An analysis of the effectiveness of individual dramatic and musical elements in the 1956, 1973 and 1988 versions of Leonard Bernstein's Candide

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AN ANALYSIS OF THE EFFECTIVENESS
OF INDIVIDUAL DRAMATIC AND MUSICAL ELEMENTS
LEONARD BERNSTEIN’S CANDIDE

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in
The School of Music and Dramatic Arts

by
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B.A., The College of William and Mary, 2000
M.M., Louisiana State University, 2005
May 2009
DEDICATION

This paper is dedicated to my family; especially my parents Mr. Pembroke and Dr. Deborah Pettit. They have provided me with unconditional support and encouragement throughout my life even when I moved one thousand miles away from them to pursue my dream of becoming an opera singer. Without them, my pursuit of this dream would have been immensely more difficult and the completion of this degree near impossible. I dedicate this paper to my Mother who inspired me towards becoming Dr. Pettit, the second; after watching her sit at our dining room table night after night writing her dissertation, working full time, raising my sister and me, and making it all seem so effortless to this child’s eyes. I dedicate this paper to my Father, who instilled in me a spirit of independence and curiosity which allowed me to venture far from the security of our farm, and his ever helping hands.

I dedicate this paper to my sister, Arabella Moss, my idol while growing up; a true musician whose voice and harmony inspired me towards this path, and whose voice still inspires children and adults alike towards a greater spirituality. I dedicate this paper to my grandparents, Joseph and Beulah Dymacek, who are the most generous people I know. They have truly taught me the importance of using the gifts God has given me to my utmost potential. I dedicate this paper to my late grandparents, Colonel Walbrook and Nellie Mae Swank, who each played an essential role in my development as a musician and person. To Gamma, Nellie Mae; who first instilled in me at age six a love for music even though I often dreaded our weekly piano lessons. To Wally Pop, Walbrook, a man of timeless energy, unerring wit and a great friend who was taken from us too early at age 97.

I dedicate this paper to my aunts, uncles, cousins, and extended family who have all left their musical comfort zones to venture into the world of opera; Don and Sandra Forinash,

I also dedicate this paper to a few special friends who have provided essential encouragement and guidance along the way; Ronnie and Monica Laws, Marilyn Riggan, Dave and Cindy Hileman, David and Karen Faith, Dawn Arevalo, Julie Walsh, Kacey Carneal, Wanda Bailey, and Catherine Markham.

Finally, I dedicate this paper to Christopher Clement, whose tireless devotion to me and Zeke has nourished my heart and soul, and made the writing of this document possible. I am forever yours.
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ABSTRACT

Voltaire’s *Candide* is a classic in the realm of satire. The title character learns from his tutor, Dr. Pangloss, the philosophy that all is for the best in this world. That philosophy is tested when he is expelled from his home; and has to make his own way in the world. The story is one of love, war, travel, and self-discovery. It is not surprising that Lillian Hellman and Leonard Bernstein saw this tale as having great potential for the stage when they decided to make *Candide* into a musical stage drama.

Bernstein and Hellman vied for control over whose vision would guide the creation of *Candide*. The result was a less than cohesive script, libretto, and score that premiered in 1956 to mixed reviews. Multiple efforts ensued over the next thirty years to create a more unified *Candide*; including a 1973 revival at the Chelsea Theater, and a revision that involved Bernstein’s collaboration for the Scottish Opera in 1988. Each production received criticism and praise alike, but *Candide* has never been the success it could be with a unified script and score. This paper will identify individual musical and dramatic elements that create cohesion, and those elements that impede success in the script and score of the 1956, 1973, and 1988 versions of *Candide*.

After outlining the situations surrounding the creation of all three versions, examining the premieres and subsequent reviews of the three versions, I analyzed the strengths and weaknesses of musical and dramatic elements in each version and how these elements affected the continuity of the piece as a whole. This involved a comparison of the musical numbers used in each version, a scene by scene examination of the dramatic content, and an overall study of the dramatic flow of the individual shows.

There have been countless attempts by playwrights, Broadway producers, and directors to use the brilliant music of Bernstein to tell Voltaire’s witty tale. Perhaps a better
understanding of the strengths and weaknesses of the score and script will provide the insight necessary to create a definitive version of *Candide*. 
CHAPTER ONE
INTRODUCTION

Voltaire’s *Candide* is considered a classic in the realm of satire. The title character learns from his tutor, Dr. Pangloss, the philosophy that all is for the best in this world. That philosophy is tested when he is kicked out of his home in Westphalia, and has to make his own way in the world. He journeys to foreign lands, meeting people who do not share his optimism. The story is one of love, war, travel, and self-discovery. It is not surprising that Lillian Hellman and Leonard Bernstein saw this tale as having great potential for the stage. However, as it turns out, adapting the story would lead to an interesting tale of its own.

Bernstein and Hellman vied for control over whose vision would guide the creation of *Candide*. The result was a less than cohesive script, libretto, and score that in 1956 premiered to mixed reviews. Multiple efforts ensued over the next thirty years to create a more unified *Candide*: including a 1973 revival at the Chelsea Theater, a 1982 attempt by the New York City Opera House, and a revision for the Scottish Opera in 1988.\(^1\) Each production received criticism and praise alike, but *Candide* has never been the success it could have been with a unified script and score. This paper will identify individual musical and dramatic elements that create cohesion, and those elements that impede success in the scripts and scores of the 1956, 1973, and 1988 versions of *Candide*.

Why does *Candide* attract such keen interest and yet such harsh criticism from critics and directors alike? Some have suggested that the problem has always been in a flawed script; others have implicated Bernstein’s music as being too “shallow” to tackle the likes of

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Voltaire.\(^2\) Perhaps the trouble was with the original Voltaire. Richard Wilbur, one of the primary lyricists for Candide, claimed that Voltaire’s Candide was “a one joke novel that goes on for thirty chapters.”\(^3\) Burton maintains that the problem was not with the original story but with the adaptation of that story.\(^4\) After Hellman’s death Bernstein agreed that Hellman “didn’t realize the book has to be the kernel of the show, that it must be as succinct as possible, and anything that can be told in a song should be. She was a great playwright and had to have her scenes develop her characters.”\(^5\) Yet another issue facing Candide was the lack of one consistent lyricist. Many different lyricists were used in the various versions including; John LaTouche, Richard Wilbur, Dorothy Parker, Lillian Hellman, Stephen Sondheim and Leonard Bernstein.

Hellman blamed Candide’s initial failure in 1956 on a lack of funds, which resulted in an insufficient rehearsal period. At one point, it was suggested to Hellman that Candide failed because there were too many talented people involved. To this Hellman responded, “Vanity… can be of great use: it was dangerous during Candide because it was on a blind rampage.”\(^6\) It does not seem that any one person wanted to take the blame for what continues today to be a disjunctive piece with so much potential.

Many articles and reviews have been written on the problems with Candide as well as the troubles with individual productions. In 2000 John W. Baxindine wrote a Bachelor’s thesis at Harvard entitled “The Trouble With Candide” in which he tackles the issue of

\(^2\) Joseph Levine, review of Candide, Notes, September 1959, 630-1.
interaction between Hellman’s script and Bernstein’s score in the 1956 version. In “The Metamorphosis of Leonard Bernstein’s Candide” Karen Olsen Ganz compares the evolution of the show with Bernstein’s life. However, none of these articles or papers analyze the major versions to determine exactly where the trouble exists. This is a step which must be completed in order to create a more unified version and this paper will fulfill that step for the 1956, 1973 and 1988 versions.

This paper is not an endeavor to single out the score or the script as the culprit in Candide’s often revised history; nor is the goal of this analysis to point to one version as the definitive version. The purpose instead is to recognize the limitations and strengths in these three versions and suggest an outline of the successful elements so that a definitive version may be created. A version in which Voltaire’s timeless wit is maintained, Bernstein’s music is used to its greatest potential and the audience does not leave wondering where they have been and how they got there.

This paper will highlight the elements which exhibit cohesion as well as those that interrupt continuity between the scripts and scores of the 1956, 1973, and 1988 versions. These elements not only include musical numbers, lyrics, and dialogue, but also character development; especially in relation to how those topics affect the overall successfulness of the individual shows.
CHAPTER TWO
BRIEF HISTORY OF CANDIDE’S EVOLUTION, INCLUDING REVIEWS

In September of 1950, Lillian Hellman approached Leonard Bernstein with the idea to write some occasional music for a straight theater drama based on Voltaire’s Candide. Hellman’s first collaboration with Leonard Bernstein was on The Lark, a drama based on the story of Joan of Arc with some incidental music by Bernstein. It received great reviews and was a success on all accounts. Hellman wanted Candide to follow the form of The Lark, for which Bernstein had written eight a capella choruses that were prerecorded and played back for performances. Bernstein convinced Hellman to allow the music to have an equal partnership with the script in Candide. Hellman agreed, in part, because her motivations were not purely artistic; her desire to use Candide as a means to attack the House Un-American Activities Committee overruled her instincts that Candide should be a straight theater piece.

It quickly became apparent that the equal partnership of music and dialogue was not to be as Bernstein had proposed. Burton reports that Bernstein discussed his upcoming project of


9 Deborah Martinson, Lillian Hellman: A Life with Foxes and Scoundrels (New York: Counterpoint, 2005), 276.


11 Wright quoted in Ganz, 9.

Candide as “a big three act opera with chorus and ballet.”\textsuperscript{13} Hellman was known to be a great wit, although her writing experience was in serious drama, mostly of the three act variety, not in musical comedy.\textsuperscript{14} While she had collaborated with Marc Blitzstein on Regina, an opera based on her play The Little Foxes; her input was only editorial, not creative.\textsuperscript{15} Candide was to be her first comedy and her first musical. Meanwhile, Bernstein was more comfortable with the genre of musical comedy because of his previous compositions On the Town and Wonderful Town. Because of Bernstein’s experience, Hellman made many concessions to Bernstein’s demands even when it meant significant changes to her long-suffering script. As Tyrone Guthrie, the director of the 1956 premiere said of the author and composer, “Lillian is almost always right, but Lennie is more charming.”\textsuperscript{16}

The disparate ideas of Hellman and Bernstein and the lack of a full time lyricist meant there was no one unified vision for Candide. According to Baxandine, twelve complete drafts of Candide preceding the Broadway production are part of the Lillian Hellman collection at the University of Texas.\textsuperscript{17} Burton reports as many as fourteen complete versions were written by Hellman.\textsuperscript{18} Hellman spent months reinterpreting scenes from the original Voltaire while also creating her own scenes such as the awkward interaction between Candide and the Infant Casmira just before the Auto-da-fe scene in Lisbon.\textsuperscript{19}

\textsuperscript{13} Humphrey Burton, 236.
\textsuperscript{14} Humphrey Burton, 259.
\textsuperscript{15} Wright, Lillian Hellman: The Image, 231, quoted in Ganz, Metamorphosis, 9.
\textsuperscript{16} Martinson, 278.
\textsuperscript{17} Baxandine, 13.
\textsuperscript{18} Humphrey Burton, 259.
\textsuperscript{19} Ibid.
Hellman’s struggle with the script was not the only difficulty to plague the production. In the fall of 1954, Bernstein and Hellman worked with lyricist John LaTouche three or four times a week in New York. But LaTouche would soon leave the project for reasons that have been speculated to be disagreements with Hellman or his own declining health. Bernstein then approached Stephen Sondheim about writing the lyrics, but Sondheim turned him down to work on a project that never reached completion with Harold Prince. Hellman and Bernstein were left without a lyricist and opted to write many of the lyrics for Act I themselves. By 6 May 1955 Bernstein was exhausted with Candide and wrote the following to his wife, Felicia, “I would be happy for a postponement of a year on Candide: I’d like to have that time to let it cool and see what should really be done with it. It’s wrong the way it is.”

Hellman later suggested Richard Wilbur as a potential lyricist. Bernstein accepted him and Wilbur joined the creative team in December 1955. Wilbur wrote lyrics for Act II and reworked many of the lyrics already written for the first act. In an interview with Karen Olsen Ganz in 1999, Richard Wilbur reported, “There were, I am happy to say, moments of true and enjoyable collaboration, as when we created the number “What’s the Use?” overnight in Boston, each making concessions to the other and both of us having a good time.” However, work sessions were not always so affable according to William Wright; “…While the collaborators rejoiced in the brilliance of Wilbur’s lyrics, he came to exasperate

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20 Humphrey Burton, 240.
21 Ganz, 11.
23 Humphrey Burton, 247.
24 Ibid., 249.
25 Ganz, 15.
[sic] Bernstein with the meticulous care he would give to each word at times when speed was needed.”

Despite the clash of personalities, *Candide* was premiered on 29 October 1956 at the Colonial Theater in Boston. It was produced by Ethel Linder Reiner and Lester Osterman Jr., and directed by Tyrone Guthrie.

The Boston opening was performed for a charity audience. *Variety*’s review was mixed; although it praised the musical score, it warned would-be patrons of the overly long second act and the somewhat inaccessible satire by Hellman. After watching the show in Boston, Stephen Sondheim summed up the show’s troubles in the following way, “...all the work was wonderful, except it didn’t go together. The book didn’t belong with the score, the score didn’t belong with the direction, and the direction didn’t belong with the book. I thought Lillian’s book was wonderful, but it’s very black. The score is pastiche, with bubble and sparkle and sweetness. The direction was wedding cake, like an operetta.”

After many dissenting reviews as well as a few encouraging ones, *Candide* moved to the Martin Beck Theater in New York on 1 December 1956. Many of the reviews from the New York premiere also praised Bernstein’s music and questioned Hellman’s script. Tom Donnelly from *New York World Telegram* and *The Sun* called *Candide* “lush, lovely and eclectic. When it isn’t voluptuous as velvet, it is as frostily pretty as a diamond bell. It is easily the best score Mr. Bernstein has written for the theater. To go a step further, it is one of the most attractive scores anyone has written for the theater.” In the same article he also

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29 Humphrey Burton, 261.
reported the following, “It is scarcely surprising that Miss Hellman hasn’t really succeeded in whipping these unyielding materials into a readily comprehensive shape.”

Walter Kerr blamed Wilbur for lyrics that did not match the quality of Bernstein’s musicality, “…I imagine Mr. Bernstein will come off best …He is trapped, though, by lyrics which have no purposeful edge and therefore cannot join him in his jests.” After seventy-three performances Candide was closed by its producer Ethel Reiner; whose personal concerns with Hellman may have played a part in the premature closing. Hellman often lost her temper and yelled at Reiner who in turn pulled the funding for the production; which had just started to increase in box office sales.

After the 1956 production, Hellman and Bernstein attempted to write a new version of Candide. Many revisions were made to the script before it went to London and was produced at the Saville Theatre on 30 April 1959. Several other revivals took place, in New York at Avery Fisher Hall on 10 November 1968, in Los Angeles at the Music Center on 24 August 1971, and in Washington D.C. at the Kennedy Center on 26 October 1971. Hellman continued to revise the script for each of these performances. By 1973 Hellman was finished with Candide; she agreed to let the production take place at The Chelsea Theater, but would no longer allow her script to be used.

Robert Kalfin, the Artistic Director of the Chelsea Theater in Brooklyn, approached Harold Prince about directing the new version of Candide. Prince was not immediately

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32 Humphrey Burton, 263.

convinced that he wanted to be involved in the project; recalling his impression of the 1956 version, “It was a heavy, pretentious, labored production that bored me. It had Leonard Bernstein’s great score, but it had a bad book, a bad mix of production values and it had been badly directed by a great director, Tyrone Guthrie. It was a “classic” instead of a theater piece.”

Despite his reservations regarding the 1956 production, Prince eventually agreed to direct the production and recalls, “I began to think about Candide in terms of a less ‘important,’ more irreverent production.” This thinking led to the opening of an environmental production on 18 December 1973 in Brooklyn’s Chelsea Theater where the audience and actors intermingled as the action took place on multiple stages and connecting ramps. Bernstein gave his approval for the show and even suggested the orchestra be split throughout the theater creating a surround sound effect. Additional and revised lyrics were written for “Life is Happiness Indeed,” “This World,” “The Sheep Song,” and half of “Auto da fe” by Stephen Sondheim. A new script was written by Hugh Wheeler which adhered more closely than Hellman’s to the original Voltaire.

The condensed hour and forty-five minute show limited Candide’s travels, removed multiple songs and characters from Bernstein and Hellman’s original, but was a great success at the Chelsea. “Everyone who saw the new ‘Candide’ agreed that a superb feat of staging had transformed a clumping theatrical mastodon into a prancing, dancing gazelle of a show,” claims Robert Berkvist of the New York Times.

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36 Prince, xii.

37 Berkvist, 1.
was that it was not able to sell enough seats in the small theater to make any money. After seven weeks at the Chelsea, Prince and the producers decided to move the production to the Broadway Theatre which would increase their seating from under 200 to over 800. This move involved completely reworking the Broadway Theater to include the ramps and stages and new seating required of Prince’s Candide. In the end, the move was well worth the risk, and Candide ran successfully on Broadway from 10 March 1974 to 4 January 1976.38 Clive Barnes reviewed the show at the Broadway Theater on 12 March 1974: “It is one of those shows that take off like a rocket and never come down… This is a doll of a show. I loved it and loved it. I think Voltaire would have loved it too. If he didn’t- to hell with him.”39

Although Bernstein gave his approval and a large stack of originally unused music for the Prince and Wheeler version, reports differ as to his satisfaction with the piece. When asked about the 1974 production shortly after attending the production, Bernstein said, “This version of Candide is exactly what I wanted it to be. It’s exciting, swift, pungent, funny, and touching... About half the score went in the process, I am sorry to say.”40 But by 1991, after Bernstein had had the opportunity to be a part of the 1988 Scottish Opera version, Bernstein said, “I trusted Hal and Steve Sondheim, and they took very good care of it and produced a hit, which I liked very much. But it was a shred, a mini-Candide.”41

Hugh Wheeler’s script accompanied the 1973 Chelsea version, the 1982 Opera House version and finally the 1988 version, for which it underwent many revisions. In 1984 Lillian Hellman died and Wheeler was granted permission from Hellman’s estate to include the


40 Zdan, 163.

41 Stearns, 14.
geographical locations the characters had visited in the 1956 production.  This allowed many of the songs that were written for a particular locale in 1956 to return to those places in 1988; fitting more easily into the dramatic context. After years of fairly unsuccessful attempts, Bernstein was thrilled to be involved in a version of *Candide* that he felt was true to its character and potential. He participated in the reworking of the script and music for the Scottish Opera House version and on 19 May 1988 *Candide* was performed at the Theater Royal in Glasgow, Scotland. The script and score used for this production, and the subsequent 1989 Deutsche Grammophon recording, are said to be Bernstein’s final wishes for *Candide*.

Although Bernstein approved of the 1988 version, it is not a fully cohesive musical and dramatic collaboration, receiving various and divergent reviews. Raymond Morelle’s review of the 1988 version reports, “*Candide* flops again, a three-hour piece with a lot of philosophical pretension…Somebody must blow the whistle on this dismal piece, before it gets expanded to four hours.” Christa Ludwig, who would later sing the Old Lady’s role on the Deutsche Grammophone recording, said the following about the 1988 version of *Candide*, “I love it very much. Also, everything is in it, the meaning of life, the philosophy; for me, this is the Bernstein piece.” Johnathan Miller, the director of the 1988 version, called *Candide* “…very hard to stitch together – it’s actually a Frankenstein monster. It’s absolutely pieces of dead bodies, that have been hitched together, and you keep on having to haul up the jacket

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42 Stearns, 14.

43 Ibid.


and the shirt to hide the stitch marks.”

Regardless of what Miller thought, Bernstein was pleased and told Miller so. Miller recalls, “I got the impression that he [Bernstein] felt we had delivered [Candide] finally, to him. He said, ‘We’ve got it now.’” With Bernstein’s blessing in place, it would seem that Candide was finally a finished product. However, revisions continue to take place and it has become a challenge to many stage directors and producers to figure out how to make Candide work.

48 Burton, Conversations, 110-113, in Ganz, Metamorphosis, 73.

49 Burton, Conversations, 108, in Ganz, Metamorphosis, 74.
Candide was originally written by Voltaire as a satiric novella of thirty chapters. The satire tells the story of a sheltered young man who is raised to believe that all is for the best, and this world is the best of all possible worlds. He continues to believe this philosophy until he is forced to leave his sheltered home in Westphalia and go into the world where he is often treated unfairly. During his travels he meets many people whose opinion differs from his optimism. Candide also encounters his childhood friends including Cunegonde, Candide’s spoiled love interest; Maximilian, Cunegonde’s narcissistic brother; and Paquette, their licentious serving girl. Along his journey, several adult figures guide Candide including Dr. Pangloss, the children’s tutor, who instills in Candide his optimistic philosophy. Next Candide encounters on his journey an Anabaptist, who treats Candide kindly but is ultimately killed. This encounter is followed by Candide meeting the Old Lady, whose tale is constantly changing but who remains a master of self-preservation. A South American named Cacambo, who is presented as a half-wit, is Candide’s next acquaintance. Cacambo faithfully and effectively serves as Candide’s guide throughout a great portion of his journey. Finally, Candide meets a scholar named Martin, whose extreme pessimism equals the extreme optimism of Pangloss. These characters appear in some or all of the 1956, 1973, and 1988 versions of Bernstein’s Candide, sometimes with minor alterations from Voltaire’s original description, but on the whole their purpose is maintained.

The description of Candide’s travels on his journey vary between the Voltaire, Hellman, and Wheeler versions, but several elements remain constant including the fact that Candide’s life begins in the land of Westphalia with his childhood friends and ends with the
majority of the characters living together on a small farm. Candide experiences both fortune and misfortune during his journey. He becomes both very wealthy as well as destitute. He experiences the excitement of first love and the reality of a lifelong commitment. He is rejected by society and worshipped as a king. \(^{50}\) Voltaire poses extreme cases for the events of Candide’s journey, while containing the truth that life is a journey where people, situations, and perspectives change.

\(^{50}\) See Appendix D for a detailed comparison of the scenes and events of Candide’s journey between Bernstein’s 1956, 1973 and 1988 versions and Voltaire’s original.
CHAPTER FOUR

ELEMENTS THAT UNIFY THE DRAMA – 1956 BROADWAY VERSION

The Character of Pangloss and Martin – 1956

In 1956, Lillian Hellman began the story of Candide with the character of Dr. Pangloss describing the current scene in Westphalia, an idyllic landscape and the wedding day of Candide and Cunegonde. Throughout the story the actor who plays Dr. Pangloss not only portrays this role and serves as narrator, but also serves as the character of Martin. Dr. Pangloss and Martin are relative opposites of one another, optimist and pessimist, and yet they both offer advice to Candide throughout his journey. After Dr. Pangloss sets the scene at the top of Act I he presents his philosophy, from which the remainder of the story shall be spun; “that all is for the best in this best of all possible worlds.”51 Pangloss’s optimistic, and far from realistic, philosophy is reaffirmed in the musical number that follows; “The Best of All Possible Worlds” sung by Pangloss and the chorus. The scene following this song continues to show Dr. Pangloss’s optimistic, yet skewed view on life; as exhibited in the following conversation between Pangloss and Candide.

Baron: (To Candide) Come sign the marriage contracts, my boy.

Candide: Oh, sir, I can make no marriage settlement. You know I have nothing to give Cunegonde.

Pangloss: You have a pure heart. A woman wants nothing else.52

Later that day, following the attack on Westphalia by the Hessian army, Pangloss advises Candide in the following way, “Cunegonde is dead. Westphalia is destroyed. Don’t cry, don’t


52 Ibid., 10.
stay to mourn us. The world is beautiful – go forth and see it.”

Candide follows Pangloss’ advice and heads out into the world only to be reunited with Pangloss a few pages later in Lisbon, where he appears as an old man in rags, disfigured by something other than the wounds of war, although Hellman is not specific.

Throughout the Lisbon scene and the “Auto da fé” in which Pangloss is hanged, he continues to spout his philosophy that all is for the best. However, Pangloss also serves another purpose in the “Inquisition” portion of this scene. Hellman uses the character of Pangloss to represent the many highly educated people who were put on trial by the House Un-American Activities Committee or HUAC. Although this scene did not have the potency Hellman would have liked, the reference to the McCarthy trials is apparent when Pangloss is told the reason for his being condemned to death, “You’re a foreigner. You’re a bore. You’re a German scientist. You’re a danger.” Pangloss is hanged and his character does not appear again until the second scene of the second act.

However, Max Adrian, the actor who portrayed Pangloss in the 1956 premiere, reappears in the fourth scene of the first Act as Martin, the pessimistic street cleaner and polar opposite of Pangloss. The use of the same actor to portray these two characters is not just a matter of convenience, but a means of making a statement. Hellman makes her point that Martin is Pangloss’ opposite by having Martin refer to this world as “the worst of all possible worlds.” It is made apparent to the audience that the use of the same actor for the characters of Pangloss and Martin is intentional, and meant to be noticed when Candide points out to

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54 Ibid., 41.
55 Ibid., 68.
Martin, “Once I knew a man – he looked very like you, sir.” Martin’s philosophy is established for both the audience and Candide over the next few pages of dialogue. He is a definitive pessimist, confirmed by almost every line he speaks. The following are two examples of his pessimistic outlook. First, after witnessing Cunegonde and the Old Lady arguing over which one of them has had the more difficult life Martin says the following.

Martin: I’ve seen so much evil in my life that simply to keep my balance I am sometimes forced to believe there must be some good in this world. (Bows to the ladies) I am grateful to you for reminding me there isn’t.  

And second, in the same scene as Candide is feeling sorry for himself because he can’t decide where to go, he and Martin have the following exchange.

Candide: There is no place for me. Where I go I am beaten and starved. I mean no harm to anybody and yet I have murdered three men in the name of love. I am alone now…

Martin: So are we all. It is the worst of all possible worlds, and if it wasn’t, we would make it so.

Despite Martin’s bleak outlook on life, he is the one who directs Candide to Eldorado, a paradise like place where “they have no words for fear and greed,” and “they live in peace, and die of age.” Martin explains that he was born in Eldorado where man is “honest and kind and good and noble.” When Candide expresses his desired to go to Eldorado Martin gives him directions. This scene is unmistakably similar to the end of Act I scene 1, when Pangloss sends Candide off into the world and promises “The world will be good to you, kind

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56 Hellman, *Candide*, 1957, 68.
57 Ibid., 70.
58 Ibid., 85.
59 Ibid., 100.
60 Ibid., 85.
This further exemplifies the connection between Martin and Pangloss. The irony is that the world is not good or kind to Candide, as Pangloss the optimist has promised, while Candide’s experience in Eldorado is exactly what Martin the pessimist described. This reinforces the dichotomy between the characters of Pangloss and Martin and the difficulty in maintaining the total optimist’s philosophy.

When Candide returns from his trip to Eldorado, he takes Martin along with him on his journey to rescue Cunegonde. Candide is sold a decrepit boat by the Governor of Buenos Aires which later sinks, leaving Candide and Martin floating on a raft in the middle of the ocean. Martin further explains his philosophy to Candide on the raft.

Martin: In a world where men march across continents to kill each other without even asking why. Where the scientist strives to prolong life and at the same minute invents weapons to wipe it out. Where children are taught the rules of charity and kindness until they grow to the age where they would be considered insane if they put the rules into practice. Where half the world starves and the other half diets — … The human heart is cowardly and hypocritical, and is not a heart at all: it is more vicious than the monsters of the sea that are around us now. We would be safer in the arms of a shark than in the arms of a brother.\(^{62}\)

Immediately after this statement, Martin is eaten by a shark. This sudden demise of Martin by the shark suggests that Martin’s pessimistic philosophy is also not a fool proof way of viewing the world.

Candide continues to talk to Martin, unaware that he has been taken from the raft by the shark of which he had just spoken. The next voice Candide hears is that of Pangloss, who climbs aboard the raft after escaping from a pirate ship. Despite Pangloss’ earlier death, he

\(^{61}\) Hellman, *Candide*, 1957, 22.

\(^{62}\) Ibid., 110-11.
maintains his optimistic philosophy and continues with Candide on his journey to find Cunegonde. Once she is recovered, the characters return to the now desolate Westphalia.

When Pangloss begins complaining about their situation, Candide scolds him for teaching his students nothing but lies and throws Pangloss out of Westphalia. Pangloss returns a few pages later carrying a fish as a peace offering and suggests that he could be helpful in obtaining food for them. Candide agrees to let him stay and Pangloss makes the following statement regarding his optimistic philosophy.

Pangloss: I was early taught in life that everything was for the best in this best of all possible worlds. I don’t think I ever believed it, but it’s most difficult to get rid of what you once thought, isn’t it?\(^{63}\)

This final scene in which Candide stands up to Pangloss regarding his philosophy, and Pangloss admits that he does not believe it himself, shows that the characters have grown during their journey. Throughout the story, the characters of Pangloss and Martin provide Candide with two opposing outlooks on life. Lillian Hellman’s choice to have these characters played by the same actor is an effective means of exhibiting the two opposing philosophies just as darkness is best seen when contrasted to light and vice versa. The existence of Martin and Pangloss, and therefore their views on the world, give Candide the opportunity to figure out his own view of the world which, like many people, lies somewhere between total optimism and total pessimism.

“The Best of All Possible Worlds” - 1956

“The Best of All Possible Worlds” in the 1956 version is a typical beginning to a musical theater piece. The audience is introduced to the main characters and given an

\(^{63}\) Hellman, Candide, 1957, 139.
overview of an important theme throughout the show; Pangloss’ philosophy. It also tells the audience how to feel about that philosophy in order to understand the rest of the show.

“The Best of All Possible Worlds” is the first musical number in the 1956 version. It follows Pangloss’ introduction of himself, his description of the land of Westphalia, and the circumstance in which the audience joins him; a war. Despite the ongoing battles, Pangloss expresses his delight that Westphalia is a place that is “the heart of the best in the best of all possible worlds.”64 Pangloss describes the landscape of Westphalia in the first verse, and the ideal people who live in “The Best of All Possible Worlds” in the second verse. The chorus, as the people of Westphalia, sings the refrain with Pangloss that reiterates “Yes, it’s the heart of the best of all possible worlds. Much the best part of the best of all possible worlds” and “No finer race in this best of all possible worlds. No better place in this best of all possible worlds.”65

After two verses, Pangloss’ philosophy is well established and the action continues. The third verse introduces Candide and Cunegonde and reveals that this is their wedding day. Pangloss offers to take questions from Candide and Cunegonde regarding his philosophy, and Cunegonde is the first to ask, “why do married people fight?”66 Pangloss’s ridiculous response is ridiculous and immediately establishes the satiric nature of the play which will follow.

The private strife / Of man and wife
Is useful to the nation; / It is a harmless outlet for
Emotions which could lead to war / Or social agitation.67

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64 Hellman, *Candide*, 1957, 4.
66 Ibid., 23.
67 Ibid., 24.
Candide then asks, “Why should there be so much divorce?” Again, Pangloss’ response is preposterous.

Why, marriage, boy, / Is such a joy,
So lovely a condition, / That many ask no better than
To wed as often as they can, / In happy repetition. 69

“The Best of All Possible Worlds” is a strong beginning for the 1956 version. Its upbeat nature sets the mood and preps the audience for Bernstein’s lively music and Hellman’s sarcastic wit.

**The Venice Gavotte** – 1956

“The Venice Gavotte” was written for the 1956 premiere to provide a musical setting for the gambling scene in Venice. The song also exhibits the contradiction between the greedy natures of Cunegonde and the Old Lady, and Candide’s great sacrifice to find the two women. In “The Venice Gavotte” the Old Lady and Cunegonde are working in a casino where Pangloss and Candide show up on their quest to find Cunegonde. Everyone is wearing a mask and the two ladies try to rob Candide of his bags of gold by distracting him with their tales of woe. In the middle of “The Venice Gavotte,” the action switches to Pangloss who is entertaining many young women. The song escalates into a frenzied quartet as Cunegonde, Candide and the Old Lady join Pangloss with their initial theme as shown in Musical Example 4.1.

This combining of the two musical ideas creates a heightened atmosphere in which Candide tries to evade the two women as they become more determined to rob him. The action stops in a dramatic climax as masks are knocked off in the struggle for the gold and true identities are revealed. Bernstein’s music expresses the shock of all of the characters


69 Ibid., 26-7.
when they recognize one another and Candide’s disappointment in finding out that the girl he has risked so much for has become a selfish, materialistic woman.

Example 4.1 continued

“Oh Happy We” – 1956

In 1956 Candide and Cunegonde are first seen by the audience on their wedding day. “Oh Happy We” is sung after Candide expresses his disappointment that he has no money to take Cunegonde on a honeymoon, much less to buy a house. Cunegonde says, “I don’t want houses or dresses or jewelry- they’re rather vulgar, aren’t they? I’ll live in this dress the rest
of my life. These shoes will last me until death. I want nothing. Absolutely nothing but you.”

The song not only shows their optimism and naiveté about life as a married couple, but also their completely opposite ideas of what their life together will be like.

“Oh Happy We”
Candide: Soon, when we feel we can afford it, We’ll build a modest little farm.
Cunegonde: We’ll buy a yacht and live aboard it, Rolling in luxury and stylish charm.
Candide: Cows and chickens. Cunegonde: Social whirls.
Candide: Soon there’ll be little ones beside us; We’ll have a sweet Westphalian home.
Cunegonde: Somehow we’ll grow as rich as Midas; We’ll live in Paris when we’re not in Rome.
Candide: Smiling babies Cunegonde: Marble halls.
Candide: Sunday picnics Cunegonde: Costume balls.
Cunegonde: Oh, won’t my robes of silk and satin Be chic! I’ll have all that I desire.
Candide: Pangloss will tutor us in Latin And Greek, while we sit before the fire.
Cunegonde: Glowing rubies Candide: Glowing logs.
Cunegonde: We’ll round the world enjoying high life; All will be pink champagne and gold.
Candide: We’ll lead a rustic and a shy life, Feeding the pigs and sweetly growing old.
Cunegonde: I love marriage. Candidie: So do I.
Cunegonde/ Candide: Oh happy pair! Oh, happy we! It’s very rare How we agree.

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While Candide is dreaming of a very simple life on a farm, Cunegonde is imagining their traveling the world in luxury. This song is useful as an insight into their characters and as a basis for comparison to the change or lack of change in their characters throughout the show.

**The Geographic Location of “Easily Assimilated” – 1956**

This penultimate number of Act I is one of the most popular numbers from *Candide*; charged with Latin rhythms as well as French, Spanish, and German words. “Easily Assimilated” is a rousing number sung by the Old Lady with the chorus as her back up vocalists. Although this particular song seems to have maintained its original form throughout the various revisions of the show, it appears in slightly different geographic locations and more importantly under different dramatic circumstances.

In 1956 “Easily Assimilated” takes place in Buenos Aires. The Old Lady sings the song to convince Cunegonde that she should marry the Governor in order to save Candide.

The following dialogue precedes the song.

Old Lady (To Cunegonde): We are starving and have just been removed from chains. The greatest lord in South America wishes to marry you, and yet you…

Cunegonde: But I love Candide. I can’t marry another man.

Old Lady: Candide will be hunted down and executed for the murder… (When Cunegonde looks bewildered and frightened)…of the Marquis and the Sultan. The Paris police are on their way here now. It is your duty to marry the Governor and save Candide.

Cunegonde: But I don’t love this man and I don’t want to be unfaithful…

Old Lady: Look. Think of it this way. Marrying another man is no more unfaithful than sleeping with another man.

Cunegonde: Ooooh! Is that true? You are so worldly.

Old Lady: You have to live. You have to get along as best you can. (Old Lady sings and begins dancing to the music of a tango)\(^2\)

In this song the Old Lady demonstrates how she would easily assimilate herself into the life of the Governor. It is no accident that the song is a tango, which neatly reinforces the already established location of Buenos Aires. The chorus and Cunegonde join in, and the rousing number accelerates until all are dancing; thus convincing Cunegonde to marry the Governor in order to save Candide. Hellman prefaces the number with simple but convincing dialogue. Although the Old Lady seems to have already persuaded Cunegonde to marry the Governor, she must solidify Cunegonde’s resolve in song. This is one of the most well conceived scenes in the 1956 show.

“The Ballad of Eldorado” – 1956

At the end of Act I, Candide meets the pessimistic character of Martin who claims that this “is the worst of all possible worlds, and if it wasn’t, we would make it so.” In spite of his gloomy outlook, Martin tells Candide about the land of Eldorado where people are “honest and kind and good and noble.” Candide goes to Eldorado, but the audience does not go with him. The results of his journey are only seen when he returns to Buenos Aires in Act II, scene 1, as a very wealthy man; only to be a few moments too late to rescue Cunegonde. The crowd is awed by his riches and his generosity to the poor, and questions him as to why he would leave such a place as Eldorado if it really did exist.

Candide then sings the ballad to the crowd about the time he spent in Eldorado with the peace-loving people who treated him so kindly. He says that he had to leave Eldorado in order to be with Cunegonde. The song is beautifully written and captivating when sung well. It does an adequate job of describing the paradise that is Eldorado without the difficulty of creating a set to represent it. As the song ends, Cunegonde and the Old Lady, who have been

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73 Hellman, Candide, 1957, 85.

74 Ibid.
stuffed into large sacks, are carried past Candide. At first, Candide thinks he recognizes the voice coming from the sack, but then he is distracted by the Governor. This song makes it quickly obvious that despite Candide’s enlightenment in the land of Eldorado, he is still very naïve because he thinks that money will solve all of his problems.

Candide: The people of Eldorado made me very rich with gold and jewels… I am a simple man.

Martin: Yes, you are. But His Excellency is not simple. I advise you to take care.

Candide: Nothing to take care about. As soon as Cunegonde joins us, we will all take ship for home. Life will be good for us now.  

The Dramatic Set-Up for “Glitter and Be Gay” – 1956

“Glitter and Be Gay” is perhaps the most well-known piece from Candide. It takes place in the Paris home of two wealthy men, a Marquis and a Sultan, who are incidentally also cousins. Leading up to the song, the audience is introduced to the cousins, as well as the Old Lady, through a brief exchange which clearly and wittily describes the bizarre circumstances under which Cunegonde is in this Paris home.

Marquis: But where is she, where is madame? The guests have been waiting for an hour.

Old Lady: She didn’t have the proper garters. We had to send to the jeweler… Would it please you both to have a little, little look?

Marquis: Oh, yes!

Sultan: It would please me to have a look at the lady.

Old Lady: Oh, be patient, dear. It’s her first Paris party, and she is nervous. How well I remember my first Paris party. . . That was the night the Duke of Hamburg saw me and killed himself. 

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75 Hellman, Candide, 1957, 102.

76 Ibid., 46-7.
Old Lady: Now what’s the matter?
Girl (Cunegonde): I’m crying.
Old Lady: You cry the way other people eat… right on time.
Girl: But I am so ashamed of my present life.
Old Lady: Ach! You never had it so good.
Girl: I’ve told you over and over again that I am Cunegonde, Baroness Thunder Ten Tronch of Westphalia.
Old Lady: Then how come I found you in a Paris gutter?

……………………………………………………………………………………………………………………………

Girl: Here I am in Paris. I don’t even know how I got here. My heart broken. And yet I am forced to glitter, forced to be gay.77

In “Glitter and Be Gay” Cunegonde decries her situation in which she is forced to accept jewelry from rich men and act happy to be with them. The aria itself is a musical masterpiece in that Cunegonde not only takes on the appearance of a diva-like character, but also projects that image through the demanding coloratura and tessitura of the vocal line.

Prior to the song in the 1956 version, the Old Lady is trying to convince Cunegonde to visit with the Marquis and the Sultan, but Cunegonde can only weep. She finally reveals to the Old Lady that she was once almost married to the love of her life, but that he was killed in a war on their wedding day. The Old Lady considers Cunegonde fortunate for being free and Candide “silly”78 for dying while saving Cunegonde from being raped. The Old Lady leaves and Cunegonde is left on stage to sing the aria alone. As she sings she bedecks herself in jewels. One of Hellman’s wittier lines follows the aria, as the Old Lady tries to remove the jewels, Cunegonde says “No! No! I’m cold.”79

77 Hellman, Candide, 1957, 49-51.
78 Ibid., 51.
79 Ibid., 53.
CHAPTER FIVE
ELEMENTS THAT IMPEDE SUCCESS – 1956 BROADWAY VERSION

Dialogue Following “The Venice Gavotte” – 1956

In 1956, at the end of “The Venice Gavotte” Candide discovers that the two mystery women trying to rob him are Cunegonde and the Old Lady. His discovery is followed by these lines;

Candide: Cunegonde. My pretty, my sweet, my pure Cunegonde. My whole life has gone trying to find you. And so I’ve found you. (Takes off the bags of gold and throws them down) This is what you want. I give it to you. (He crosses the room, and exits. Ferone enters, picks up bags, looks at Cunegonde. She is crying.)

This dialogue has the possibility of showing how Candide has matured by being able to recognize Cunegonde’s true nature, but it is rushed and quickly turns into a comic scene. Pangloss immediately returns to the room to greet Cunegonde flippantly and inquire of Ferone how he might regain the gold that was stolen from him at the casino. As Bernstein’s music escalates to a fevered pitch, and is just waiting for the right resolution, Hellman allows the moment to pass losing its poignancy. This is a weak dramatic element at a critical point in the show’s action.

“Quiet” – 1956

In 1956 “Quiet” is the first number of the second act. Although its twelve tone composition makes it an ominous sounding piece, it is not a very strong way to win back the audience after an intermission. This song exhibits, and in some ways invokes, the boredom the Old Lady and Cunegonde have been suffering under the patronage of the Governor of

80 Lillian Hellman, Candide, 131.
Buenos Aires. The music is in modified strophic form and makes very little harmonic progression during the individual verses, except for the key change between the verses as seen in measure 33 in Example 5.1 below.

Example 5.1 – Bernstein, “Quiet,” *Candide*, 1958, mm 31-41.
Perhaps a more logical choice would have been to follow Candide on his voyage to Eldorado after the intermission. The boredom of the Old Lady and Cunegonde could have been established more quickly and easily with a brief dialogue. The music of “Quiet” is heavy and only serves to recount the Old Lady’s tortured life and remind the audience of Cunegonde’s ridiculously spoiled outlook on life; both of which have been previously established. The only dramatic merit of the song is that it tells the audience that Cunegonde and the Old Lady have been living with the Governor for three years.

“Lisbon Sequence” and “Auto-da-fé” – 1956

One of the main reasons Hellman was so interested in adapting Candide for the stage was the potential it created for criticizing the ongoing McCarthy hearings and in turn the House Un-American Activities Committee.\footnote{Baxindine, 4.} The 1956 “Lisbon Sequence” in Act I, scene 2 when Candide is reunited with his assumed-dead teacher Pangloss in a Lisbon marketplace was supposed to be the moment she made her attack. The two foreigners, Candide and Pangloss, are accused by the Infant Casmira of causing earthquakes and are brought before the Grand Inquisitor. Although the scene takes place in the 1956 version, it does so without the attack Hellman intended. Director Tyrone Guthrie replaced Hellman’s original heady scene before it made the premiere. The original interchange is preserved in Hellman’s The Collected Plays and reads as follows.

(An Old Man is pushed forward by a Guard)

Grand Inquisitor: What is the charge?

First Professor: The overbuying of candles for the overreading of books in subversive association with associates.

Old Man: Great judge, I learned to read as a very young man. I can see now that I was a tool and a fool. I was poor, I was lonely-
First Professor: Who are your associates? Be quick.

Old Man: Yes, sir. Well, there was Emmanuel, Lilybelle, Lionel, and Dolly and Molly and Polly, of course. And my Ma and my Pa and my littlest child. A priest, deceased, and my uncle and my aunt. The president, his resident, and the sister of my wife –

Grand Inquisitor: All right. All right. Thank you for your splendid cooperation.82

In place of this interchange is the following in the 1956 book.

(Two very old men, in thronelike chairs, are wheeled on. They are followed by a brisk young man in legal robes.)

Candide: (to Pangloss) What is happening?

Pangloss: The Inquisition, assisted by great lawyers from the university.

Candide: What is an inquisition?

Pangloss: (Points to the old men.) A group of wise men who settle public problems with justice to all. It will be a pleasure to watch them.

Lawyer: (To crowd) The earth has shaken. Be calm. We have come to settle the shaking of the earth. Put your faith in these wise men. They, and they alone, know the cause. They, and they alone, will banish the danger. What causes the earth to tremble, sires?

Very, very old Inquisitor: Witches and wizards have moved among you. Send them forth for judgment.83

As the scene continues, Pangloss is accused of being a spy and sentenced to death by hanging.

Although this scene portrays an obviously unjust trial, it does not have the potency of Hellman’s original where the Old Man names names similarly to those investigated by the McCarthy hearings named suspected communists.

The 1956 version of this scene is more tedious than the 1988 version because it not only includes the long “Lisbon Sequence” but also another twelve pages of dialogue. Hellman


83 Hellman, Candide, 1957, 36-7.
created the character of the Infant Casmira and greatly expanded Voltaire’s originally brief chapter about the auto-da-fé. Perhaps Hellman attempted to give this scene more dramatic weight by making it so lengthy. But ultimately, the inquisition into Candide and Pangloss’ guilt in causing the earthquake goes on too long and the verbiage is too heavy. The following exchange is an example.

Lawyer: Just a minute, sir. We must observe certain legal, civil and moral laws as written into the code of Western liberalism. . .

Pangloss: Certainly, sirs, this is a most interesting entertainment. However, things must not go too far. How do you do? Haven’t we met before? Did you have a brother at Heidelberg?

Lawyer: Who are you?

Pangloss: Could we dine together and, as educated men, tweak the tail of the cosmos over a bottle of cold wine?  

After another two pages and approximately five minutes of dialogue, Pangloss is hanged. This scene on which Hellman initially had placed so much emphasis turned out to be one of the least effective scenes of the act, if not the entire show.

“Dear Boy” – 1956

“Dear Boy” was originally written for the 1956 version but only appears in the appendix. A clue as to where it might have been placed in 1956 is its subtitle which reads, “Pangloss and Sextette of Booth-Kepers.” This would suggest the song would have had a place in the Lisbon scene where there are many booth-keepers selling their wares. Hellman was prepared to include this song in the Lisbon scene when Candide reencounters his teacher Pangloss; whom Candide has presumed dead. It could have easily fit into the conversation

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84 Hellman, Candide, 1957, 39.
85 Bernstein, Candide, 1958, 200.
that begins with Candide’s line, “But, dear sir, you are not looking well. You must have been wounded during the battle of Westphalia…” However, instead of explaining the cause of his “not looking well” Pangloss continues with, “No. I fainted during battle. I don’t like battles.”

In the original Voltaire, Pangloss is described at this encounter as “a beggar all covered with scabs, his eyes diseased, the end of his nose eaten away, his mouth distorted, his teeth black, choking in his throat, tormented with a violent cough, and spitting out a tooth at each effort.” The song actually may have helped to lighten the mood if it had been included. Instead, the creators found it more important to expand the Infant Casmira scene in an attempt to allude to the injustices of the House Un-American Activities Committee (HUAC).

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86 Hellman, *Candide* 1957, 29.

87 Ibid.

The Voltaire, Pangloss, Governor, Host, and Sage Character – 1973

In 1956 Lillian Hellman began *Candide* by using the character of Dr. Pangloss to describe the scene of Westphalia. Within this opening monologue he not only introduces the other main characters, but also himself; therefore acting as a narrator of sorts, as well as a character. The same actor who plays Dr. Pangloss also plays the role of Martin. Hellman introduces Martin in such a way that the audience realizes this duality is intentional and purposeful. Martin and Pangloss are complete opposites in their views of the world and Lillian Hellman makes it clear that neither complete optimism nor complete pessimism is an effective means of viewing the world. Hellman’s idea was a success, but it was her idea and not original to Voltaire, so in 1973 when Hugh Wheeler wrote the new script he had to alter this character to avoid copyright infringement. Thus, the Pangloss / Martin character from 1956 became the Dr. Voltaire / Dr. Pangloss / Governor / Host / Sage character in Wheeler’s 1973 version.

Throughout the overture in Wheeler and Prince’s 1973 version of *Candide*, Dr. Voltaire is sleeping. As the overture ends, he is awakened and begins to read a manuscript that describes Westphalia which introduces the four main characters; Candide, Paquette, Cunegonde and Maximilian. After describing their idyllic life, Voltaire begins changing his clothes and eventually his accent to become Dr. Pangloss and proposes that their happiness is due mainly to their instruction from him, the overly optimistic Dr. Pangloss. The actor remains as the character of Dr. Pangloss until Candide is expelled from Westphalia. Then the actor reassumes the role of Voltaire, the narrator. Voltaire’s lines are written so that it appears
he is writing the story as it goes along. He updates the audience on the whereabouts and happenings of the different characters, and explains some of the more tedious situations that would be difficult to act out on stage especially in the limited time frame of a Broadway show. For example, after Cunegonde has been killed in the initial attack on Westphalia, she reappears as the love interest of two wealthy men. This device is also used in the 1956 and 1988 versions, but those scenes are less effective because the description of the sharing arrangement of Cunegonde is awkward in both cases. In the 1973 version, Voltaire clearly explains the sharing agreement. The explanations from the 1956 and 1988 versions have also been included for comparison.

1973 Version
Voltaire: As for Cunegonde, salvaged from the battlefield by an acquisitive peasant, she was moved from brothel to brothel until one fortunate day she attracted the amorous attention of a tremendously rich Jew in Lisbon. This was a most satisfactory arrangement until one day at high Mass the Grand Inquisitor set eyes on her and claimed her as his own. A delicate situation until a logical compromise between the two faiths was reached. The Jew had her on Mondays, Tuesdays, and the Sabbath while the Grand Inquisitor took his pleasure for the rest of the week. There was a certain friction as to who possessed her on the night between Saturday and Sunday – but let that pass. They were both very generous to her and the natural ebullience of youth soon restored her equanimity. 89 (1973)

1956 Version
Sultan: We are partners in this woman as we are partners in business. Has nothing to do with charm. So please remember to observe the proper hours and days. 90 (1956)


90 Hellman, Candide, 1957, 49.
Voltaire: A mysterious lady had captivated the hearts of two men: Don Issachar, a rich Jew, and the Cardinal Archbishop of Paris. The Archbishop ordered his rival to be burned at the stake but, as Don Issachar happened to be banker to the Vatican, an agreement was reached whereby they shared her.

Cunegonde: ...An officer...carried me away, used me cruelly as his drudge, then sold me to this Jew. He loved women passionately... I went to Mass. There another man expressed ungovernable lust for me. The Cardinal Archbishop of Paris. He shares me with Don Issachar. The Jew had me Tuesdays, Thursdays and his Sabbath, the Archbishop Wednesdays, Fridays and his Sabbath. On Mondays I am my own mistress. There is always some dispute about tonight, Saturday. Between the Sabbath as defined in the Old Testament and the New.\textsuperscript{91} (1988)

Although the 1956 and 1988 versions both explain the situation, the 1973 explanation from Voltaire is the most straightforward of the three.

Voltaire continues to narrate the story, and even acts at times as a “disembodied voice”\textsuperscript{92} when Candide begins to question Pangloss’ optimistic philosophy. Shortly after this vocal appearance, the actor returns to being the character of Dr. Pangloss, covered in rags and his body ravaged by syphilis. Pangloss and Candide are carried off for committing heresy and the actor returns as Voltaire, still wearing Pangloss’ tin nose. He realizes this error before he begins to speak as Voltaire and removes the tin nose. The actor switches back to the character of Pangloss for the hanging scene at the end of the Auto-da-fé and, once hanged, returns as Voltaire to continue his narration.


\textsuperscript{92} Wheeler, \textit{Candide}, 1974, 84.
The actor remains as Voltaire until he introduces the scene in Cartagena, Columbia and the “extremely hot-blooded governor.” With the help of a chorus member, Voltaire transforms into the Governor of Cartagena on stage. He remains the Governor for only a short few pages of dialogue and the song “My Love;” but he is quickly transformed back to Voltaire, again forgetting an element of the previous character, the Governor’s wig. There is one more change back into the Governor’s character which is done quickly on stage. At this point, the transformations of the Voltaire character have become a major part of the show as the audience watches to see who he will become next. As the Governor, he sings “Bon Voyage” with the chorus after selling Candide a run-down boat.

Voltaire himself remains out of the picture while Candide, the Old Lady, and Paquette are shipwrecked on a deserted island, rescued by a passing ship, and taken to a palace in Constantinople. It is here that the audience sees the Voltaire actor as a new character, the Turkish Host. In Constantinople Candide buys Cunegonde and Maximilian’s freedom from the Host before moving on to the cave of the wisest man in the world. In this cave the Host has now become the Sage and disciple of the wisest man in the world. Candide, Cunegonde, Maximilian, and Paquette recognize him as their old tutor Dr. Pangloss; but he does not recognize them. It is not made clear why Pangloss does not recognize them, perhaps because they have been changed by life experienced, or because Pangloss has been changed by his loss of optimism. The pupils leave their tutor in the cave and begin a life together on a small farm and Pangloss is transformed back into Voltaire. His final line comes at the end of the final number, “Make Our Garden Grow,” when he examines the cow’s head and cries, “Ah me! The pox!”

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93 Wheeler, Candide, 1974, 151.
94 Ibid., 230.
Hugh Wheeler’s choice to have the character of Voltaire narrate *Candide* provides an
effective means of unifying the varied elements of a confusing story with characters dying
and reappearing as well as the multiple changes of location. The use of the same actor to
portray
Pangloss, Governor, Host, and Sage provides comical scenes throughout the show as he
switches from one character to the next. However, these characters do not encourage the same
kind of psychological connection that can be found in Lillian Hellman’s version where the
Pangloss / Martin character are exact opposites in their outlook on life. But Wheeler’s use of
one actor to play multiple characters is still effective. The Voltaire character serves his
primary function, which is to narrate the story and keep the action moving forward which
allows Wheeler to incorporate more elements of Voltaire’s original *Candide* within a
compressed time.\(^{95}\)

**The Music Choice – 1973**

Bernstein’s music is rarely the focus of criticism when it comes to *Candide*. However,
it does seem that some of the pieces are less effective in advancing the plot or holding the
audience’s attention. When Harold Prince agreed to direct *Candide* he also knew that some of
the music would have to be omitted in order to create a concise and exciting Broadway show.
He approached Bernstein about the production and came away with Bernstein’s blessing as
well as “a stack of material two feet high containing music and lyrics that for one reason or
another did not appear in the original production.”\(^{96}\) Bernstein also wrote three new pieces for
the production; “This World,” “Life is Happiness Indeed” and “Sheep’s Song.” “This World,”

\(^{95}\) See Appendix D for a comparison of story elements from the original Voltaire, and the three
Bernstein versions examined.

\(^{96}\) Prince, foreword to *Candide*, xiii.
later known as “Candide’s Lament,” and “Life is Happiness Indeed” would go on to become staples of the show; while the “Sheep’s Song” never gained the same kind of popularity.

Some musical numbers from 1956 were altogether removed from the 1973 version including; “Wedding Procession, Chorale and Battle”, “Dear Boy” – (in appendix only of 1956 version), “It Must Be Me”, “Quartet Finale”, “Quiet”, “Ballad of Eldorado”, “Money, Money, Money”, “What’s The Use”, “The Venice Gavotte”, and “The Pilgrim’s Procession.” The omission of “Wedding Procession, Chorale and Battle” is a natural choice because the wedding of Candide and Cunegonde was an invention of Lillian Hellman in 1956. Hugh Wheeler decided to return the action so it was more in line with the original Voltaire, which meant there was no wedding for Candide and Cunegonde. However, there was still a battle. Wheeler and Prince decided to focus on the principle characters during the battle instead of creating a huge chorus battle scene number. This also allowed Prince to avoid having to hire a large and costly chorus for one scene.

Although “It Must Be Me” would fit well into the story line of the 1973 version, its removal is understandable because the audience has already heard the tune in the earlier number “It Must Be So.” The song “Quiet” does not advance the action and only serves to reestablish the characteristics of greed and selfishness in the Old Lady and Cunegonde. It is also one of the less musically interesting numbers in the show with its plodding twelve tone formula and strophic form.

“What’s the Use” and “The Venice Gavotte” were also removed from the 1973 production because the action that surrounds those songs does not take place in the Hugh Wheeler script. In 1956 “The Venice Gavotte” set the stage for the revealing of the Old Lady and Cunegonde’s identities to Candide in the casino. However, this is unnecessary in the 1973 version because the story never goes to Venice or the situation in which Cunegonde and the
Old Lady are trying to steal money from Candide. However, the music for “The Venice Gavotte” does appear in the 1973 version with new lyrics by Stephen Sondheim as the entertaining introduction to the main characters in “Life is Happiness Indeed.” Similarly, the removal of “What’s the Use” does not affect the overall effectiveness of the musical plot, as it is a strophic ensemble number that when staged often becomes about a complex game of tossing a money bag among the performers, and has very little to do with the dramatic action preceding or following it.

Overall, the removal of these songs enhances the drama because it allows the show, and therefore the dramatic story, to move along at a more consistent pace. Prince and Wheeler were focused on the journey of the characters in their intimately set version of Candide. In keeping with this focus on characters, they were justified in removing those songs which only expound on already established ideas.

**Dialogue Preceding “Oh Happy We” – 1973**

The song “Oh Happy We” is found in the 1956, 1973, and 1988 versions. It is a song that endears the audience to the naïve yet pure love shared by Candide and Cunegonde. In 1956 it accentuated the opening scene of Candide and Cunegonde’s wedding day. In that version it made sense for the couple to sing about the wonders of married life. However, in 1973 with the creation of the new script came the need for a new impetus for the couple to sing “Oh Happy We.” Cunegonde witnesses Dr. Pangloss and Paquette intimately entwined in a “lesson in advanced physics” and asks Dr. Pangloss to explain what they are doing.  

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Candide and asks him to join her in this same experiment. He agrees and the dialogue continues as Cunegonde explains the experiment.

Cunegonde: It concerns the relative specific gravity of the male and female bodies. You put your arms around me… so… so (She puts the astonished but fervent Candide’s arms around her waist) Next the lips make contact… (She puts her mouth to his. The reaction in Candide is instantaneous. They start to kiss wildly.)

Candide: Oh Mademoiselle Cunegonde!
Cunegonde: Oh Candide!
Candide: It isn’t possible!
Cunegonde: It isn’t possible!
Candide: And yet for many months I have been dreaming of just such a contact.
Cunegonde: I too have dreamed. But what are dreams but fancies? Oh worthy Dr. Pangloss to have shown scientifically that this is the best of all possible juxtapositions. It has been proved that I have been put in this world to complement you.

Candide: In the Holy Marriage Bond.\(^{98}\)

This dialogue is an attempt on Hugh Wheeler’s part to create a reason for the two characters to sing about getting married, even though in this version there is no wedding. It is a successful introduction to the song because it shows the childlike reasoning and naïveté of the two characters. They have physical contact and assume that their bodies’ reaction to each other is unique and therefore they are meant to be married. The song follows this dialogue easily because it reinforces the fact that Candide and Cunegonde are oblivious to the realities of marriage.

It could be argued that “Glitter and Be Gay” needs no introduction. It is one of the brightest shining moments of Bernstein’s score, but a brilliant diamond often shines brighter when placed in the correct setting. The same is true for the dialogue that precedes “Glitter and Be Gay.” In 1956 Hellman set up the song by having Cunegonde quote some of the key phrases, “Here I am in Paris. I don’t even know how I got here. My heart broken. And yet I am forced to glitter, forced to be gay.” In 1988 only a dance involving Cunegonde, the Archbishop, the Jew and the Old Lady precede the aria, leaving the details of Cunegonde’s struggle to be revealed after the song.

Hugh Wheeler seems to have found just the right amount of introduction in his 1973 script by having Voltaire deliver the description of Cunegonde’s arrangement with the rich Jew and the Grand Inquisitor.

Voltaire: As for Cunegonde, …she attracted the amorous attentions of a tremendously rich Jew in Lisbon. This was a most satisfactory agreement until one day at high Mass the Grand Inquisitor set eyes on her and claimed her as his own… The Jew had her on Mondays, Tuesdays, and the Sabbath while the Grand Inquisitor took his pleasure for the rest of the week. There was a certain friction as to who possessed her on the night between Saturday and Sunday— but let that pass. They were both very generous to her and the natural ebullience of youth soon restored her equanimity.  

Although this speech by Voltaire gets a little wordy in places, Cunegonde’s situation is made clear; she is being well taken care of by two wealthy men and she is obviously very skilled at playing the games necessary to get what she wants from them. After this dialogue the song

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does exactly what it is supposed to do in a musical, it expresses the feelings or emotions of the singer. By clearly describing Cunegonde’s situation through dialogue, Wheeler allows the song to expand on Cunegonde’s feelings and frees the audience to enjoy this superb number without trying to figure out why Cunegonde is singing about her pitiful life while adorning herself with jewels.

“Auto-da-fe” -1973

In both the 1956 and 1988 versions of Candide, the “Auto-da-fe” scene is one of the longest in the show. In the 1956 version it is a monolith of 209 measures and eight pages of dialogue that slows the show down, despite Bernstein’s brilliant score, in order to accommodate Hellman’s invention of the Infant Casmira character and corresponding scene. In 1988 the same scene is 292 measures long, but more manageable because there is less dialogue.

The version that appears in 1973 is the most effective because it incorporates all of the essential elements of the scene without being overly long. The 231 measures in the 1973 version is an adequate length to convey the disturbing excitement of the crowd and the absurdity of the trial. The removal of the eight pages of dialogue interspersed in the music from the 1956 version significantly decreases the running time of this musical number in 1973. Despite the editing of that dialogue the number still includes the essential elements of the blood-thirsty crowd, the ritualistic entrance of the Madonna as portrayed by Paquette, the unfair trial of the accused, the whipping of Candide in time to the music, and finally the hanging of Dr. Pangloss.101

101 It is interesting to note that the whipping of Candide in time to the music is from the original Voltaire.
“This World” -1973

One of the most poignant moments of the 1973 score comes in the wake of the hysterical “Auto-da-fe” scene. After Dr. Pangloss is hanged and Candide is whipped until he is unconscious, the audience is presented with real philosophical questions to ponder in the dialogue preceding and overlapping the “This World” music. Candide questions the reasoning for the existence of a world where there is so much hate and violence.

Candide: How can a man believe in benign Providence and still keep his sanity? To what purpose was this world created?
Voltaire: (As an uncanny off-stage voice) To drive men mad.
Candide: Who was that? Who spoke?
Voltaire: Who but yourself whose faith is fragile as a straw in the wind? You must believe.
Candide: Believe!
Voltaire: From what is worst, what can come but something better?\textsuperscript{102}

This scene is accompanied by music that supports the feeling of hopelessness that Candide expresses in the dialogue. The bass line throughout this music is syncopated, giving the music creating an unsettled feeling and emphasizing Candide’s uneasiness at this time. Those measures of syncopation accompany a beautiful, longing melodic line that seems to go nowhere. Each phrase in the melody starts and stops on the same note, emphasizing the fact that Candide is unable to move forward without the comfort of his previous life.

\textsuperscript{102} Wheeler, Candide, 1974, 114-115.

This music is also used in the 1988 version as an accompaniment for Candide’s mourning over Cunegonde’s body after the battle scene. However, in 1973, it serves a much greater purpose; it frames a very important question for the audience through Ralph Wheeler’s lyrics. There is not a hint of sarcasm or joviality in this music or in the lyrics, just simple straightforward questions asked by Candide. Although at this point Candide has been literally blindfolded by the Old Lady, for the first time he exhibits that he is not blind to the existence of evil in this world.

Is this all then, This the world?
Death and envy, Greed and blindness?
What is kindness But a lie?
What to live for But to die?
I would never Miss the world,
Never this one, Which is hateful.
Let me then Only be grateful
Cunegonde, Dying sooner, Was spared this world.
What is kindness But a lie?
And what to live for But to die?\textsuperscript{103}

“This World” is a great addition to the 1973 version because its somber tone and serious
lyrics give \textit{Candide} a poignancy the audience is not expecting. This dramatic contrast
between the jovial numbers and “This World” elevates the 1973 \textit{Candide} from the ranks of
other musical comedies of its time.

\textbf{The Old Lady’s Story – 1973}

In the original \textit{Candide}, Voltaire took two of the thirty chapters to tell the Old Lady’s
story. By 1956 Lillian Hellman had reduced the Old Lady’s story to two paragraphs including
her birth into high society and the fact that she had a miserable life. In 1973 Hugh Wheeler
expanded the Old Lady’s story to include several more elements from Voltaire’s original tale.
Wheeler uses the characters’ journey by ship to the New World as an opportunity to tell the
Old Lady’s story.

While on the ship, Cunegonde is complaining to Candide about her sufferings when
the Old Lady interrupts her and says, “You think you have suffered, my lady? Bah! In
contrast to my afflictions, yours have been no more than a sting of a midge in June.”\textsuperscript{104}
Cunegonde attempts to defend her suffering and expounds on the torments she has been
through, only to have the Old Lady weave her own tale of woe for the next four pages. The


\textsuperscript{104} Wheeler, \textit{Candide}, 1974, 162.
Old Lady’s monologue is a well-written, effective element set to a *barcarolle* that mimics the swaying of the ship at sea.

Wheeler successfully includes a large portion of Voltaire’s original story for the Old Lady in a very compressed space. She begins by stressing her high birthright as the daughter of the “High Archimandrite of All the Russias and that paragon of loveliness – the Princess Wanda von Rovno Gubernya… in Eastern Poland.”\(^{105}\) She then tells of her great beauty and her eventual engagement to the Duke of Massa Carrara; and how on her way to marry her prince she was attacked by Barbary Pirates. Once captured by the pirates, she became the love slave of the pirate captain until they reached Morocco where all the women aboard the ship fell victim to the civil war raging in the land. The Old Lady tells of her mother being killed in front of her, and how she escaped only to be straddled by a eunuch. At this point Candide is very anxious to hear how she came to have only one buttock, but the ship is boarded by pirates and the Old Lady’s tale is ended before the explanation is given.

Throughout the Old Lady’s story Wheeler uses Candide as a means of breaking up and continuing the monologue. He interjects with the following questions, “And then…?”, “A sigh”, and “What did he say?”, which not only helps to move the story along but also encourages the audience to listen more closely to hear the answers to Candide’s questions.\(^{106}\) Wheeler’s choice not to include the portion of the story that explains how the Old Lady lost one of her buttocks is an effective means of encouraging curiosity in the audience. It gets the audience involved in the Old Lady’s story, and leaves it to invent itsr own portion of her tale in response to Candide’s most burning question. Overall, Wheeler’s crafting of the Old Lady’s story is a very successful element in the 1973 version of *Candide*.

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\(^{106}\) Ibid., 165.
CHAPTER SEVEN

ELEMENTS THAT IMPEDE SUCCESS – 1973 CHELSEA VERSION

The Requirements of the Set and Theater -1973

One of the most challenging obstacles of performing the 1973 Chelsea version of Candide is the physical requirements of the stage and theater. The concept for the circus-like environment of platforms, runways, drawbridges and multiple stages was conceived by Eugene and Franne Lee, in conjunction with Hugh Wheeler and Harold Prince. (See picture 1, p. 50) Hugh Wheeler’s new script demanded a show “without physical restrictions” and Harold Prince saw the Chelsea Theater as an opportune place for the focus to be on the characters instead of the events of the show.107 The Chelsea’s 185 seat auditorium lent itself to the intimate environment for which Prince was looking as well as the flexibility needed to accommodate Lee’s set concept. After running in The Chelsea Theater for seven weeks, Candide was moved to The Broadway Theater which was completely gutted to recreate the environment of The Chelsea, on a somewhat larger scale. The Broadway Theater originally seated 1,800, but for Candide it seated only 840 on a variety of benches, stools, and chairs. There were ten stages, two drawbridges, and four orchestra sections. 108

This unique set design allows the characters of Candide to be very accessible to the audience. However, it is a set that would require the entire reworking of most traditional theaters, an expensive and unrealistic endeavor for most theaters off Broadway. Perhaps it is not necessary to recreate the original set in order to perform the 1973 version of Candide, but the action in the 1973 version moves quickly through thirty different locations, three times the

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107 Prince, foreword to Candide, by Leonard Bernstein, xii-xiii.

number of locations in the 1956 and 1988 versions, making performance on a traditional proscenium stage logistically challenging. These very specific requirements of the stage and theater for the 1973 version limit the mounting of this version to theaters with flexible and yet intimate spaces.

**The Missing Music – 1973**

In order to achieve the one hour forty-five minute 1973 version of *Candide*, Harold Prince recognized that some of the music would have to be left out. In the foreword to the 1973 score Prince recalls that he “warned Bernstein that certain favorite numbers would have to be cut (“What’s the Use,” “Eldorado”) as they simply wouldn’t fit the new plan.” The majority of the cuts Prince made were beneficial to the success of the show, however the removal of Candide’s “The Ballad of Eldorado” is difficult to justify.

<table>
<thead>
<tr>
<th>Ballad of Eldorado</th>
<th>Sheep’s Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up a seashell mountain,</td>
<td>Here each man is each man’s brother,</td>
</tr>
<tr>
<td>Across a primrose sea,</td>
<td>Here we sleep untroubled sleep.</td>
</tr>
<tr>
<td>To a jungle fountain</td>
<td>Every day is like the other,</td>
</tr>
<tr>
<td>High up in a tree;</td>
<td>Even children never weep.</td>
</tr>
<tr>
<td>Then down a primrose mountain,</td>
<td>Roses grow with ruby petals,</td>
</tr>
<tr>
<td>Across a seashell sea,</td>
<td>Humans grow with perfect grace.</td>
</tr>
<tr>
<td>To a land of happy people,</td>
<td>All is joy and precious metals.</td>
</tr>
<tr>
<td>Just and kind and bold and free.</td>
<td>Surely there’s no better place.</td>
</tr>
<tr>
<td>They bathe each dawn in a golden lake,</td>
<td>Em’ralds hang upon the vine.</td>
</tr>
<tr>
<td>Em’ralds hang upon the vine.</td>
<td>All is there for all to take,</td>
</tr>
<tr>
<td>All is there for all to take,</td>
<td>Food and God and books and wine.</td>
</tr>
<tr>
<td>They have no words for fear and greed,</td>
<td>They have no words for fear and greed,</td>
</tr>
<tr>
<td>For lies and war, revenge and rage.</td>
<td>For lies and war, revenge and rage.</td>
</tr>
<tr>
<td>They sing and dance and think and read.</td>
<td>They sing and dance and think and read.</td>
</tr>
<tr>
<td>They live in peace and die of age.</td>
<td>They live in peace and die of age.</td>
</tr>
</tbody>
</table>

109 Prince, foreword to *Candide*, by Leonard Bernstein, xiii.


Picture: From B.E.’s review of 1974 Broadway Theater production of *Candide* in *The Drama Review: TDR.*
“The Sheep’s Song” supplies a comedic element of singing sheep and a frustrated Paquette, who can hardly stand the peaceful bliss found in Eldorado. Unfortunately, Sondheim’s lyrics for the “Sheep’s Song” fall short in their description of Eldorado when compared to Lillian Hellman’s lyrics in “Eldorado.” Perhaps Hellman would not allow the use of “Eldorado” because it contained her lyrics and therefore Bernstein was compelled to write a replacement song with lyrics by Stephen Sondheim resulting in “Sheep’s Song.”

The Omission of “Dear Boy” – 1973

The song “Dear Boy” was written for the 1956 show but only appeared in the appendix of the score. In 1973 it was also excluded from the score even though it would have greatly enhanced a rather lengthy section of dialogue which follows “Glitter and Be Gay.”

After Cunegonde’s aria, the focus changes to Candide’s travels where he meets a Beggar with a metal nose. This beggar turns out to be Dr. Pangloss who informs Candide that Cunegonde is dead and that his metal nose is a result of love. The dialogue that follows these revelations imparts the same information given in “Dear Boy” but in a much less entertaining manner.

Candide: Oh Master, your nose.

Pangloss: A mere nothing. Just the necessary side feature of God’s most exquisite gift to his faithful children. Love.

Candide: Love?

Pangloss: You remember, of course, Mlle. Paquette. In her arms I enjoyed the delights of Paradise which brought with them inevitably the equivalent tortures of Hell.

Candide: The Great Law of Compensation?

Pangloss: Good boy! Syphilis, for that is the name of the ailment, was discovered in the New World, and if the New World had not been discovered, how could we have been blessed with chocolate, tobacco, and the potato?

Candide: I am, I admit, extremely fond of the potato.

Pangloss: So you see? Everything in this world is indeed for the best!\footnote{Wheeler, Candide, 1974, 85-6.}
Although its three verses would have added a few minutes to the overall running time of the show, “Dear Boy” is a lyrical treasure. Richard Wilbur’s words are witty combined with Bernstein’s simple strophic setting in the “Hungarian” style, as indicated in the musical markings. Verse one describes the general reason for Pangloss’ physical condition, while in verse two of the song Pangloss traces the simultaneous arrival of syphilis, chocolate, and tobacco from the New World. Verse three sums up why syphilis was so widespread.

Dear boy, you will not hear me speak With sorrow or with rancor
Of what has shriveled up my cheek and blasted it with canker;
‘Twas Love, great Love, that did the deed, Through Nature’s gentle Laws,
And how should ill effects proceed From so divine a cause?
Sweet honey comes from bees that sting, As you are well aware;
To one adept in reasoning, What ever pains disease may bring
Are but the tangy seasoning To Love’s delicious fare.
Columbus and his men, they say, Conveyed the virus hither,
Whereby my features rot away And vital powers wither;
Yet had they not traversed the seas And come infected back,
Why, think of all the luxuries That modern life would lack?
All bitter things conduce to sweet, As this example shows;
Without the little spirochete, We’d have no chocolate to eat,
Nor would tobacco’s fragrance greet the European nose.
Each nation guards its native land With cannon and with sentry.
Inspectors look for contraband at ev’ry point of entry.
Yet nothing can prevent the spread of Love’s divine disease;
It rounds the world from bed to bed As pretty as you please.
Men worship Venus ev’rywhere, As may be plainly seen;
Her decorations which I bear Are nobler than the croix de guerre,
And gained in service of our fair And universal Queen.  

113 Bernstein, Candide, 1994, 58.

114 Bernstein, Candide, Lyrics by Richard Wilbur, 1958, appendix.
These lyrics are so well written it seems like a great loss not to have included them in the 1973 version, especially because they reinforce the ridiculousness of Dr. Pangloss’ philosophical ideas and reasoning.

Another reason to include the song is to break up this section of dialogue. The four pages of dialogue following “Glitter and Be Gay” span several dramatic moments of the show; the eruption of a volcano near Lisbon, Candide meeting a Beggar who turns out to be Dr. Pangloss, and Candide and Pangloss being accused of heresy and taken to the Holy Inquisition. The inclusion of “Dear Boy” at this moment in the 1973 show would have given the audience a break from the long dialogue as well as a reintroduction to Dr. Pangloss’ character that had not appeared for the past thirty pages.
CHAPTER EIGHT

ELEMENTS THAT UNIFY THE DRAMA – 1988 SCOTTISH OPERA VERSION

The Voltaire, Pangloss, Martin, and Cacambo Character – 1988

In 1956 Lillian Hellman had the character of Pangloss and Martin played by the same actor, thus providing Candide with two opposing views on life; one of complete optimism and one of complete pessimism. Hugh Wheeler followed Hellman’s lead in 1973 and expanded that character to include Voltaire, Pangloss, Governor, Host, and Sage, providing a comic scene whenever the actor would switch hurriedly from one character to the next. For the 1988 version Wheeler altered his 1973 script to remove the characters of Host and Sage and add two characters original to Voltaire, Martin, and Cacambo. Martin had been inserted in 1956 by Lillian Hellman as the opposing pessimistic viewpoint to Pangloss’ optimism. Wheeler uses the character in much the same way in 1988. Cacambo, “a kindly half-caste from South America,” serves as a median between the optimism and pessimism of Pangloss and Martin; his outlook on life being more realistic than that of the two philosophers. Voltaire remains the narrator, as he was in 1973, and as it is indicated at the beginning of the script “Voltaire always speaks to the audience.”

Voltaire begins the show by introducing the various characters presently on-stage; Candide, the Baron and Baroness, Paquette, Maximilian, and Cunegonde. Lastly, he introduces Dr. Pangloss while he is changing his wig and costume to become the optimistic teacher. Dr. Pangloss’ philosophy, and his lust for Paquette, is established during “The Best of All Possible Worlds” and the schoolroom scene that follows. He quickly changes back to Voltaire to explain that Candide has been kicked out of Westphalia and is now in

Waldberghoff-Trarbh-Dickdorff. Throughout the next scene in which Candide is recruited into the army, a battle ensues, and Cunegonde is killed, Voltaire interjects a one or two line description of some of the more impossible elements to stage. He also helps to set the tone and indicate to the audience the scene’s unexpectedly serious dramatic intention. The following lines delivered over the underscoring of “Candide’s Lament” are particularly poignant.

Voltaire: When Candide arrived in the village, it had already been burned by the Bulgars in accordance with the laws of war. Old men shattered by bullets watch as women die with their throats slit, babies at bleeding breasts.¹¹⁶

After the battle scene Pangloss reappears to Candide dressed as a beggar in rags wearing a tin nose. He is Pangloss, but his body is being rotted away by syphilis. Candide and Pangloss travel on together meeting an Anabaptist, being shipwrecked, and finally facing an Auto-da-fé in which Pangloss is hanged. Throughout these scenes where the role of Pangloss is essential, Candide, Pangloss, and other minor characters fill in the role of narrator by occasionally stepping out of the scene and speaking directly to the audience.

When Pangloss is hanged, Voltaire returns to set up the scene in Paris where Cunegonde is being shared by Don Issachar and the Cardinal Archbishop. Voltaire remains relatively silent through “Glitter and Be Gay,” the Old Lady’s story, and “Easily Assimilated.” During his next entrance he introduces the character of Cacambo and transforms himself into that very character during the following line.

Voltaire/Cacambo: Candide was fortunate at that moment to be observed by a kindly half-caste from South America, named Cacambo. (HE changes costume and

Impressed by Candide’s swordsmanship, he summoned the Captain of a vessel about to sail for the New World. Mira, mira, Senor Capitan!! Guerrero.  

Act I ends with the characters heading to the New World to seek their fortune and Cacambo wisely commenting that a change of place does not guarantee a change in fortune.

Act II begins in Buenos Aires at the home of the Governor without an introduction by Voltaire. When Candide, Cunegonde, and the Old Lady arrive on the stage Voltaire announces their entrance and once again transforms himself into Cacambo. Candide and Cacambo do not remain in the scene for long because Cacambo discovers Candide is being hunted by the police for the murders of Don Issachar and the Cardinal Archbishop. This further exhibits Cacambo’s resourcefulness who then acts as a replacement of sorts to Dr. Pangloss’ and his guidance. Cacambo continues to prove himself useful as he and Candide travel to Montevideo where Candide kills Maximilian and Cacambo devises their plan of escape. The pair has a run in with Indians, who also want to kill them, and Cacambo once again saves them. Once they reach the land of Eldorado Cacambo serves as translator for Candide before leaving Candide to ransom Cunegonde.

Cacambo walks off the stage and immediately reappears as the character of Martin and introduces himself to the audience as, “…An old Dutch man by the name of Martin. The most unfortunate of men, betrayed by all his family, he earned a miserable living as a roadsweeper.” Martin is the pessimistic, philosophical opposite to Dr. Pangloss. His laughing song entitled “Words, Words, Words” expresses his philosophy that this is “The Worst of All Possible Worlds” using the same music of Dr. Pangloss in Act I to share his idea

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118 Ibid., II, 16.
that this is “The Best of All Possible Worlds.” Similarly to Pangloss and Cacambo, Martin offers Candide advice and, despite his gloomy outlook on life, it is wise advice. However, Candide ignores the advice and in an attempt to demonstrate to Martin that all people are not bad, is conned into buying a rundown boat from Mynheer Vanderdendur. Martin’s presence, and Candide’s lack of interest in giving his advice any credibility, helps to exhibit Candide’s continued naiveté. When the run-down boat sinks Martin is drowned and Candide encounters a Sailor who also questions his positive outlook on life.

It just so happens that the man rowing the sailor’s boat is Candide’s once-dead Dr. Pangloss. Candide buys Pangloss’ freedom, and the pair land in Venice where Pangloss disappears into a casino and Cacambo reappears to announce that he has found Cunegonde washing dishes in the Grand Canal, at the very casino in which Pangloss has disappeared. When the scene changes to the casino, Cacambo switches back to being Pangloss who is gambling and enjoying the ladies who work in the casino. Everyone is masked in the casino and so Candide does not recognize that the two women who have been trying to rob him throughout “The Venice Gavotte” are Cunegonde and the Old Lady. A moment of recognition occurs and Pangloss leaves the stage.

When the actor returns, he is Voltaire once again and delivers a sobering conclusion to the audience.

Voltaire: For many days after, Candide did not speak. They had just enough money between them, to buy a small farm outside Venice. Cunegonde’s nagging got worse and worse, and the Old Lady’s temper was as bad as Cunegonde’s. Cacambo, who grew vegetables in the garden, cursed his lot. Pangloss pined for a German University. From time to time they saw, impaled on spikes above the city gate, the heads of unsuccessful politicians. Paquette pursued her
chosen vocation, but no longer earned any money. And to think she cost poor Pangloss the end of his nose. Isn’t life odd? And what of Candide? Candide and Cunegonde then exchange vows before the finale of “Make Our Garden Grow.” Although it is indicated that Voltaire sings in this finale, it is Pangloss who has the last line of the show. “Any questions?” he asks, mirroring the lyrics of his introductory song “The Best of All Possible Worlds.”  

The use of one actor for the characters of Voltaire, Pangloss, Cacambo, and Martin not only provides an element of comedy as the actor quickly transforms from one character to the next, but also encourages the audience to recognize the correlation between these various characters. Each serves as a guide to Candide throughout his journey and each one offers him a different outlook on life. Voltaire is guiding the story in a different way than the other three characters that interact with Candide in that he, being the author, decides which direction physically and dramatically the story will take, as well as which characters Candide will encounter. By combining these four characters, Wheeler helps the audience to recognize the fact that Candide is offered several different options as to how to view the world along his journey. Although it may incorporate elements of Pangloss’, Cacambo’s, and Martin’s philosophies, in the end Candide’s philosophy is ultimately his own. The use of one actor to play four major characters is a successful element of Wheeler’s 1988 script.

“Universal Good” – 1988

There are three occurrences of the musical material from “Universal Good” at the beginning, middle, and end of the 1988 version of Candid. As individual moments the songs may not seem important, only providing connecting material. However, each occurrence


120 Ibid., II, 37.
demonstrates a different philosophy on life; 1. all’s for the best in the best of all possible worlds, 2. all’s for the worst in this world and 3. good and evil both exist in life. Bernstein successfully enhances the drama by setting these philosophical ideas to the same music. The first time “Universal Good” is heard it is sung by Pangloss’ four students; Candide, Cunegonde, Maximilian, and Paquette. They summarize what Pangloss has just taught them during the song “The Best of All Possible Worlds.”

We have learned and understood,
Everything that is, is good;
Everything that is, is planned;
Is wisely planned, is right and good.121

Pangloss directs the *a capella* quartet setting of this music in which the characters repeat verbatim what they have been told. This mindless repetition shows the four characters, including Candide, are immature and unable to think for themselves. Candide continues to believe and live by the philosophy Pangloss taught him until he meets the Old Lady who presents him with an alternate philosophy.

The “Universal Good” theme appears a second time toward the end of Act I. Here it underscores the final moment of the Old Lady’s tale in which she recounts the events leading up to the loss of her buttock. After a rather lengthy stretch of action-intensive dialogue, she pauses to philosophize about her outlook on life.

Old Lady: So I have grown old in misery, despised, with only half a behind, always remembering that I was the daughter of a Pope; twenty times I have wanted to kill myself, but still I love life. Ridiculous. Why should we want to go on carrying a load we long to let pall. Loathing our very existence, and yet

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clinging to it? Caressing the head of the serpent that is slowly devouring us until it has eaten our heart away?¹²²

This is the philosophy of someone who has experienced the good and bad of life, and instead of seeing everything in life as an agent of good, the Old Lady recognizes the existence of evil. The Old Lady’s philosophy contradicts Pangloss’ philosophy because she suggests that all is not for the best, in fact she even seems to suggest that all is for the worst. However, this philosophy is no more realistic than Pangloss’; it just provides the opposing extreme view that all is for the worst in this world.

The final occurrence of the “Universal Good” music is in the next to the last number in the score. Voltaire describes the fates of each of the main characters, except for Candide, all of whom are in some way unhappy with their situation.

Voltaire: …Cunegonde’s nagging got worse and worse, and the Old Lady’s temper was as bad as Cunegonde’s. Cacambo, who grew vegetables in the garden, cursed his lot. Pangloss pined for a German University… Paquette pursued her chosen vocation, but no longer earned any money… And what of Candide?¹²³

Voltaire’s final question in this monologue is answered by a choral version of “Universal Good.” This chorus is Candide’s philosophy; one that is more realistic and wise than the extreme views offered earlier by Pangloss and the Old Lady.

Life is neither good nor bad. Life is life, and all we know. Good and bad and joy and woe are woven fine, Are woven fine. All the travels we have made, All the evils we have known, Even paradise itself, Are nothing now, are nothing now.¹²⁴

¹²³ Ibid., II. 36.
Thus Candide accepts that universal good is not possible, but good exists in conjunction with the evils of life. It is interesting to note that the lyrics for the final “Universal Good” are credited to both Bernstein and Hellman. However, this music and these lyrics do not appear in the 1956 version. Like several other pieces that were cut from the 1956 version, “Universal Good” was restored in 1988. It seems that Bernstein was very fond of this particular musical number and saw fit to use it as the vehicle to present the various philosophies in the show. Creating this musical connection between the philosophies is a very successful element of the 1988 version.

“The Best of All Possible Worlds” - 1988

“The Best of All Possible Worlds” in the 1988 version takes on a somewhat different purpose than it had in 1956, but it is an equally successful part of the drama. It is the third number in the show following the introduction of the four main characters in “Life is Happiness Indeed” and “Life is Absolute Perfection.” The lyrics are different than those used for the 1956 version. Although both sets of lyrics are credited to John LaTouche, they are equally witty and fitting to the music. In this context the song becomes a philosophy lesson among Pangloss and his four students. As in the 1956 version, Pangloss’ idea of Westphalia being “the best of all possible worlds” is reiterated throughout the song.\textsuperscript{125} However, instead of asking questions about marriage, Candide, Cunegonde, and Maximilian ask Pangloss to explain how some things about life that are inherently bad can be for the best. Pangloss’ explanations in the 1988 version are not as ridiculous as in 1956 and imply that Pangloss is a valid philosopher. For instance, Maximilian asks, “What about snakes?” To which Pangloss replies,

\textsuperscript{125} Bernstein, \textit{Candide}, 1989, 27.
‘Twas Snake that tempted Mother Eve.
Because of Snake we now believe
That though depraved
We can be saved / From hellfire and damnation.\textsuperscript{126}

Candide later objects “What about war?” Pangloss sings the following lines,

Though war may seem a bloody curse,
It is a blessing in reverse.
When cannon roar
Both rich and poor
By danger are united.
Philosophers make evident
The point that I have cited:
‘Tis war makes equal as it were,
The noble and the commoner;
Thus war improves relations.\textsuperscript{127}

This reasoning is much more plausible than the reasoning of the Pangloss of 1956; who believes that married people fight in order to vent frustrations, thus avoiding war, and people divorce because getting married is such a joy. Portraying Pangloss as a valid philosopher encourages the audience to take the drama more seriously. The intermingling of comedy and philosophy in this number is a foreshadowing of the rest of the show. It warns the audience to have fun, but not to be surprised if they end up learning something about themselves and their own lives in the process. The revision of the lyrics for “The Best of All Possible Worlds” for the 1988 version allows the song to successfully express Pangloss’ method of reasoning and therefore also describe his character.


\textsuperscript{127} Ibid., 34.
“It Must Be So” and “It Must Be Me” – 1988

The same brief, simple tune is used for the two beautiful songs “It Must Be So” and “It Must Be Me.” “It Must Be So” is sung after Candide is kicked out of Westphalia and serves to express Candide’s situation and current emotional state. The words share Candide’s thoughts and the music is a direct commentary on the simplicity and purity of his soul. See Example 8.1 below. This song is also a stark contrast to the previous numbers “Life is Happiness Indeed,” “The Best of All Possible Worlds,” and “Oh, Happy We.” It suggests that this show has something deep and contemplative to offer despite the frivolity of the previous three numbers.

Only a few scenes later, Candide sings the haunting tune again. This time he questions himself rather than Pangloss’ philosophy and assumes that it must be he that cannot see the good in people and in the world.

My master told me That men are loving kind;
Yet now behold me, Ill-used and sad of mind.
Men must have kindness I cannot see.
It must be me. It must be me.

My master told me The world is warm and good;
It deals more coldly Than I had dreamt it would.
There must be sunlight I cannot see.
It must be me. It must be me.128

Although these two songs have different lyrics they share the same music. The static nature of the music indicates that Candide’s perspective has changed very little despite some traumatic events; his participation in a war, seeing his teacher disfigured, and surviving the inquisition.

5. It Must Be So
(Candide’s First Meditation)

Lyrics by
Richard Wilbur

Cue: PANGLOSS VOLTAIRE: ...all was consternation in the most beautiful of all possible houses.

Slow and free,
like a folk song

1. My world is dust now. And all I loved is dead. Oh, let me find me. A lone in some strange land. But men are 

2nd time R.H. sus.

Piano

colla voce

Can.

trust now In what my mas- ter said: “There is a sweet-ness in ev’ry woe.” It must be kind ly. They’ll give a help-ing hand. So said my mas- ter, and he must know. It must be 

1. poco rall. a tempo 2. rall.

Can.

so. It must be so. The dawn will so. It must be 

CANDIDE
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“It Must Be So” is a very effective use of music by Bernstein and lyrics by Richard Wilbur. Candide’s determined optimism is mocked through the lyrics, but the music is so beautiful it is difficult to perceive this song as anything but sincere on Candide’s part. The sweet sorrowful tune even encourages the audience to feel pity for Candide. Though Voltaire probably would not have encouraged pity, Bernstein’s use of it engenders sympathy for this character.

“The Venice Gavotte” - 1988

“The Venice Gavotte” was originally written in 1956 to set the stage for the Venice gambling scene, but was removed in 1973 to comply with Hellman’s stipulations that Candide’s journey not visit any of the locations she used in 1956. Although Bernstein could not use that location, he was able to salvage the tune for the “Venice Gavotte” by creating “Life Is Happiness Indeed,” which is the music of “The Venice Gavotte” with different lyrics. By 1988 Hellman’s estate had removed the restraints on locations and so Candide’s journey returned him to Venice during his quest to find his greedy Cunegonde and “The Venice Gavotte” was reinstated. However, Bernstein also retained “Life is Happiness Indeed” therefore using the same musical material for both “The Venice Gavotte” and “Life is Happiness Indeed.”

There are multiple places in the score where Bernstein uses the same music to show a connection between two scenes or characters and on each occasion it serves to strengthen the drama. But between “The Venice Gavotte” and “Life Is Happiness Indeed” there is no dramatic or character connection. They simply share the same music. Perhaps an audience listening for the first time would not recognize this duality, for the songs do occur at opposite ends of the show. However, assuming the audience will not recognize the connection also

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129 Ganz, 71-2.
implies the audience won’t remember the themes and motives when Bernstein intended to create connections. There is no easy remedy for this problem as both songs work well in their intended contexts and provide crucial information for the audience. The success of these two songs as individual numbers in the 1988 version is greater than their lack of connection despite their shared musical material.

“Life is Happiness Indeed” – 1988

In 1973 new lyrics by Stephen Sondheim were applied to the music of “The Venice Gavotte” and the song became “Life is Happiness Indeed,” and was used as a means of
introducing the main characters. The tune for “Life is Happiness Indeed” is the first instrumental music heard in the 1988 version following the overture. Voltaire introduces Candide followed by a triumphant “Hurrah!” from the chorus members who are currently portraying the peasants of Westphalia. The music for “Life is Happiness Indeed” continues to underscore Voltaire’s narration as he describes Schloss Thunder-ten-Tronck and introduces Candide as “a young German whose face was an open book. The purity of whose soul shone out through his eyes.” Candide then sings the brief melody with the following lyrics by Stephen Sondheim.

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.

These lyrics reaffirm Candide’s character as it was first introduced by Voltaire at the beginning of the opera.

By stating aspects of Candide’s character and then reinforcing them with song, Wheeler and Bernstein create a cohesive beginning. The introductions continue with a restatement of the “Life is Happiness Indeed” theme underscoring Voltaire’s description of the remaining major characters. The Baron, Baroness, and Paquette are presented by Voltaire but do not offer a sung response to his introduction, a direct indication to the audience that

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these are not principal characters. Maximilian and Cunegonde, however, sing their own
modified versions of the tune. Maximilian’s “Life is Absolute Perfection” melody is different
from Candide’s melody in “Life is Happiness Indeed” but it remains in the form of a Gavotte
with phrases beginning on the third beat of the measure. Maximilian’s introduction establishes
him as a Narcissistic young man above all else. Cunegonde’s music is an exact repetition of
Candide’s music with lyrics fitting her character.

Life is Happiness Indeed
I have Ev’rything I need.
I am rich and unattached,
And my beauty is unmatched.
With the rose my only rival,
I admit to some frustration;
What a pity its survival
Is of limited duration!  

She is a self-possessed, spoiled teenager of nobility. As Cunegonde is finishing her statement
of the theme, Candide, Paquette, and Maximilian join her to form a quartet. These brief
twelve pages of music quickly establish the major players of the show and reveal the essential
elements of their characters.

“Nothing More Than This” – 1988

One of the most poignant moments of the 1988 version happens in the Venice casino
when Candide and Cunegonde’s masks fall off; revealing not only their identities but also
their true characters. In 1988 Bernstein brilliantly fulfills the need to expand this moment of
recognition between Candide and Cunegonde with the song “Nothing More Than This.”
Bernstein uses Candide’s monologue from 1956 to write the moving lyrics while the vocal

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line is borrowed from 1956’s “Return to Westphalia,” creating a touching scene in which Candide exposes his crushed spirit at the realization that all is not for the best.

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?
That smile, that face, that halo around it,
That youth, that charm, that grace, Behold I have found it,
Nothing more than this, No more than this.
What did you dream, Angel face with flaxen hair,
Soul as dead as face was fair?
Did you ever care?
Yes, you cared for what these purses hold,
You cared for gold, you cared for gold.
Take it for my kiss, My bitter kiss,
Since it was this you wanted.
No more than this.\(^{134}\)

This text is sobering after the heightened energy of the preceding gambling scene. By setting Candide’s thoughts to music, Bernstein gives the audience time to reflect on how Candide has matured as a result of his journey. Cunegonde is speechless as Candide exits. The mood remains serious and the music continues seamlessly into “Candide’s Lament (Return to Westphalia)” as Voltaire returns to tell the fates of the characters. “Nothing More Than This” is a successful combination of music and lyrics that far surpass in intensity the speech given by Candide in the same situation in the 1956 version.

“Lisbon Sequence” and “Auto-da-fé” – 1988

In 1956, Hellman saw *Candide* as a means to attack the House Un-American Activities Committee for their accusations towards many of her friends and colleagues for their supposed participation in communist activities.\(^{135}\) The “Lisbon Sequence” and “Auto-da-fé” was the moment she planned to make her attack, but by 1988 the HUAC was a much less timely topic and the scene was rewritten to allow for the inclusion of Pangloss’ “Oh My Darling Paquette.” The inquisition scene was instead used as an attack on the church.

Informer #1: Your Eminence, two more heretics snatched from the flames of hell to…
Grand Inquisitor: (very bored) Quite so, get on with it.
(Informer #1 drags Pangloss forward)
Informer #1: This heretic was speaking, in public…
Crowd: No!
Grand Inquisitor: (business as usual) Hang him!
(Pangloss is taken to the gibbet, which is actually the back of a chair)
Informer #2: (dragging Candide forward) And this one was listening to him.
Crowd: No!
Grand Inquisitor: (it’s so obvious) Flog him!\(^{136}\)

Candide is then flogged to the rhythm of the crowd’s cries and Pangloss is hanged.

In the 1988 version the action preceding the “Auto-da-fé” is brief. Candide and Pangloss arrive in Lisbon just as an earthquake occurs and while Pangloss is explaining how this event still follows his philosophy that all is for the best he is accused of heresy. As Candide and Pangloss are whisked into the crowd of people the “Auto-da-fé” begins. The music and lyrics for the “Lisbon Sequence” and the “Auto-da-fé” successfully create a mad crowd scene in which desperate people are engineered to cry out for the death of others for

\(^{135}\) Baxindine, 2000, 4.

sheer entertainment. The music continues uninterrupted for almost eight minutes during which time the stage erupts into a circus scene.

First, merchants are trying to sell their wares to people who have no money to buy them. Then Pangloss attempts to avert hanging by claiming he is “too sick to die”\textsuperscript{137} and by singing “Oh My Darling Paquette.” Next, the Grand Inquisitor enters and the trial takes place. Finally, Pangloss is hanged, Candide flogged, and the Chorus rejoices. What keeps this rather long scene moving is the continuation of the music throughout. Bernstein creates a cohesive scene by underscoring the dialogue that does take place and by replacing much of what could be spoken dialogue with recitative like sections. See Example 8.4 below.

The questions from the Inquisitors and the response from the basses are given in a recitative like manner. This allows the necessary dramatic action to take place without a break in the music and therefore creates a successful scene which engages the audience throughout.


“Dear Boy” and “Oh My Darling Paquette” - 1988

In 1988 Bernstein saw to it that the two songs about syphilis “Dear Boy” and “Oh My Darling Paquette” were both included in the score. Bernstein does not attempt to hide his use of the two songs that both present a commentary on syphilis. In fact, they occur practically back to back. First, Candide runs into Pangloss on the road but doesn’t recognize him because he is missing his nose and fingers as a result of the pox he contracted from Paquette. As a lesson to Candide he recounts the historical consequences of men falling victim to seductive women in “Dear Boy.”

Only a few pages later, Candide and Pangloss find themselves being tried for heresy and Pangloss attempts to escape hanging by claiming, “But you can’t execute me; I’m too
sick to die!”\textsuperscript{138} He then sings “Oh my darling Paquette” in the midst of the “Auto-da-fé.” Pangloss manages to distract the crowd momentarily with the song but they quickly remember their purpose and continue with the hanging. This scene is a brilliant piece of writing by Bernstein in that it advances the action, grabs the audience’s attention, and creates the feeling of an operatic mad scene. The “Auto-da-fé” has a manic pace driven by a fast tempo and the repetition of the word “hurry” in quick succession that is only slightly subdued by Pangloss’ interruption with “Oh my darling Paquette” and is returned seamlessly to its manic state as the chorus remembers its purpose with “What a day, what a day for an Auto-da-fé!”\textsuperscript{139}

Bernstein has been criticized for placing two syphilis numbers in the show but it works. “Dear Boy” is a lengthy number, and the show may benefit from cutting the second verse which only reiterates what was said in the first. However, “Oh my darling Paquette” is more interesting as a literary work than a musical one. The instrumental line is very simple just providing an underlying harmonic structure, while the modified strophic melody continues to rise through the circle of fifths with each new verse. The lyrics, although seemingly ridiculous, make a strong point.

Oh my darling Paquette, she is haunting me yet
With a dear souvenir I shall never forget.
’Twas a gift that she got from a seafaring Scot,
He received he believed in Shalott!

In Shalott from his dame
Who was certain it came with a kiss from a Swiss
(She’d forgotten his name),
But he told her that he Had been given it free / By a sweet little cheat in Paree.


Then a man from Japan, Then a Moor from Iran,
Though the Moor isn’t sure How the whole thing began;
But the gift you can see Had a long pedigree
When at last it was passed on to me!

Love is sweet, Love is sweet And the custom is sound,
For it makes the word go ‘round.
For as you have shown it’s love alone That makes the world go ‘round.

Well, the Moor in the end Spent a night with a friend
And the dear souvenir Just continued the trend
To a young English lord Who was stung, they record,
By a wasp in a hospital ward!
Well, the wasp on the wing Had occasion to sting
A Milano soprano Who brought home the thing
To her young paramour, Who was rendered impure,
And forsook her to look for the cure.
Thus he happened to pass Through Westphalia alas,

Where he met with Paquette, And she drank from his glass.
I was pleased as could be When it came back to me;
Makes us all just a small family!1

The inclusion of “Dear Boy” and “Oh My Darling Paquette” does not overwhelm the audience with songs about syphilis because the songs are different stylistically. Each is a study in words and sexual innuendo. “Oh My Darling Paquette” especially begs the audience to listen closely to catch the next rhyme and enjoy its verbal fecundity.

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“Words, Words, Words” – 1988

In Voltaire’s original Candide the character of Martin is a pessimistic philosopher. Candide meets during his quest to find Cunegonde. Martin joins Candide on his journey and remains with him throughout the rest of the book, serving as the antithesis of Pangloss’ optimism. In the 1988 Wheeler version Martin is a combination of Voltaire’s pessimistic philosopher by the same name and a character without a name in the previous chapter. These two characters morph into a philosophizing street sweeper who worked in the sugar mills of Mynheer Vanderdendur.

“Words, Words, Words” is in the patter style of opera buffa. Most importantly, it uses the same music from Pangloss’ initial aria that introduces his optimistic philosophy that “this is the best of all possible worlds” to express Martin’s pessimistic philosophy. Example 8.5 is Pangloss’ initial statement of his philosophy and Example 8.6 is Martin’s philosophy with the same music.

Martin’s character contradicts Pangloss’ character not only in pessimism but also because Martin hates words and Pangloss loves to hear himself talk. Martin warns Candide against trusting Vanderdendur but Candide maintains his optimism. Ultimately Martin is drowned along with his pessimism, perhaps because his view on life was too pessimistic to fit into the “comedy” aspect of the 1988 version. Although Martin’s presence on stage is brief, his character is effective because “Words, Words, Words” creates a contrasting character to Dr. Pangloss in the brief space of a song.

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141 Bernstein, Candide, Lyrics by John LaTouche, 1989, 27.

Ex. 8.6 Bernstein, “Words, Words, Words,” *Candide*, 1989, 190, mm.45-90
CHAPTER NINE

ELEMENTS THAT IMPEDE SUCCESS – 1988 SCOTTISH OPERA VERSION

Dialogue Preceding “Oh Happy We” – 1988

In the 1988 version “Oh Happy We” exhibits Cunegonde and Candide’s naiveté as it did in 1956 but it fits awkwardly into the scene. Candide and Cunegonde have just observed Pangloss and Paquitta “performing an experiment in physics” or a “physical experiment” as Candide calls it. They begin their own experiment by holding hands and then kissing. At this point the action is interrupted by “Oh Happy We.” The song is an abrupt shift from the physical excitement of foreplay into a daydreaming discussion of an idealized married life.

The only linking material that suggests the two are interested in anything more than a teenage rendezvous is Candide’s clumsy line, “Can we be joined together! In Holy Matrimony, Cunegonde!” Based on the lines preceding this one, the first half of this line would have a connotation of a sexual nature, however, with the last four words tacked on, the line suddenly becomes about getting married. Not only is Candide’s line a weak introduction to the song, but the four words, “In Holy Matrimony, Cunegonde!” slow if not halt the dramatic momentum.

Furthermore, the song itself does play an essential role in the evolution of the scene because once the song is over Candide and Cunegonde begin their own experiment and are eventually caught by Maximilian who reports to his father. As a result, Candide is exiled from Westphalia thus beginning his journey. Therefore, “Oh Happy We” is an essential

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143 Ibid.
element to the progression of the plot in the 1988 version. However, the dialogue leading up to it is weak and impedes the natural dramatic flow of the show.

**Dialogue Surrounding “Easily Assimilated” – 1988**

In Lillian Hellman’s 1956 version of *Candide* the Old Lady sings “Easily Assimilated” in Buenos Aires to explain to Cunegonde that sometimes it is important to learn to fit in. This is especially important when the Governor wants to marry Cunegonde and therefore offers Cunegonde and the Old Lady protection from the police who are searching for them. Although “Easily Assimilated” occurs in a similar place in the score of the 1988 version, following “Glitter and Be Gay” and “You Were Dead You Know” at the end of Act I, the geographical location is different and the purpose for the song is changed entirely. This unfortunately results in an only moderately successful scene surrounding a very successful musical number.

In the 1988 version the Old Lady, Cunegonde, and Candide have traveled to an inn on the outskirts of Cadiz, a city in Southwest Spain, to escape the police who are investigating Candide’s murder of the Jew and the Cardinal Archbishop of Paris. While at the inn the Old Lady and Cunegonde argue over who has had the most misfortunes in life. After a long period of dialogue in which the Old Lady recounts how she lost one of her buttocks, Cunegonde notices that they have been robbed of the jewels that they stole from the Cardinal and the Jew.

Cunegonde: We have been robbed!
Candide: Robbed?
Cunegonde: My diamonds, my gold! Where are we to find other generous Jews and Cardinal Archbishops to replace them?
Old Lady: It must have been the Reverend Father. A Franciscan who shared my bed at the Inn last night.
Candide: But surely, Madam…
Old Lady: To some, young man, my sufferings have only enhanced my charms. But I see it is now for me to restore our fortunes.

Cunegonde: But how?

Old Lady: Be patient, young mistress and you will see! (A chorus of Spanish Men and Women enter as if summoned and assume excessively Spanish dancing poses behind the Old Lady) 144

The song portrays the wiles of the Old Lady, but that has already been established in the previous dialogue. It also does not really answer the question of how the Old Lady plans to recover their fortune. Assimilating herself into a culture may make her clever, but it certainly does not guarantee wealth. This scene takes place in Cadiz, but the location has not been established for the audience except in Voltaire’s brief line, “…the next evening in an Inn outside Cadiz.” 145 Like several of the other locations in Candide’s travels, Cadiz is not immediately recognizable for many audience members. This makes the sudden introduction of the tango a little jolting for the audience. The number is still lively and fun in this context, it just does not have the strong dramatic effect of the 1956 scene.

“Easily Assimilated” is ended with a show stopping “hey!” 146 that demands applause. However, Candide and the Old Lady have an awkward exchange about four critics who show up on stage in the dialogue following “Easily Assimilated.”

Candide: “Why aren’t they clapping?”

Old Lady: Critics. They hate accomplishment for the same reason that eunuchs hate great lovers. They are thinking, “Oh, how maddening…” 147

145 Ibid., I. 37.
147 Wheeler, Candide, 1988, I. 49.
Although the lines are funny, and Wheeler is obviously trying to get a jibe in at critics, the lines interrupt the momentum gained with “Easily Assimilated.” The end of the act is only one more song away and the audience is ready for it. In order for the above dialogue to work, the critics need to be noticed by the audience and also by Candide and the Old Lady who then have to wait for the applause to end before inserting those lines. Without those lines, the dramatic action could have continued at the rapid pace expected towards the end of an Act as Voltaire reappears and becomes Cacambo, Candide is hired as a captain in an army defending the Jesuits in Montevideo, and the cast sings about their lives in the new world in the “Quartet Finale.”

**Dialogue Preceding “Glitter and Be Gay” – 1988**

In 1956 Cunegonde is the courtesan of a Marquis and Sultan who share a house together in Paris. Prior to her aria the situation and location is well established through dialogue involving the Old Lady, the Marquis, the Sultan, and Cunegonde herself. By 1973 “Glitter and Be Gay” was moved to Lisbon in order to comply with Lillian Hellman’s demand that the show not return to any of the locations she had originally used for particular songs. However, the aria is not dependent upon the location, but more on its introduction. In 1973, Voltaire sets the scene explaining that Cunegonde is living in the home of a rich Jew and the Grand Inquisitor of Lisbon and that they share her as equally as is possible in a seven day week.

The 1988 version returns this aria to Paris but with a clumsy introduction to the scene by Voltaire.

Voltaire: Meanwhile, in Paris. (Cunegonde, arrayed in jewels, is led on by the Old Lady and dances with Don Issachar and the Cardinal Archbishop while Voltaire explains the situation.) A mysterious lady had captivated the hearts of two men; Don Issachar, a rich Jew, and the Cardinal Archbishop of Paris. The
Archbishop ordered his rival to be burned at the stake but, as Don Issachar happened to be banker to the Vatican, an agreement was reached whereby they shared her. 148

When delivered over the orchestra playing the boisterous waltz Voltaire’s statement is more difficult to understand. See Example 9.1 below. The aural and visual distraction of people waltzing while two men fight over Cunegonde, combined with the aural distraction of the music is enough to ensure that the audience will not understand Voltaire’s line. “Glitter and Be Gay” is the most well-known number in Candide and practically needs no introduction since the aria begins with the lines “Glitter and Be Gay, that’s the part I play. Here I am in Paris, France.” 149 However, it would be even more effective if the audience was made more clearly aware of the circumstances that motivate Cunegonde to sing the song. Instead, it is given only a brief and somewhat confusing introduction.

“Quiet” – 1988

“Quiet” is the second number of Act II in the 1988 version and is preceded by the funny and tuneful “My Love” sung by the Governor of South America and reprised by a cross dressing Maximilian. Although it is slightly more palatable in this setting because it is heard in contrast to the Governor’s previous aria, the heavy nature of the piece is unchanged from the 1956 version. As a means of furthering the dramatic action, it lacks the potency necessary to make it an effective musical element.


“Quiet” only serves to remind the audience of the fact that the Old Lady has a vivid imagination and that Cunegonde is a spoiled brat. Regardless of the fact that the lyrics and the situations described are entertaining, the music’s plodding twelve tone scheme is less than interesting compared to the show’s other melodic tunes.

Old Lady: No doubt you’ll think I’m giving in to petulance and malice,
But in candor I am forced to say That I’m sick of gracious living in
This stuffy little palace And I wish that I could leave today.
I have suffered a lot and I’m certainly not Unaware that this life has its black side.
I have starved in a ditch, I’ve been burned for a witch,
And I’m missing the half of my backside.
I’ve been beaten and whipped and repeatedly stripped,
I’ve been forced into all kinds of whoredom; But I’m finding of late
That the very worst fate Is to perish of comfort and BOREDOM!

Cunegonde: It was three years ago As you very well know
That you said we would soon have a wedding;
Ev’ry day you forget What you promised, and yet You continue to rumple my bedding.
I’ll no longer bring shame On my family name. I had rather lie down and be buried;
No I’ll not lead the life Of an unwedded wife. Tell me, when are we going to be Married?¹⁵⁰

In short, the song is exactly as Cunegonde describes her current life, boring. After a strong start to Act II with the Governor’s song “My Love,” “Quiet” effectively brings the show to a dramatic halt. It ends with the Governor’s crescendo on the word “quiet.” The women exit quickly to avoid his wrath and the Governor steps forward to address the

audience as a narrator. The scene shifts abruptly to Candide and Cacambo in the jungles of Montevideo and the action resumes its steady pace.

“The King’s Barcarolle” – 1988

“The King’s Barcarolle” occurs as Candide is traveling by raft to Venice. Five heads of deposed kings come floating by as they sing this rather catchy tune about their desire for a simple life. The song was originally written with lyrics by Richard Wilbur for the 1956 version, but was not used. In 1973, the music was used as underscoring for the Old Lady’s tale told while the characters are on a ship at sea. As a sung number, it is long, especially since it occurs in the middle of Act II. There have been six numbers preceding it and there are eight numbers still remaining in the show. The only possible argument for including this song in the 1988 version is that the kings sing about the simple life in which they “cultivate the chicken,” “trade my kingdom for a hoe” and “make the red, red, roses grow.” This philosophy foreshadows the conclusion that Candide and Cunegonde will come to at the end of the show in “Make Our Garden Grow,” but this connection to the finale is weak at best.

“We Are Women” – 1988

In the 1988 version, Candide arrives in Venice after traveling to Eldorado and is quickly reunited with Paquette, Maximilian, and Cacambo. He is told by Cacambo that he can find Cunegonde “washing dishes in the Grand Canal.” As Candide races off to find his love, the audience finds her first with the Old Lady. Both are dressed as prostitutes. They sing “We Are Women” to remind the audience that they are in fact women who do not mind using their bodies to influence and manipulate men.

151 Ibid., 212-214.
The song is a fun number and an audience pleaser, but it adds to the length of an already long show without furthering the action, or providing any new information. The Old Lady and Cunegonde have established themselves as prostitutes on three earlier occasions; first in Paris in the home of the Jew and the Archbishop, then in the “Quartet Finale” of Act I where the Old Lady sings “We shall go far Through our professions, my dear. If this New World Has plenty of gallants, We’ll right our balance Using our talents, my dear.”153 Finally, this is shown by them choosing to stay in the home and bed of the Governor of Buenos Aires. “We Are Women” is a fun, crowd pleasing number, but its dramatic usefulness is questionable and only serves to prolong the show further.

“What’s the Use” – 1988

As the applause for “We Are Women” is dying, Ragotski, the casino owner, enters to chide the Old Lady for not making him any money. The Old Lady responds with the song “What’s the Use,” in which she again touts her adeptness at adapting to her situation and outsmarting those around her. She is joined by Ragotski, Maximilian, and a Crook who each sing a verse about how good they are at what they do, only to have someone take what they earn in the end. The song was originally written after the Boston premier in order to create the atmosphere of a casino.154 The number is usually staged with a complex tossing game using a money bag that the Old Lady steals from Ragotski, and then loses to Maximilian who is eventually robbed by the Crook only to have it stolen by a random member of the chorus. The number is upbeat and serves the purpose of creating a comedic atmosphere, but its strophic form is tiresome at this point in the action. It elongates, where brevity would be welcome.


154 Burton, 262.
CHAPTER TEN
CONCLUSION

The classic satire *Candide* provided an attractive story with great theatrical potential for Leonard Bernstein and Lillian Hellman. However, Bernstein and Hellman’s attempt to adapt the work faced many challenges and was met with great criticism. The struggles *Candide* faced primarily were a lack of a unified vision for the show between Bernstein and Hellman and the use of multiple lyricists instead of one consistent writer.

As a stand-alone script, Hellman’s adaptation is interesting but tedious at times and shows little to no correlation to the mood of the music Leonard Bernstein wrote for it. The new script written in the 1970’s by Hugh Wheeler was a more literal extraction from Voltaire’s original story, but faced the challenges of having to avoid geographical locations and situations used by Hellman to avoid copyright issues. Overall, the 1973 script is more concise, simply because the show had to run within a typical Broadway time frame without an intermission. The same script was used in 1982 for the New York City Opera version and incorporated several of the numbers cut from the 1974 version.

By 1988, Lillian Hellman had died and Hugh Wheeler was free to rewrite the script to involve some of the locations Hellman had originally used for particular musical numbers. This allowed Wheeler to further clarify some of the more complex elements of Voltaire’s story and create a better flow between the drama and lyrics. The 1988 version also offers a more comic approach to Voltaire’s story which ultimately suits Bernstein’s music better. However, while it improves in dramatic appeal, the addition of so much music does little to advance the overall cohesion of the drama. In fact, in some cases it simply delays the action.
My analysis of the three versions suggests that the discrepancy in tone between Hellman’s script and Bernstein’s score in the 1956 version, the rearranging of material for the 1973 version, and the addition of musical numbers to the 1988 version are the major causes of the lack of cohesion in these three versions of Candide. Bernstein’s music is a vast array of styles that coalesce to create faraway lands and give life to the characters. However such diversity requires a script that can support a wide range of musical elements. Many of the elements of Hellman’s script are ideal for setting up and supporting Bernstein’s music because, despite their differing opinions, Bernstein and Hellman worked together so that Bernstein’s music would represent the different geographical places along the journey. However, the spirit of Hellman’s script and that of Bernstein’s score do not coalesce.

Hellman’s writing is at times scholarly and heavy while Bernstein’s compositions, and often Richard Wilbur’s and John LaTouche’s lyrics, are light and nonsensical.

Hugh Wheeler seems to have found the necessary balance with the 1973 Chelsea version, but it was at the expense of some of Bernstein’s greatest musical numbers. Wheeler’s second attempt at writing the script in 1988 expanded his 1973 script to incorporate more elements of the original Voltaire, and to accommodate the huge number of songs Bernstein wanted to add. The result was an overly long show that sounded like an opera and looked like a musical theater piece.

The 1982 New York City Opera version has a good ratio of musical numbers to dramatic dialogue. (A list of the musical numbers from that show can be found in Appendix E.) It was not discussed in this paper because the script is the same one used for the 1973 version with additional songs. The 1973 script lacks the clarity found in Wheeler’s final revision for the 1988 version that includes many of the original locations and elements from Hellman and Bernstein’s initial collaboration. Wheeler’s 1988 script tends to ebb and flow
with Bernstein’s variety of musical styles. However, there is so much music included in this version, that despite Wheeler’s flexibility to accommodate Bernstein’s music, the overall show lacks a consistent dramatic pace. A more balanced version of Candide would use Wheeler’s final script from 1988 and the most effective musical elements available from the various versions. Some of the dramatic elements in Wheeler’s 1988 script would have to be altered, especially those critiqued in Chapter 9. This new version would include the musical numbers which are undeniably successful and exclude those with little to no dramatic value as described in this paper. These revisions would require the reworking of the script to accommodate the removal of certain scenes surrounding particular musical numbers. A suggested outline of music and scenes to include in this proposed version can be found in Appendix B.

Since its conception Candide has been considered a work in transition. Even after Bernstein’s death and the publication of his final desires for the work, stage directors and producers have continued to make adjustments to the script and score. This, despite the fact that in 1989 Bernstein is quoted as saying about Candide, “The one thing I’ve never known about the piece is if it’s a work. It’s been through so many versions and transitions. . . . it is a piece! There’s hardly a bar that isn’t linked to the other bars in the show!”155 Bernstein was right. Candide is a piece, and has been since it was premiered in 1956. The transitions Candide has been through reveal that it is flawed like its characters, like Westphalia, like its philosophies, and like many great works. The many revisions of Candide and the work of those who saw fit to revise it stand as a testament to its worthiness.

155 Stearns, 12.
REFERENCES


APPENDIX A


- • = music appears in this version
- - = music does not appear in this version

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Lyricist</th>
<th>1956</th>
<th>1973</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wedding Procession, Chorale and Battle</td>
<td>?</td>
<td>•</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Westphalia Chorale</td>
<td>LB</td>
<td>-</td>
<td>-</td>
<td>•</td>
</tr>
<tr>
<td>Life Is Happiness Indeed</td>
<td>SS</td>
<td>-</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Life Is Absolute Perfection</td>
<td>SS</td>
<td>-</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Best of All Possible Worlds</td>
<td>JL</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Universal Good</td>
<td>LB</td>
<td>-</td>
<td>-</td>
<td>•</td>
</tr>
<tr>
<td>Oh Happy We</td>
<td>RW</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>It Must Be So</td>
<td>RW</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>This World</td>
<td>RW</td>
<td>-</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Dear Boy</td>
<td>RW</td>
<td>• in appendix only</td>
<td>-</td>
<td>•</td>
</tr>
<tr>
<td>Auto-da-fé</td>
<td>RW, JL</td>
<td>• Lisbon Sequence</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>It Must Be Me</td>
<td>RW</td>
<td>•</td>
<td>-</td>
<td>•</td>
</tr>
<tr>
<td>Is This All?</td>
<td>?</td>
<td>-</td>
<td>•</td>
<td>-</td>
</tr>
<tr>
<td>Glitter and Be Gay</td>
<td>RW</td>
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<td>•</td>
<td>•</td>
</tr>
<tr>
<td>You Were Dead You Know</td>
<td>JL</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Song Title</td>
<td>Lyricist</td>
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<td>1973</td>
<td>1988</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------</td>
<td>------</td>
<td>------</td>
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<tr>
<td>I Am Easily Assimilated</td>
<td>LB</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Quartet Finale</td>
<td>RW</td>
<td>●</td>
<td>–</td>
<td>●</td>
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<tr>
<td>My Love</td>
<td>RW, JL</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Maximilian’s Reprise of My Love</td>
<td>RW, JL</td>
<td>–</td>
<td>–</td>
<td>●</td>
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<tr>
<td>Quiet</td>
<td>RW</td>
<td>●</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>Alleluia</td>
<td>RW</td>
<td>–</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Ballad of Eldorado</td>
<td>LH</td>
<td>●</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>Sheep’s Song</td>
<td>SS</td>
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<td>●</td>
<td>–</td>
</tr>
<tr>
<td>Words, Words, Words</td>
<td>LB</td>
<td>–</td>
<td>–</td>
<td>●</td>
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<tr>
<td>Bon Voyage</td>
<td>RW</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
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<td>The King’s Barcarolle</td>
<td>RW</td>
<td>–</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>Money, Money, Money</td>
<td>RW</td>
<td>●</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>We Are Women</td>
<td>LB</td>
<td>–</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>What’s The Use</td>
<td>RW</td>
<td>●</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>The Venice Gavotte</td>
<td>RW, DP</td>
<td>●</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>Nothing More Than This</td>
<td>LB</td>
<td>–</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>Universal Good</td>
<td>LB, LH</td>
<td>–</td>
<td>–</td>
<td>●</td>
</tr>
<tr>
<td>Make Our Garden Grow</td>
<td>RW</td>
<td>●</td>
<td>●</td>
<td>●</td>
</tr>
<tr>
<td>The Pilgrim’s Procession</td>
<td>RW</td>
<td>●</td>
<td>–</td>
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</tbody>
</table>
APPENDIX B

OUTLINE: SUGGESTED MUSIC AND SCENES FOR PROPOSED VERSION

ACT I

Introduction of Candide, Cunegonde, Maximilian and Paquette
Life Is Happiness Indeed
Introduction to Pangloss
The Best of All Possible Worlds
Pangloss’s philosophy
Universal Good
Candide and Cunegonde “experiment” with each other
Oh, Happy We
Candide is kicked out of Westphalia
It Must Be So
Battle Scene
Candide’s Lament
Candide meets Pangloss disfigured by syphilis
Dear Boy
Candide and Pangloss go to Lisbon
Auto-da-fé
Pangloss is hanged
It Must Be Me
Cunegonde is in Paris, meet the Old Lady
Glitter and Be Gay
Candide and Cunegonde are reunited
You Were Dead, You Know
Candide, Cunegonde, and Old Lady escape to Cadiz
I Am Easily Assimilated
Candide is recruited by a Captain, all head to the New World
Quartet Finale

ACT II

Introduction to the Governor of Buenos Aires
My Love
Candide escapes with Cacambo to Montevideo
Alleluia
Candide and Cacambo go to Eldorado
Ballad of Eldorado
Candide meets Martin
Words, Words, Words
Candide buys boat from Mynheer Vanderdendur
Bon Voyage
Candide goes to Venice; Old Lady and Cunegonde try to rob him
The Venice Gavotte
Candide recognizes Cunegonde
Nothing More Than This
All live together on a small farm
Make Our Garden Grow
APPENDIX C

TABLE: CANDIDE’S TRAVELS

Numbers indicate the order in which the locations appear in the script.

<table>
<thead>
<tr>
<th></th>
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<td>Westphalia</td>
<td>Westphalia 1, 6</td>
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<td>Waldberghoff-trarbk-dikdoff</td>
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<td>Cadiz 4</td>
<td>Cadiz 5</td>
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<td>Buenos Aires</td>
<td>Buenos Aires 4</td>
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<td>Buenos Aires 6</td>
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<td>Eldorado</td>
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<td>Eldorado 7</td>
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<td>Paris 4</td>
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<td>Columbia 5, 8</td>
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<tr>
<td>Montevideo</td>
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<td>Montevideo 6</td>
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<td>Desert Island</td>
<td></td>
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</tr>
<tr>
<td>Cave</td>
<td></td>
<td>Cave 11</td>
<td></td>
</tr>
<tr>
<td>Candide’s Farm</td>
<td></td>
<td>Candide’s Farm 12</td>
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</table>
### APPENDIX D

#### TABLE: SCENES COMPARISON

- = the scene happened the same way or similarly to the original Voltaire

<table>
<thead>
<tr>
<th>Voltaire</th>
<th>1956</th>
<th>1973</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candide, Cunegonde, Maximilian and Paquette live in Westphalia and are taught by Dr. Pangloss</td>
<td>Can. and Cun. are celebrating their wedding day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candide and Cunegonde “experiment” with each other</td>
<td></td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Can. is kicked out of Westphalia</td>
<td></td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Can. becomes part of the Bulgar army</td>
<td></td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>There is an attack on Westphalia by the Bulgar army, all are killed</td>
<td>Max. and Cun. die, Pan. sends Can. off into the world</td>
<td>Can. is captured by the opposing army</td>
<td></td>
</tr>
<tr>
<td>Can. flees the Bulgars to Holland</td>
<td>Can. travels to Lisbon and receives bread from an atheist along the way</td>
<td>Can. is freed by traveling actors who take him to Holland</td>
<td>Can. deserts but uncertain to where</td>
</tr>
<tr>
<td>Can. meets a kindly Anabaptist</td>
<td></td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can. reunites with Pangloss who has syphilis</td>
<td></td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Earthquake at Lisbon</td>
<td>Can. is reunited with Pan.</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Auto-da-fé; Pan. is hanged and Can. flogged</td>
<td></td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Can. meets the Old Lady and reunites with Cun.</td>
<td></td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can. kills Don Issachar</td>
<td>Can. kills Marquis</td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can. kills the Grand Inquisitor</td>
<td>Can. kills Sultan</td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can., Cun. and the OL escape to Cadiz</td>
<td>• escape with Pilgrims heading to the New world</td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can., Cun. and the OL decide to go to the New World – Buenos Aires</td>
<td>Can. meets Martin who frees enslaved Pilgrims</td>
<td>• New World is Columbia</td>
<td></td>
</tr>
<tr>
<td>Cun. and the OL are taken by the Governor of</td>
<td>•</td>
<td>Paq and Max are slaves of the Gov.</td>
<td>Paq. and Max are slaves of the Gov. of BA</td>
</tr>
<tr>
<td><strong>Voltaire</strong></td>
<td><strong>1956</strong></td>
<td><strong>1973</strong></td>
<td><strong>1988</strong></td>
</tr>
<tr>
<td>--------------</td>
<td>----------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>Buenos Aires and Can. escapes with Cacambo</td>
<td></td>
<td></td>
<td>Cun. and OL are kidnapped by pirates at sea</td>
</tr>
<tr>
<td>Can. reunites with Maximilian among the Jesuits</td>
<td>• Can. reunites with Max. who is an officer to the Governor of B.A.</td>
<td>• Can. also reunited with Paq. among the Jesuits</td>
<td>• Can. also reunited with Paq.</td>
</tr>
<tr>
<td>Can. kills Max.</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Cac. and Can. escape dressed as Jesuits</td>
<td>• Can. and Paq. escape dressed as Jesuits</td>
<td>• Can. and Paq. escape dressed as Jesuits</td>
<td>•</td>
</tr>
<tr>
<td>Can. kills two women’s monkey lovers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can. and Cac. are mistaken for Jesuits by the Biglugs and almost killed</td>
<td></td>
<td></td>
<td>• Can. and Cac. encounter Mump Indians</td>
</tr>
<tr>
<td>Can. and Cac. accidentally come upon the land of Eldorado</td>
<td>• Mart. directs Can. to Eldorado</td>
<td>• Can. and Paq. accidentally come upon the land of Eldorado</td>
<td>• not accidental</td>
</tr>
<tr>
<td>Can. is given money by the people of Eldorado to ransom Cun.</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Many of the money-laden sheep are lost on the voyage</td>
<td>•</td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Can. and Cac. meet the slave of Mynheer Vanderdendur</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can. meets M.V. and buys a rundown boat from him</td>
<td>• Can buys boat from Gov. of B.A.</td>
<td>• Can. returns to Col. but Cun is gone, reunites with OL then buys a rundown boat from Gov.</td>
<td>•</td>
</tr>
<tr>
<td>Can. meets an old scholar named Martin who is a pessimist</td>
<td></td>
<td></td>
<td>Martin is combined pessimist and slave of Vanderdendur</td>
</tr>
<tr>
<td>Can. and Mart. travel by sea together to Venice</td>
<td>• Mart. is drowned, but Can. is reunited with Pan.</td>
<td>• Can., Paq. and OL are shipwrecked on a deserted island and Gov. steals sheep, eventually rescued</td>
<td>• ship sinks and Mart. drowns, Can. boards a ship to Constantinople and finds his sheep again</td>
</tr>
<tr>
<td>Can. is reunited with Paquette who is now a prostitute</td>
<td></td>
<td></td>
<td>• Paq. pretends to be Cun. 3</td>
</tr>
<tr>
<td>Can. and Mart. dine with a wealthy Venetian</td>
<td>• Can. and Pan. go to Venice gambling house - Max. is Prefect of Police - reunited with Cun. and OL</td>
<td></td>
<td>• Can finds Cun and OL in gambling house in Venice - 5-</td>
</tr>
<tr>
<td>Can. is reunited with Cac. while he eats with 6 deposed kings</td>
<td></td>
<td></td>
<td>• Can. sees the the floating heads of 6 deposed kings -2-, Can. is reunited with Cac. - 4</td>
</tr>
<tr>
<td>Voltaire</td>
<td>1956</td>
<td>1973</td>
<td>1988</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Can. is reunited the Pan. and Max. on the way to Constantinople</td>
<td></td>
<td>• Can. Paq. and OL travel to Constantinople where he ransoms Cun. and Max. with his remaining money</td>
<td>• Can. reunited with Max. on ship to Venice – 1 -</td>
</tr>
<tr>
<td>Can. finds Cun. and the OL at the house of the prince of Transylvania doing laundry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All live together on a small farm outside of Constantinople</td>
<td>• return to Westphalia and live on a small farm together</td>
<td>• no location given</td>
<td>• small farm outside of Venice</td>
</tr>
</tbody>
</table>
APPENDIX E

MUSICAL NUMBERS FROM 1982 NEW YORK CITY OPERA HOUSE VERSION

ACT I

Life Is Happiness Indeed
The Best of All Possible Worlds
Oh, Happy We
It Must Be So
Chorale
Battle Music
It Must Be So (reprise)
Glitter and Be Gay
Dear Boy
Auto-da-fé
Candide’s Lament
You Were Dead, You Know
I Am Easily Assimilated
Quartet Finale

ACT II

Ballad of the New World
My Love
Barcarolle
Alleluia
Eldorado
Sheep Song
Governor’s Waltz
Bon Voyage
Quiet
The Best of All Possible Worlds (reprise)
Constantinople
What’s the Use?
You Were Dead, You Know (reprise)
Finale: Make Our Garden Grow
Dear Ms. Feldman,

The word count for quotes used for my monograph from Lillian Hellman's 1956 Candide is 953. I have also attached a scan of the copyright page from the front of the book.
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Sherri Feldman

Sherri Feldman
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You can send the permission via email to this address, or via snail mail to Leanne Pettit
1478 South Peck Drive
Baton Rouge, LA 70810

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--
Leanne Pettit

-----------------------------------------------------------------------------------------------------------------

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Ben

_____________________________________________________
Ben Winter
Office of Samuel Liff
WILLIAM MORRIS AGENCY, LLC
Phone (212) 903-1336
Fax (212) 632-1277
APPENDIX H


Bindiya,

Thank you so much for your help with the copyright information. I have included the excerpts I will be using in an attachment. If you have any questions, please feel free to contact me.

Thank you.

1958 Version

Music Used
Oh Happy We – mm. 1-16
The Venice Gavotte – mm. 1-9
Quiet – mm 1-20

Lyrics Used
The Best of All Possible Worlds
Oh Happy We
Ballad of Eldorado
Dear Boy

1976 Version

Music Used
This World – mm. 1-17

Lyrics Used
This World
Sheep’s Song


Music Used
It Must Be So – mm. 1-19
The Venice Gavotte – mm. 1-20
Life Is Happiness Indeed – mm. 1-19
Auto-da-fe – mm. 154-165
The Best of All Possible Worlds – mm. 12-19
Words, Words, Words – mm. 45-90
Paris Waltz – mm. 36-67

Lyrics Used
The Best of All Possible Worlds
Universal Good
It Must Be Me
Life is Happiness Indeed
Nothing more Than This
Oh My Darling Paquette
Quiet
April 8, 2009

Leanne Pettit
1478 S. Peck Drive
Baton Rouge, LA 70810

RE: CANDIDE by Leonard Bernstein

Dear Ms. Pettit:

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With kind regards,

BOOSEY & HAWKES, INC.

Bindiya Patel
Copyright Administrator
Ms. Leanne Pettit was born in August 1978 to Pembroke and Deborah Pettit of Frederick’s Hall, Virginia. She attended Louisa County High School, and was a participant in many musical theater productions, choirs, and the marching band. In 1992, Leanne began taking voice lessons with Renita Banks of Charlottesville, Virginia. By 1995, Leanne was selected to attend the Governor’s School for the Performing Arts in the Voice Division. In 1996 she participated in the National Honors Choir. After her 1996 graduation from high school, she attended The College of William and Mary in Virginia, where she earned her Bachelor of Arts degree in English with a minor in music. During her undergraduate term, she performed in many theatrical performances, both straight theater and musical dramas. Ms. Pettit was also involved in an Opera Scenes program offered by the College.

After graduating from William and Mary in 2000, Leanne remained in Williamsburg, Virginia, where she worked at Williamsburg Christian Church as the Youth, Music, and Drama Director until 2003. In the fall semester of 2002, Ms. Pettit returned to William and Mary to take voice lessons with artist in residence, Gary Green. She also worked for a brief time on The Yorktown Lady in Yorktown, Virginia, as a first mate and narrator for cruises along the York River.

In August of 2003, Ms. Pettit moved to Baton Rouge, Louisiana, to pursue the Master of Music degree in voice performance at Louisiana State University in the studio of Dr. Loraine Sims. She received this degree in May of 2005 and that summer participated in the Opera in the Ozarks apprentice program in Eureka Springs, Arkansas. In the fall of 2005, Ms. Pettit returned to Louisiana State University to begin work on her Doctor of Musical Arts degree in voice performance with Patricia O’Neill. During the summer of 2006, Leanne went
to Lebanon, New Hampshire, to join Opera North for their summer season. In 2007, Ms. Pettit became the first recipient of the Louisiana State University Opera Patrons Summer Program Scholarship, which allowed her to travel to Lucca, Italy, where she participated in the Opera Theater and Music Festival of Lucca.

In January of 2009, Ms. Pettit became the Director of Development and Administration for Opéra Louisiane in Baton Rouge, where she resides. After graduation, Leanne plans to continue her work with Opéra Louisiane, and her singing career. She will attend the Des Moines Metro Opera Apprentice Program during the summer of 2009. In the future Ms. Pettit hopes to sing and direct opera, travel, and make opera more accessible to the masses.