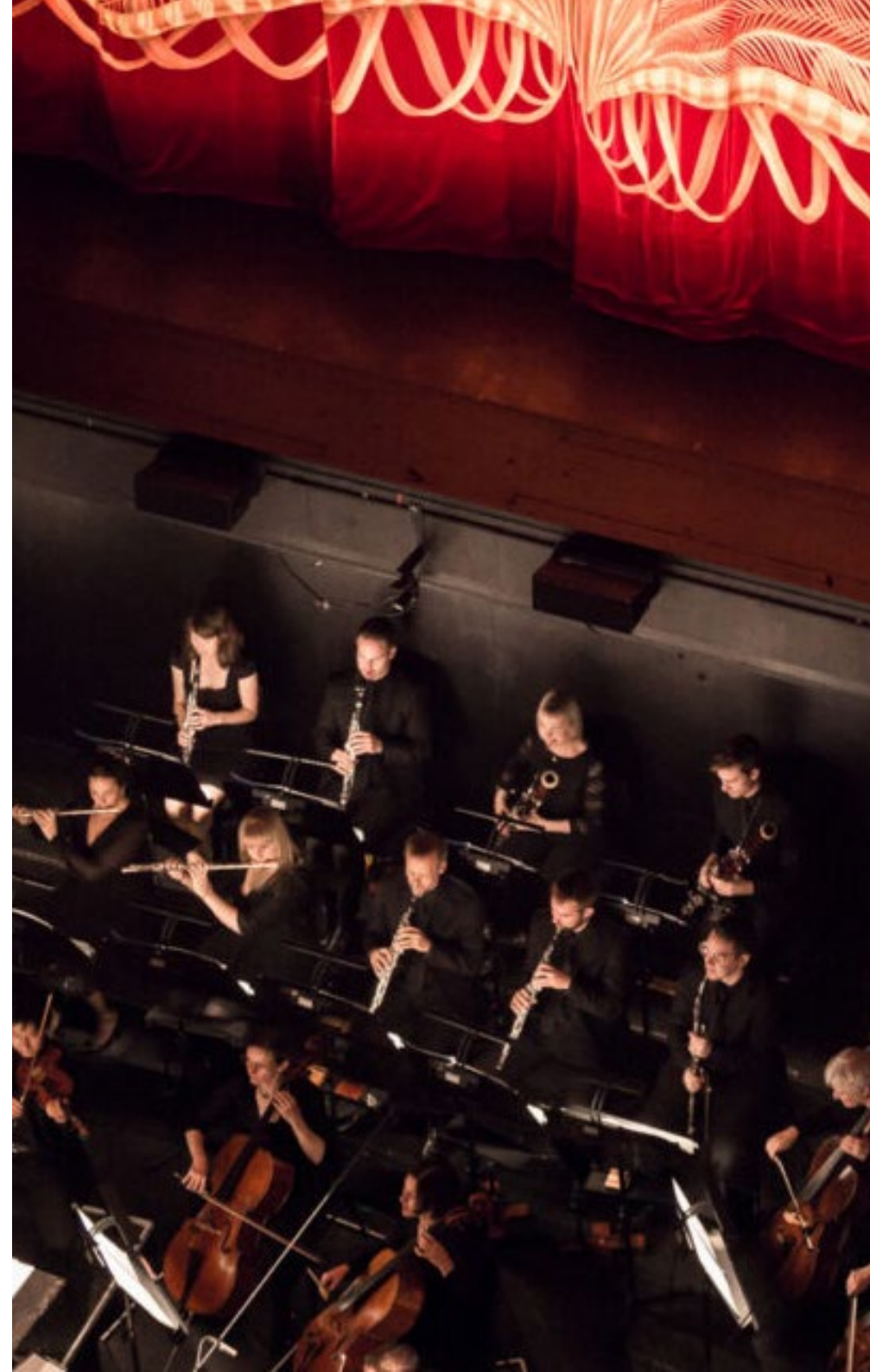
## MEET THE CHORUS

|                       |                     |                  |
|-----------------------|---------------------|------------------|
| KATE AMOS             | EAMON DOOLEY        | TIMOTHY REYNOLDS |
| JONATHON BAM          | SHAKIRA DUGAN       | SYRAH TORI       |
| PAUL BATEY            | OLIVIA FEDEROW-YEMM | NICOLE WALLACE   |
| KIRILIE BLYTHMAN      | JERZY KOZLOWSKI     | RAPHAEL WONG     |
| ALASTAIR COOPER-GOLEC | BELINDA PATERSON    |                  |
| IRVING DEKTEREV       | REBECCA RASHLEIGH   |                  |

## MEET THE ORCHESTRA



To learn more about our Chorus and Orchestra Victoria, take a look at our [electronic program](#).



# LEONARD BERNSTEIN

BORN: AUGUST 25, 1918

DIED: OCTOBER 14, 1990

Born in Lawrence Massachusetts to Ukrainian refugee parents, he was known to many simply as Lenny. An acclaimed pianist, conductor, composer and music educator, his education in music was initially discouraged by his father.

After completing his university studies in 1941, Bernstein took on the role of Assistant Conductor for the New York Philharmonic Orchestra. In that same year he became the first American-born conductor to lead a major American symphony orchestra when he was called upon, at the last minute with no rehearsal, to conduct the ensemble. This was the beginning of a lifelong association with the Philharmonic, for which he became the Music Director in 1958 and then the lifetime post of Laureate Conductor in 1969. In all, this association would span 47 years, 1,244 concerts, and 200 plus recordings.

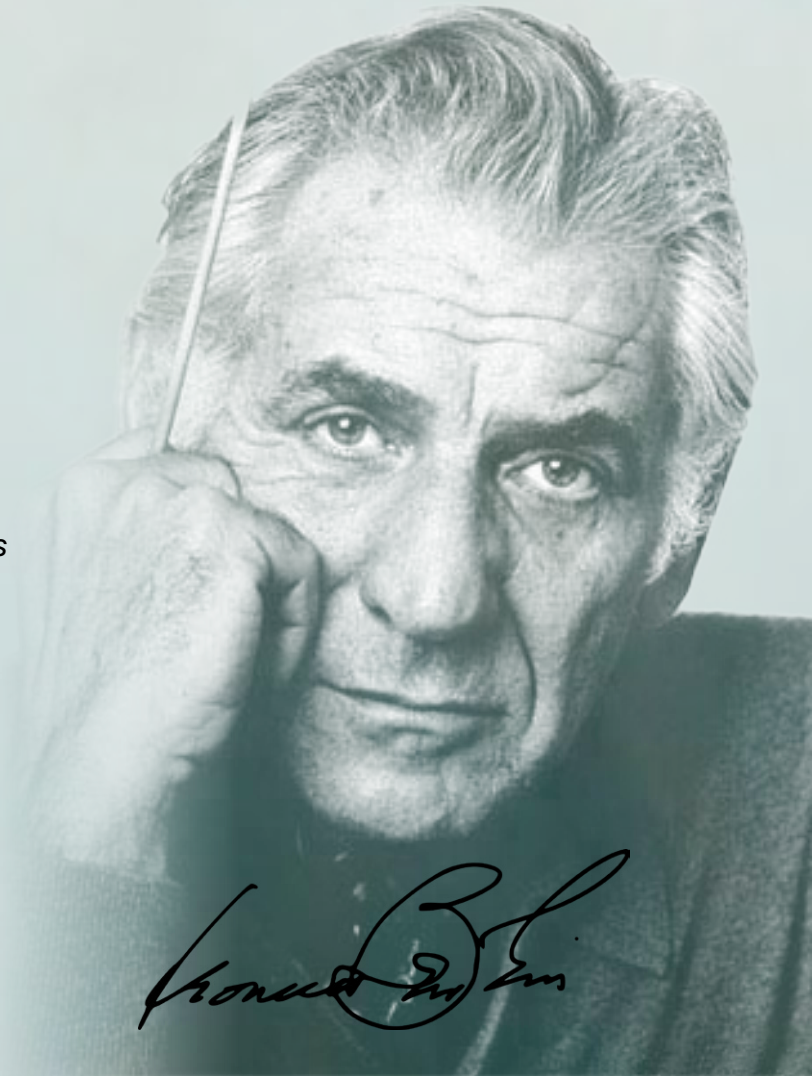
Bernstein had great success in 1944 with his first major stage composition, a ballet titled *Fancy Free*. This piece was later turned into a stage musical titled *On the Town* before heading to the silver screen in which most of his compositions did not appear. He wrote his first opera, *Trouble in Tahiti* in 1951 whilst on honeymoon with his wife, Felicia Montealegre

(of note he wrote the sequel to this opera, *A Quiet Place* in 1983, five years after her death). In 1953 he composed *Wonderful Town* and also in that year became the first American to conduct at La Scala in Milan. *Candide* was composed in 1956 followed by *Westside Story* in 1957.

Bernstein wrote broadly for the orchestra through a diverse range of contexts such as religious themes through to jazz with latin rhythms. Often he would combine these contexts, creating a modern flair and an unmistakable signature sound. He was a strong advocate for the work of American composers and he would use his celebrity and platform to promote their work. From the conductor's podium to the many published books and television shows such as *Omnibus* and *Young People's Concerts*, Bernstein's passion for music education was legendary.

Human rights and world peace were also issues he drew significant attention to with his many world tours and support for Amnesty International from its inception. He campaigned against the Vietnam War and conducted Beethoven's *Symphony no.9* in Berlin, 1989, to celebrate the fall of the Berlin Wall. In response to the turmoil of the

Twentieth Century he was quoted as saying "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before".



# FRANÇOIS-MARIE AROUET (VOLTAIRE)

BORN: 21 NOVEMBER 1694

DIED: 30 MAY 1778

Born in Paris, François-Marie Arouet's father was a lawyer and his mother who came from the lower aristocracy of France, died when he was just seven years old. From this tragedy an anti-authority and anti-establishment sentiment grew within the young Arouet which would become his motivating drive throughout his life.

In his early years he was educated by the Jesuits, and whilst he thrived in lessons on literature and philosophy, his religious studies did little to ingrain a positive experience of Christian doctrine. Upon completing his initial education he had ambitions of becoming a writer which were vehemently opposed by his father who expected him to become a lawyer. His strong ambition to write poetry and refusal to engage with his law studies resulted in him being sent to the Netherlands as secretary to the French Ambassador in 1713. However, this barely lasted a year due to Arouet displaying publicly his love and affection for a sex worker known as Pimpette.

In 1718 Arouet adopted the nom de plume of Voltaire, and there are conflicting views

as to where this name came from. However, most likely it is the resurrection of his childhood nickname, "*le petit volontaire*", which translates as eager little one. The adoption of this pen name was as a result of the controversy and outrage caused by his work which saw him twice imprisoned and once exiled from France.

Voltaire was a writer of the Enlightenment who detested absolutism and blind faith. His time in exile in England displayed to him the possibilities of a society with more freedom of speech and religious freedom than could be found in France at the time. Whilst he had respect for the aging King Louis XIV, the monarch's Ancien Régime could not be overlooked. He set out to write poetry, drama and novellas that would enlighten the monarchs of Europe and insisted that it was only through enlightened monarchs that social change could occur. Most notable is his impact on the enlightened reforms found in the courts of Frederick the Great of Prussia and Catherine the Great of Russia.



# CONTEXTUAL INFORMATION

## VOLTAIRE AND CANDIDE

Voltaire was a man of complex philosophies who often found himself at odds with those in power. He was strongly aligned with the virtues of the Enlightenment and yearned for a society where art, science, literature, philosophy and education were accessible to all. His time with the Jesuits in his early education made him despise organised religion, especially Catholicism with its Inquisitions, where many Enlightened practitioners were held as blasphemers and had their work silenced. Whilst he strongly opposed autocracy and despotic rulers, Voltaire also struggled with the concept of democracy, which he saw as a means to confuse and incite the masses who lacked the appropriate education to make such important decisions. He was convinced that the benefits of the Enlightenment were only possible through the work of Enlightened monarchs. With these factors in play, it is not a coincidence that he and Frederick the Great of Prussia began correspondence in 1736. Frederick was a ruler who aligned himself with the Enlightened philosophies, in particular the removal of autocratic rule and the promotion of religious and sexual freedoms. Voltaire was appointed to the Prussian court in 1750 to aid Frederick and his advisers in their decision making. Whilst united in philosophies, the two men often failed to agree and their debates became increasingly toxic in 1752, leading Voltaire to request his own dismissal.

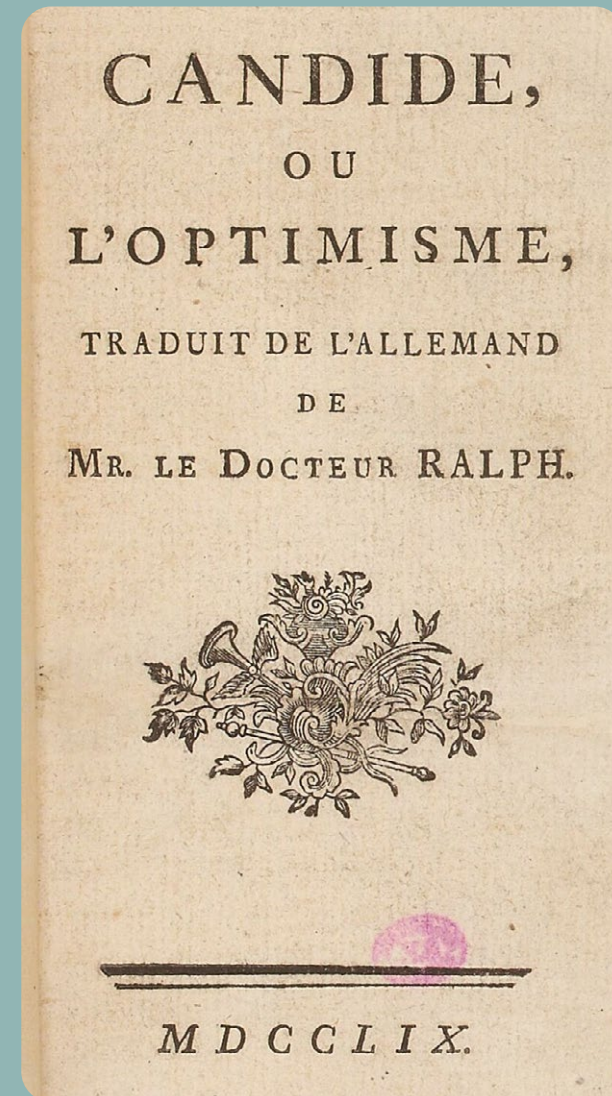


*Die Tafelrunde* by Adolph von Menzel depicts the working of the court of Frederick the Great of Prussia, Voltaire can be seen third from the left (facing forward in discussion).

## VOLTAIRE AND CANDIDE

This experience, combined with his growing frustration for the optimistic writings of philosophers such as Leibniz and Pope, saw Voltaire move the focus of his philosophies from being driven by Enlightened monarchs, to that of a new definition of Quietism in philosophy, where individuals take on more personal responsibility. Voltaire believed in God, but could not accept that all things that occurred in the world were God's doing. In fact, Voltaire considered such fatalism as an act of man removing responsibility for his own fate. This redirection of his philosophical constructs was further cemented by the destructive 1755 earthquake in Lisbon that saw over 30,000 people lose their lives.

Hence in 1759 *Candide, ou l'Optimisme* was completed and published across Europe. This satirical work challenges the blind acceptance of circumstances being the "best of all possible worlds" through divine intervention and standing orders. As Candide travels across the world, his true education begins as he is forced to question the status quo and how his actions align with this. As his self-understanding grows, he works to become the best he can possibly be through the realisation that "life is neither good nor bad" and that humans must "cultivate their own gardens". This form of optimism where humans can take charge of their own fate is the driving force of the work's critical and popular success.



## BERNSTEIN AND CANDIDE

After the Second World War, the coalition between the West and Soviet Union which had defeated the German Nazi's, disintegrated as mistrust and suspicion grew from the power grab to control Germany and rebuild Europe. This breakdown in relations developed into the Cold War which would last for nearly five decades. Across the West, and particularly in the United States of America, fear of Communism infiltrating government and society would reach hysterical proportions in the 1950's as the threat of a nuclear conflict between the two powers grew. Having been formed in 1938 to investigate civilian acts against the country, the House Un-American Activities Committee (HUAC) became a permanent committee in 1945. In 1947 the perceived Soviet sympathies in Hollywood led to nine days of hearings which forced studio executives to blacklist over 300 actors, writers and directors including the likes of Orson Welles and Charlie Chaplin. HUAC's activities, driven by the despotic ego of Senator Joseph McCarthy, led to what was known as the "Second Red Scare" or more popularly as "McCarthyism". Bernstein himself would later find that he had been the focus of extensive FBI investigations due to his very public anti-war sentiments.



Senator McCarthy (standing) interrogating Joseph Welch who was Chief Counsel for the United States Army in 1954. He famously challenged McCarthy by saying "Until this moment, Senator, I think I have never really gauged your cruelty or your recklessness".

*"That was the time of the Hollywood Blacklist...television censorship, lost jobs, suicides, expatriation and the denial of passports to anyone even suspected of having once known a suspected communist. I can vouch for this; I was denied a passport by my own government. By the way, so was Voltaire... His answer was satire, ridicule and, through laughter, to provoke in his reader self-recognition and, of course, self-justification: 'Who, me? Not me.' Which produces discussion, makes debate—and debate is, after all, the cornerstone of democracy. So Lillian and I were naturally magnetized by Voltaire's...wit and wisdom, and quickly set about our work..."*  
(Leonard Bernstein, notes of the *Candide* concert, Kennedy Centre, 1989, [www.kennedy-center.org](http://www.kennedy-center.org)).

In 1953, playwright Lillian Hellman approached Bernstein to write incidental music for a play based on *Candide*. However, Bernstein's enthusiasm led to the development of a Broadway comic operetta which would premiere in 1956. This troubled period in history would also influence the likes of Irwin Shaw to write *The Troubled Air* (1951) and Arthur Miller to write *The Crucible* (1952).



*An example of anti-communist posters that could be found in The United States of America at the time*

## THE LIBRETTO

Many hands have worked the libretto of *Candide* and it has had multiple relaunches. Bernstein and Hellman commissioned multiple lyricists in the original iteration, including Dorothy Parker, John Latouche and Richard Wilbur along with Hellman, Bernstein and Bernstein's wife Felicia. Bernstein would only orchestrate the overture with all other orchestrations completed by Hershy Kay. Unfortunately, this group effort would not deliver- with Hellman's original book being criticised as too serious an adaptation of Voltaire's original novella and *Candide* closed on Broadway after only 72 performances.

In 1959 the work premiered in London with Michael Stewart noted as an assistant on Hellman's book. There would be many attempts to relaunch the show on Broadway under the direction of Harold Prince, however, Hellman refused any changes to her original book. Prince would grow frustrated with Hellman's reticence to change and would commission Hugh Wheeler to write a new book. However, Hellman refused to allow any of her original

libretto to be used. Through the assistance of the original lyricists and the addition of Stephen Sondheim, Wheeler delivered a one-act version of the operetta, which opened on Broadway and ran for two years with 740 performances. A two-act version would appear in 1982 after pressure from various opera companies for the piece to be expanded.

In 1988, Bernstein would express his final wishes for *Candide* with the Scottish Opera Company's performance of the work. Hugh Wheeler would die before the revisions could take place, and so John Wells was appointed to work with John Mauceri (Director of Scottish Opera) to revise the libretto. In 1994, the Lyric Opera of Chicago would appoint Stephen Sondheim to write further lyrics and this version was used for the 1997 Broadway revival.

The Scottish Opera version will be used by Victorian Opera for its 2024 performances.

# TERMINOLOGY

|                          |                                                                                                                                                                                                    |                          |                                                                                                                                                                                   |
|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>SATIRE</b>            | A style of comedy that challenges the audience to critically think about political and/or social issues to bring about change.                                                                     | <b>COLD WAR</b>          | The period after World War 2 until 1991 when the Soviet Union fell. It was fuelled by a fear of nuclear war due the breakdown of relations between the West and the Soviet Union. |
| <b>NOM DE PLUME</b>      | Translated as "name of the feather" and later becoming known as pen name. It is an alternate name used by authors to disguise their true identity.                                                 | <b>MCCARTHYISM</b>       | A period in American history which sought to uncover communist plots in society. At one point it led to over 300 artists being blacklisted in Hollywood.                          |
| <b>ANCIEN RÉGIME</b>     | Translated as "old rule", is the metaphor used to describe the absolute rule of the French monarchs.                                                                                               | <b>ANDANTE POMPOSO</b>   | A tempo marking instructing the music to be played at a walking pace of 61 - 80 BPM but in a grand and ceremonial manner.                                                         |
| <b>THE ENLIGHTENMENT</b> | Occurring roughly between 1600 - 1800 this philosophical movement steered away from religious influence and placed emphasis on personal intellect to analyse life and improve the human condition. | <b>SENZA RALL</b>        | An instruction in music meaning to not get slower.                                                                                                                                |
| <b>FATALISM</b>          | A belief that all circumstances and events are predetermined and cannot be controlled.                                                                                                             | <b>MAESTOSO</b>          | An expression marking instructing the music to be played majestically or at a slow march tempo to allow for stately processions.                                                  |
| <b>COMMUNISM</b>         | A type of political system where everyone works together for the greater good, which emerged from the Socialist teachings of Carl Marx.                                                            | <b>ANDANTE CON MOTO</b>  | A tempo marking instructing the music to be played slowly but with movement, 90 - 108 BPM.                                                                                        |
| <b>DEMOCRACY</b>         | A political system where representatives are elected by groups to make decisions on how a country is governed.                                                                                     | <b>ANDANTE MODERATO</b>  | A tempo marking instructing the music to be played at a walking pace of 61 - 80 BPM placing a slight accent on the strong beats to avoid getting too slow                         |
| <b>DESPOT</b>            | A ruler or monarch who possesses total power.                                                                                                                                                      | <b>TIERCE DE PICARDI</b> | A major ending for a piece that is written in a minor key.                                                                                                                        |
| <b>OPERETTA</b>          | A style of theatre that emerged in the Nineteenth Century which saw the introduction of scenes of just dialogue into the opera form.                                                               |                          |                                                                                                                                                                                   |

# SYNOPSIS

## ACT I

We open in Westphalia where Voltaire introduces us to Candide, who lives in the Baron's castle where he is taught by the optimistic Doctor Pangloss that this is the "best of all possible worlds". His fellow students are Paquette and the Baron's children, Maximilian and Cunegonde. When Cunegonde spies Pangloss 'experimenting' with Paquette, she encourages Candide to follow suit, and they declare their love for each other. When discovered, the Baron exiles Candide from Westphalia. He is roped into serving the opposing army, which attacks Westphalia, destroying the castle and killing the inhabitants.

Candide flees to Holland where the Anabaptist James invites him to recuperate in hospital, and he is reunited with Pangloss. Candide learns of Cunegonde's death; however, he is misinformed. We travel to Paris and find her lamenting her lot as the mistress of a merchant and a bishop.

The Anabaptist sails to Portugal when a storm breaks out, with only Candide and Pangloss surviving the shipwreck. They struggle ashore in Lisbon and a volcano erupts, inciting an earthquake. To assuage the heavens, the public demand an *auto-da-fé*, and Pangloss and Candide are hauled before the Inquisitor as heretics. The Inquisitor has Pangloss hanged and Candide flogged.

The Old Lady finds Candide and takes him to a villa where he is reunited with Cunegonde. Their reunion is interrupted by the arrival of her lovers, who Candide accidentally kills. They flee to Cadiz, where they

realise their wealth has been stolen, and the Old Lady attempts to seduce the locals into replenishing it. Cacambo offers to serve Candide, telling him money can be made in the New World fighting for the Jesuits. The quartet travel to the New World.

## ACT II

In Buenos Aires, the Governor inspects two newly-arrived slaves. He rejects Paquette but falls for the disguised Maximilian, until he realises the deception. Candide and his entourage arrive, and the Old Lady realises the Governor is a wealthier match for Cunegonde, so tells Candide he is in danger and must flee into the jungle.

Candide and Cacambo join the Jesuits, who have taken in Maximilian but after a joyful reunion things take a turn when Candide confesses his intention to marry Cunegonde. They flee again and stumble upon El Dorado, where Candide and Cacambo rest in this truly rich society.

After a while, Candide longs for love, and they leave with sheep laden with riches. In Surinam they meet the pessimistic Martin and calculating Vanderdendur. Cacambo leaves to ransom Cunegonde, and Vanderdendur sends Candide and Martin to sea in a leaky skiff in order to steal their remaining sheep. They are rescued by a galley headed to Venice, where they find Pangloss rowing.

In Venice they are reunited with Maximilian and Paquette and Cacambo, who says that Cunegonde

is entertaining in a casino with the Old Lady. Discovering her, Candide realises she was never the romantic ideal he imagined. In his Venetian villa, Candide's companions bicker about the point of life until Candide wakes out of his depression and says they're leaving. His final journey is to a small farm where he asks Cunegonde to partner with him in order to cultivate their garden.



# CHARACTERS

Now that we know what the story is about, let's explore some of the characters in more detail. In this section the costume designs by Dann Barber are on display and immediately you will see that the essence and silhouette of the Enlightened period is evident. However, they are worn, eroded and contain modern elements to suggest a traveling group of bohemian performers who could come from the current era.

## VOLTAIRE

Voltaire appears in his own story as the wise and cheeky narrator. He meddles in the narrative and drives the action. His costume is a stiff coat covered in his writings that can stand on its own once removed to remind the audience that Voltaire is always present in his story.



## DR. PANGLOSS

Dr Panglos is a teacher and Candide and Cunegonde are some of his students. He is an eternal optimist and his song 'The Best of All Possible Worlds' summarises the key tenets of his teachings. This character is played by the same actor as Voltaire.



## CANDIDE

Candide follows the lessons of his teacher without question, he lives a fortunate life and is deeply in love with Cunegonde. All this changes when he is forced into the military and so begins his real education as he travels the world learning to take responsibility for his own life.



## CUNEGONDE

Candide's love interest and the daughter of the Baron and Baroness of Westphalia. She grows in personal strength throughout the operetta as she experiences repeated events that oppose her privileged upbringing and force her to redefine her life purpose.



## MAXIMILIAN

A vane and handsome young aristocrat who is also Cunegonde's brother. He opposes Candide's interest in his sister and his pompous nature is not quelled when he reappears as the head of a Jesuit monastery in the jungles of South America.



## OLD LADY

The daughter of a former Pope, this character has fallen from privilege and has experienced many adversities in her life, including the loss of one of her buttocks! She guides Candide and Cunegonde as they discover life does not exist in the best of all possible worlds.



And here are just some of the many other characters that appear throughout Candide's crazy adventure across the world.

**PAQUETTE**



**MARTIN**



**CACAMBO**

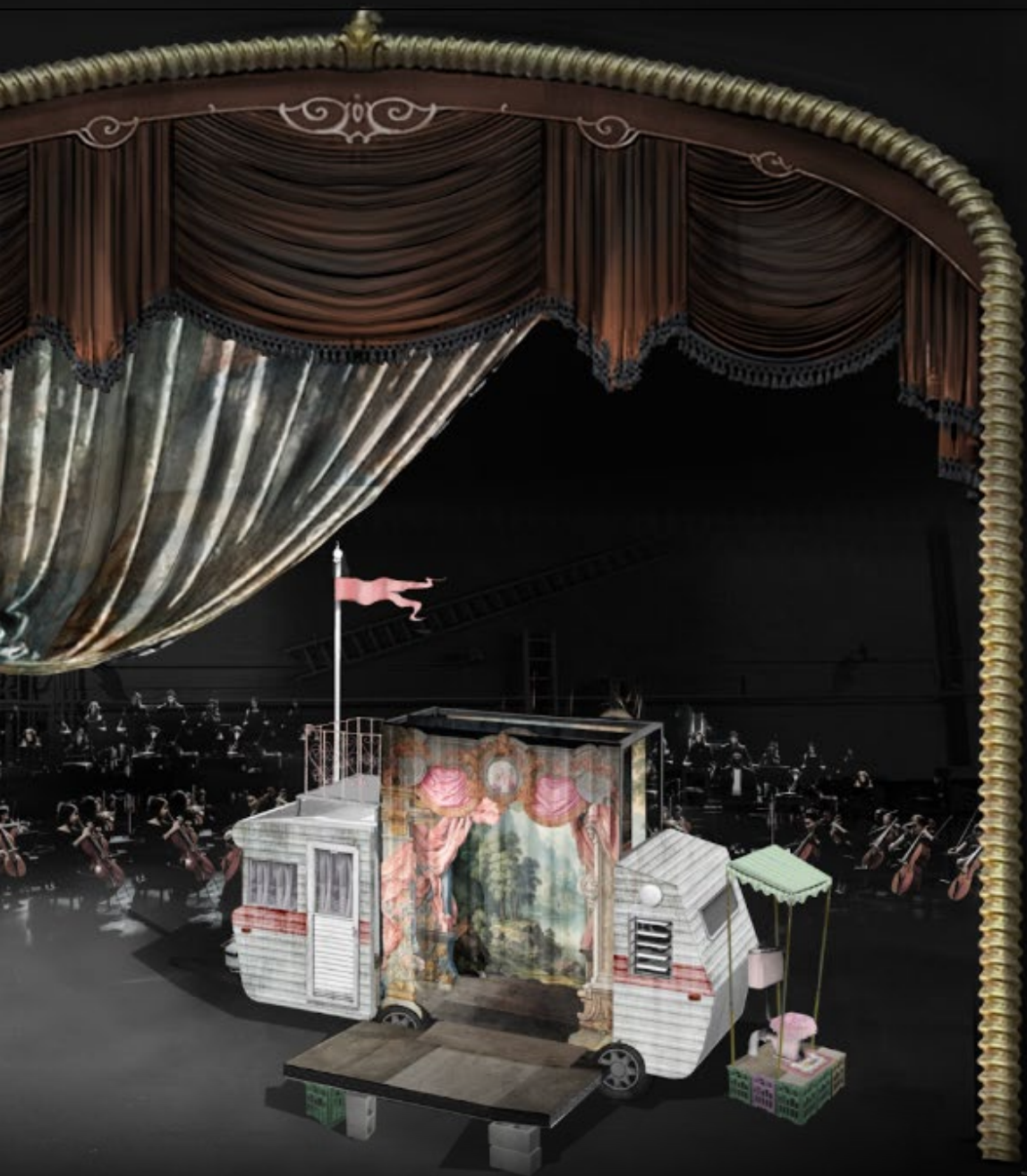


VANDERDENDUR



GRAND INQUISITOR





## MEET PHALIA

In this production our Director, Dean Bryant and Designer, Dann Barber have developed the concept of a traveling band of bohemian performers who use a decrepit caravan to create the wondrous and absurd travels of Candide. The caravan's name is derived from its place of origin, Westphalia, and the foreboding sense of failure that Candide must overcome. Throughout this production, it becomes a miniature stage of creativity and imagination as doors open and curtains fly in.

DB  
2024

# THE MUSIC

Bernstein's *Candide* is revered for its rich orchestrations and mix of styles. Before coming to the show, listen to the songs in the list below to get a taste of what's to come.

## OVERTURE

Incorporating the songs "The Best of All Possible Worlds", "Oh, Happy We" and "Glitter and be Gay". It is fast paced and often moves between cut common time and simple triple time in the form of 3 minimums per bar.

<https://open.spotify.com/track/2HH3iAcZVOsVuCyD4ZenNI>

## THE BEST OF ALL POSSIBLE WORLDS

Pangloss, Candide's teacher, espouses the virtues of optimism which are held in high regard in the land of Westphalia.

<https://open.spotify.com/track/7aaZiJ6TrcqwOvuWZaEsBb>

## GLITTER AND BE GAY

After her family's home has been destroyed and she is left for dead, Cunegonde is found in Paris where she is forced to put on a happy face even when her heart is breaking. This aria develops in complexity as the coloratura passages soar into the upper register for a soprano.

<https://open.spotify.com/track/586tKt7Rmnn87jmlVdUQcE>

## WORDS, WORDS, WORDS (MARTIN'S LAUGHING SONG)

A cynical song that revisits the melody of "The Best of All Possible Worlds" however the context of the lyrics have reversed. Martin laughs in the face of optimism.

<https://open.spotify.com/track/7aNgfWFUp9sTvrrvBlqNOh>

## MAKE OUR GARDEN GROW

The finale of the operetta, this piece includes the full cast and brings the most important lesson learnt by Candide to the forefront. It has a thick texture with large chords showcasing the breadth of vocal ranges.

<https://open.spotify.com/track/5cjCnvmtu0sCLpSfCxhWDF>

# SUPPORT YOUR EXPERIENCE

## BEFORE YOU ARRIVE

Take some time to get familiar with the operetta by reading through the synopsis and character descriptions. Don't forget to listen to the music.

Copies of the programme will be available on the night, but save some trees and access a digital copy through our [production page](#).

## DON'T BE LATE

It's best to get to the theatre around 15 minutes early so you can find your seat and get settled into the atmosphere.

Being early also gives you time to go to the candy bar and the toilet.

If you've got bags or large coats that you don't want to wear in the theatre, allow time to attend the cloak room.

If you're late, you'll miss the orchestra playing the amazing overture.

## DO YOU REALLY NEED YOUR PHONE?

By all means take selfies in the foyer and of course the mandatory pre-show social media post of the set or front curtain. Don't forget to tag us #victorianopera @victorianopera #voeducation

Allow yourself, and those around you, to be immersed into the magical world of theatre by turning off your phones and notifications to your digital watches.

## SHOW YOUR RESPECT

Be aisle kind and thank people who make room for you as you find your seats.

Eat before you attend the theatre, that includes those noisy lolly and chip wrappers.

Save your thoughts about the show for the foyer, no talking or calling out during the show please.

Feel free to express your feelings as the performers display their talents and be sure to clap loudly when you are impressed.



## CONTENT WARNING

This production contains mature content, depictions of hanging and flogging, atmospheric haze, strobe lightning effects, loud thunder, and simulated explosion sounds.

Recommended for ages 15+

# POST-SHOW ACTIVITIES



# ACTIVITY 1: EXPLORE AND APPLY

Opera is a style of theatre that relies heavily on what the audience hears – the sound. However, in this activity we are going to take some time to focus on how the audience can see a character's emotion and intention.

Obviously the visual elements of sets, costumes and lighting go a long way to help the performer portray this, but a performer can also use physicalities such as **posture**, **gesture** and **facial expression**.

To the right are a series of extracts from the libretto of *Candide* which give us an insight into the character arc of the lead character Candide.

1. Read through these extracts as a whole allowing a small pause between each.

2. Using different coloured highlighters, pens or pencils, create a colour coded system to highlight the different emotions.

3. Take time to explore how these different emotions can be expressed physically without sound. You might like to use a mirror or work with a classmate on this. Be creative, think big and don't be afraid to move in the performing space.

4. Now consider movements and actions to help the audience understand some of the actions embedded in the text, like riding horses and building a house. Remember *Candide* is a comic operetta so you have permission to be a bit silly.

5. Now combine the emotions and actions into a silent performance that demonstrates to the audience how this character develops throughout the operetta. Again, you might like to use a mirror or work with a classmate on this.

6. Rehearse and then perform to your class.

## LIFE IS HAPPINESS INDEED

Music by Leonard Bernstein, Lyrics by Stephen Sondheim

### CANDIDE:

Life is happiness indeed:  
Mares to ride and books to read.  
Though of noble birth I'm not,  
I'm delighted with my lot.  
Though I've no distinctive features and I've no official mother,  
I love all my fellow creatures  
And the creatures love each other!

## NOTHING MORE THAN THIS LYRICS

Music and lyrics by Leonard Bernstein

### CANDIDE:

Is it this, the meaning of my life,  
The sacred trust I treasured, nothing more than this?  
All of my hope and pleasure, no more than this?  
The love I dreamed and cried for, nothing more than this?  
All that I killed and died for, no more than this?

## FINALE: MAKE OUR GARDEN GROW LYRICS

Music by Leonard Bernstein, Lyrics by Richard Wilbur

### CANDIDE:

You've been a fool and so have I,  
But come and be my wife.  
And let us try, before we die,  
To make some sense of life.  
We're neither pure, nor wise, nor good  
We'll do the best we know.  
We'll build our house and chop our wood  
And make our garden grow...

## ACTIVITY 2: EVALUATION

Now you have seen *Candide*, take some time to contemplate on the questions below and then write your answers in the spaces provided. Remember to provide answers that respectfully justify your thoughts.

*Candide* was created as a response to turbulent times. Does it still have relevance for today's society?

How effective is this style of theatre in challenging unfair societal structures and behaviours?

The operetta ends with the entire Company singing "Make our Garden Grow". What did the writers want the audience to take away from this piece?

The concept of using a caravan instead of a boat was intended to help modernise the story. How effective was this?

What are the similarities between Dr Pangloss and Voltaire in this operetta beyond that they were played by the same performer?

Was there a cohesion between the message of *Candide* and its design?

# ACTIVITY 3: ANALYSE AND COMPOSE

## Melody Writing Exercise

Based on 'It Must Be So' from Candide

♩ = 90

Piano

5

Pno.

8

Pno.

Melody writing does not have to be complex, some of the great melodies are written only using two pitches. Simple ideas used well were put into practise by Bernstein when he wrote the melody to "It Must Be So". Using a simple chord progression, he applied broken chords (each note of a chord in sequence, see below) to write this melody.

C

Now it's your turn to write a melody, using the same chord progression and technique of broken chords.

1. As you can see, the accompaniment has been given to you and there is also a sound file for you to play along to once you have written your melody.
2. On a separate sheet of manuscript paper, transcribe the chords from the "It Must Be So" as shown in the example above. Keep your transcriptions in the treble clef as you will be writing your melody in the same clef.
3. Using a gray-lead pencil, sketch out the shape of your melody over the top of the accompaniment. Consider where the melody begins and ends, and include a point of climax.
4. Using the notes you have transcribed from the chords, begin writing your melody. The accompaniment is made up of long chords, so choose note values that are shorter. However, pay attention to the unusual time signatures to ensure that each measure adds up to what is required.
5. Feel free to use passing notes to create interest so that your melody does not sound like a technical exercise.
6. Once completed use the sound file to play along with.
7. Notice that "It Must be So" is written in D minor yet ends on a D major chord. **Why would Bernstein end a sad song with a major chord?**

# ACTIVITY 4: IDENTIFY

Candide travels around the world in his search for self-understanding and of course his love, Cunegonde. To give us the sense of being in different places, Bernstein manipulates elements of music in his composition. Listen to the music extracts listed and describe how Bernstein has manipulated the music elements of melody, harmony, rhythm and texture to create a sense of the different locations.

| LOCATION     | SONG                                    | MELODY | HARMONY | RHYTHM | TEXTURE |
|--------------|-----------------------------------------|--------|---------|--------|---------|
| WESTPHALIA   | <a href="#">Westphalia Chorus</a>       |        |         |        |         |
| PARIS        | <a href="#">Paris Waltz</a>             |        |         |        |         |
| LISBON       | <a href="#">Auto-da-fé</a>              |        |         |        |         |
| BUENOS AIRES | <a href="#">I Am Easily Assimilated</a> |        |         |        |         |
| VENICE       | <a href="#">What's the Use</a>          |        |         |        |         |



**“WE’RE NEITHER PURE NOR WISE NOR GOOD;  
WE’LL DO THE BEST WE KNOW.  
WE’LL BUILD OUR HOUSE, AND CHOP OUR WOOD,  
AND MAKE OUR GARDEN GROW.”**

Candide, Act 2 – Make our Garden Grow

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# CURRICULUM LINKS

|                                                                                                                                                                                                                                                               |                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|
| <b>VICTORIAN CURRICULUM: DRAMA - LEVELS 9 AND 10</b> <a href="https://victoriancurriculum.vcaa.vic.edu.au/the-arts/drama/introduction/scope-and-sequence">https://victoriancurriculum.vcaa.vic.edu.au/the-arts/drama/introduction/scope-and-sequence</a>      |                                      |
| <b>EXPLORE AND EXPRESS</b>                                                                                                                                                                                                                                    |                                      |
| Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles.                                                    | <b>Activity 1: Explore and Apply</b> |
| <b>RESPOND AND INTERPRET</b>                                                                                                                                                                                                                                  |                                      |
| Analyse a range of drama from contemporary and past times, including the drama of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints and develop understanding of drama practice across local, national and international contexts | <b>Activity 2: Evaluation</b>        |

|                                                                                                                                                                                                                                                                                        |                                        |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| <b>VICTORIAN CURRICULUM: MUSIC - LEVELS 9 AND 10</b> <a href="https://victoriancurriculum.vcaa.vic.edu.au/the-arts/music/introduction/scope-and-sequence">https://victoriancurriculum.vcaa.vic.edu.au/the-arts/music/introduction/scope-and-sequence</a>                               |                                        |
| <b>MUSIC PRACTICES</b>                                                                                                                                                                                                                                                                 |                                        |
| Plan, develop, and notate compositions with an understanding of style and convention.                                                                                                                                                                                                  | <b>Activity 3: Analyse and Compose</b> |
| <b>RESPOND AND INTERPRET</b>                                                                                                                                                                                                                                                           |                                        |
| Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts. | <b>Activity 4: Identify</b>            |



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