

A presentation of the University of Washington
Schools of Music & Drama in association with
Meany Hall for the Performing Arts.

299
1985
2-9

Tapes

10, 770 (33')

10, 771 (35')

10, 772 (39')

CANDIDE

Music by Leonard Bernstein
Lyrics by Richard Wilbur
John Latouche, Stephen Sondheim
Book by Hugh Wheeler

Vincent Liotta, director
William Forrester, scene designer
Sarah Nash Gates, costumer designer
Patty Mathieu, lighting designer

THE CAST

Christy Bain, Cindy Basco, Lorna Beckwith, Marcia Bellamy, Aaron Caughey, Peg Cleveland, Daniel James Cole, Barton Nye Green, Bryne Griffy, Torger Helgeland, Joel Hile, Patrick Kevin, Carys Kresny, Cristofer Munson, Cindy Oeck, Elisabeth Rom, Daniel Singer, Thaddeus Valdez, Karen Vesper, Maria Woerne.

THE BAND

Ted Deacon, Mike Larsen, Brian Gore and Barton Nye Green.

THE STAFF

Stage Manager: Ashley Bystrom
Assistant Stage Manager: Jennifer Pedrone
Costumes: Lissa Cunneen, assistant designer; Ruth Tighe
Electrics: David O'Donahue, Master Electrician;
Cynthia Cummins; Mike Immerwahr; Jesse Manassa
Eric Mortensen and Steve O'Brien.
Props: Ashley Bystrom, Jennifer Padrone, Daniel Singer
Publicity: Shantha Benegal
Poster Design: Mark Foster
Photos: P. Mathieu

OUR THANKS TO: Martha Mattus, Alex Danilchik, Benjamin Ramage, The Empty Space Theatre, PONCHO Children's Theatre and our total gratitude to: John Paulson, Greg Davis, Tom Stiles, and Glennis Milliken, without whom this production would not be possible.

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CANDIDE Program Notes

Welcome to our storehouse! The random objects you see around you are all part of the telling of the story of CANDIDE. But why have we chosen to play CANDIDE in this warehouse atmosphere? Perhaps some background information on this musical version of CANDIDE will answer the question best.

We begin with Voltaire's original story, a bitter satire on optimism. For all his cynicism, however, he couched the story of CANDIDE in terms of youth so that by the end of the tale, we find the resilience and adaptability of youth has led Candide to a realistic yet still positive outlook. Through all of this, it is Voltaire's ability to make us laugh when we should cry that holds our interest to the end.

It is the humor in Candide that inspired Leonard Bernstein (along with Lillian Hellman, Richard Wilbur, John Latouche, and Dorothy Parker) to adapt the story for the musical stage in 1956. Because of the conservative attitude of the musical theater in this period, the authors chose to draw attention away from the satire as Voltaire wrote it and shift the emphasis to a parody of operetta and its conventions, creating a more gentle satire. Although the music has had a constant popularity, the show was not a success.

In 1973, Harold Prince and the staff of the Chelsea Theater Company decided to re-examine the work. With the help of a new libretto by Hugh Wheeler (Miss Hellman was not interested in having her book altered or even reused,) some additional lyrics by Stephen Sondheim, and Voltaire's sense of satire (for inspiration,) they embarked on a new version of CANDIDE retaining only Bernstein's music and some of Wilbur's original lyrics. (Several numbers from the 1956 version were cut and others were shifted to new positions in the play.) While working on this new version, the one point that stood out most clearly to Prince and his team was the emphasis on youth. It became important that the production not only be about the ebullience of youth but also that the actors be young themselves. This allowed the authors to retain the comic elements of the story which had originally attracted Bernstein and yet enabled CANDIDE to return to the satiric mood of Voltaire's tale albeit without the bitterness.

When we decided to do CANDIDE, we felt it was necessary to go one step further and forsake the traditional use of scenery and costumes in the hope of keeping the emphasis not only on youth but also its ability to imagine and to grow through that experience. Therefore, we gave the cast a warehouse full of objects, clothing, carts, rugs and what-you-will in order to set them imagining and playing in the most literal sense of the word. It is this spirit of play that emphasizes the truly comic quality of the story of Candide and, in the final analysis, emphasizes that the lessons Candide learns are firmly grounded in reality and humanity. It is through play that one achieves maturity.

We invite you to enter into the imagination of our company tonight. The happy result which you will share with us is the true collaboration of us all -- a collaboration of ideas, shared experiences, and hard work. And, as Candide will learn, it is only through this sharing and hard work that we can ever hope to "make our garden grow."

**CANDIDE IS PERFORMED
WITHOUT INTERMISSION**