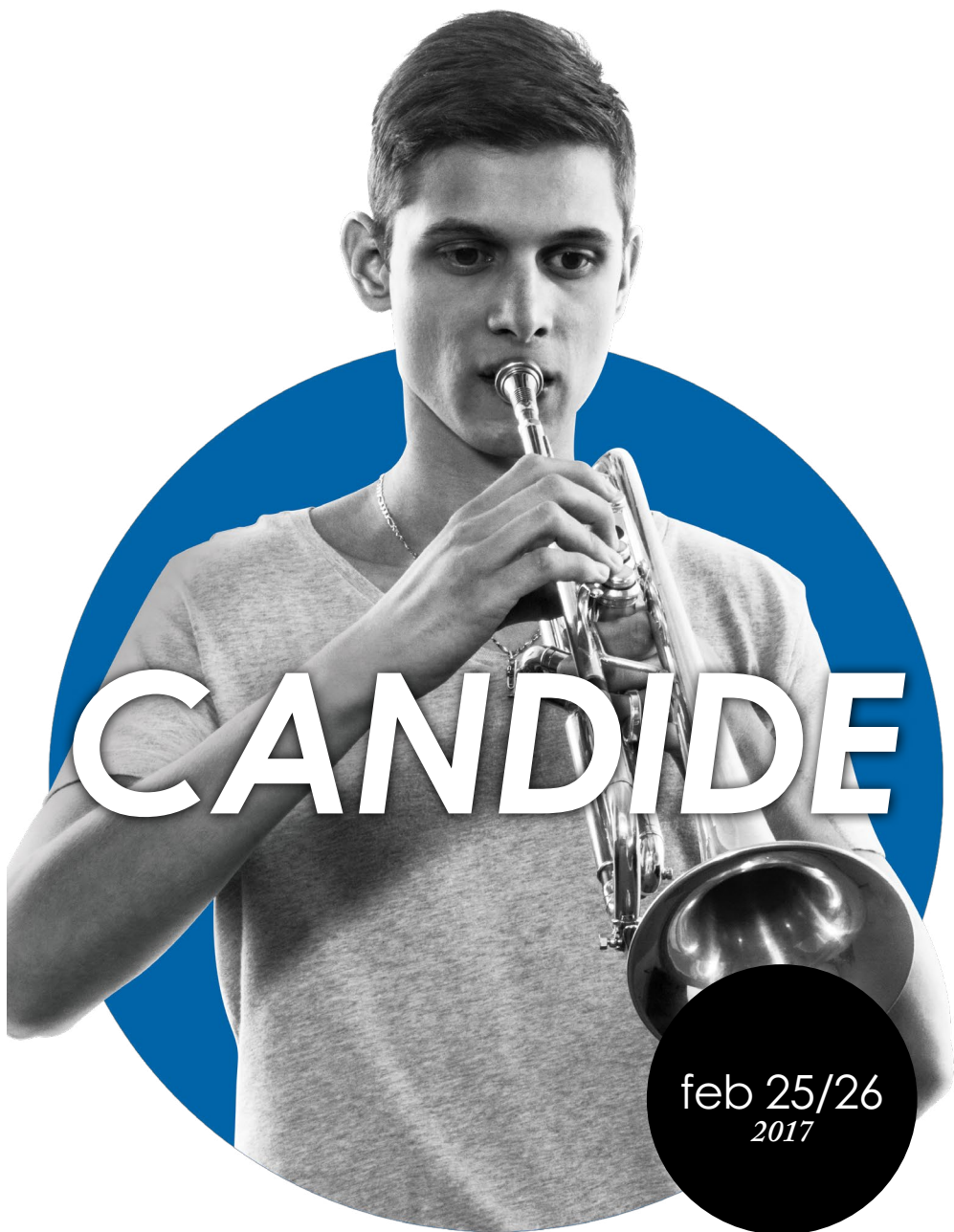


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The Richard B. Fisher Center for the Performing Arts at Bard College

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A Program of Bard College

The Richard B. Fisher Center for the Performing Arts at Bard College
Sosnoff Theater

Saturday, February 25, 2017 at 8 PM
Sunday, February 26, 2017 at 2 PM

Performances #45 & #46: Season 2, Concerts 16 & 17

James Bagwell, conductor

Leonard Bernstein
(1918–90)

Candide (1956; rev. 1973, 82, 89)

Act I

Intermission

Act II

Book by Hugh Wheeler and John Wells

Cast

Voltaire/Pangloss/Martin.....Nathaniel Sullivan*
Candide.....Eric Finbarr Carey* (Saturday), Christopher Remkus* (Sunday)
Cunegonde.....Danika Felty* (Saturday), Natalie Trumm* (Sunday)
Maximilian/Captain.....Luke MacMillan*
The Old Lady.....Mary Elizabeth O'Neill*
Paquette.....Elaine Daiber*
Governor/Vanderdendur/Ragotski.....Olivier Gagnon*
Alchemist/Inquisitor/Sultan Achmet/Crook.....Daniel Castellanos
Junkman/Inquisitor/Hermann Augustus.....Theo Lowrey
Doctor/Inquisitor/Stanslaus.....Jamal Sarikoki
Cosmetic Merchant/Inquisitor/Charles Edward.....Andrew Burger
Bear-keeper/Inquisitor/Tsar Ivan.....Muir Ingliss

**member of the Bard College Conservatory Graduate Vocal Arts Program*

Bard College Symphonic Chorus

Bard College Chamber Singers

James Bagwell, *director*


Director: Michael Hofmann VAP '15

Producer: Kristin Roca

The concert will run approximately 3 hours, including one 20-minute intermission.


No beeping or buzzing, please! Silence all electronic devices.
Photos and videos are encouraged, but only before and after the music.


Leonard Bernstein

 **Born:** 8/25/1918 in Lawrence, MA
Died: 10/14/1990 at age 72 in NYC



Candide

 **Written**
1956, at ages 37–38; revised in 1989, at ages 70–71

 **Premiered**
Original Broadway version: 12/1/1956 in NYC at the Martin Beck Theatre;
Samuel Krachmalnick, *conductor*
Final revised version: 12/13/1989 in London at the Barbican Centre;
Leonard Bernstein, *conductor*

On Stage

22 violins	1 E-flat clarinet	timpani	1 gourd	1 tenor drum
8 violas	1 bass clarinet	1 bass drum	band drums	1 triangle
7 cellos	1 bassoon	bongos	1 hi-hat	1 whip
6 double basses	2 French horns	castanets	maracas	2 woodblocks
2 flutes	1 trumpet	chimes	1 ratchet	1 xylophone
1 piccolo	1 cornet	1 cowbell	1 snare drum	1 harp
1 oboe	1 trombone	crash cymbals	1 steel drum	chorus
1 English horn	1 tenor trombone	1 glockenspiel	1 suspended cymbal	12 vocal soloists
2 clarinets	1 tuba	1 gong	1 tambourine	

Act I

Overture	
"Westphalia Chorale"	Chorus
"Life is Happiness Indeed"	Candide, Maximilian, Cunegonde, Paquette
"The Best of All Possible Worlds"	Pangloss, Cunegonde, Paquette, Candide, Maximilian
"Universal Good"	Cunegonde, Paquette, Candide, Maximilian
"Oh, Happy We"	Candide, Cunegonde
"It Must Be So"	Candide
"Westphalia Chorale"	Chorus
Battle Music	
"Candide's Lament"	Candide
"Dear Boy"	Pangloss, Chorus
"Auto-da-fé"	Candide, Pangloss, Inquisitors, Judges, Chorus
"It Must Be Me"	Candide
Paris Waltz Scene	
"Glitter and Be Gay"	Cunegonde
"You Were Dead, You Know"	Candide, Cunegonde
"I Am Easily Assimilated"	The Old Lady, Cunegonde, Chorus
"Quartet Finale"	Candide, Cunegonde, The Old Lady, Captain, Chorus

20-Minute Intermission at approx. 9:30 Sat, 3:30 Sun

Meet some of the musicians in the lobby!
Share a selfie! @TheOrchNow #TheOrchNow

 WiFi: BardWireless

Refreshments available in the lobby. Restrooms located on either side of the lobby.

Act II

"My Love"	Governor, Cunegonde
"We Are Women"	Cunegonde, The Old Lady
"The Pilgrims' Procession"	Maximilian, Paquette, Candide, Chorus
"Quiet"	The Old Lady, Cunegonde, Governor
Introduction to Eldorado	
"Ballad of Eldorado"	Candide, Chorus
"Words, Words, Words"	Martin
"Bon Voyage"	Vanderdendur, Chorus
"The King's Barcarolle"	Charles Edward, Candide, Hermann Augustus, Pangloss, Sultan Achmet, Tsar Ivan, Stanislaus
"Money, Money, Money"	Croupier, Chorus
"What's the Use"	The Old Lady, Ragotski, Maximilian, Crook, Chorus
"The Venice Gavotte"	The Old Lady, Candide, Cunegonde, Pangloss
"Nothing More than This"	Candide
"Universal Good"	Chorus
"Make our Garden Grow"	Full Company

Synopsis

by Michael Hofmann VAP'15, director

ACT I

In the German province of Westphalia, Candide, the illegitimate nephew of Baron Thunder-ten-Tronck, lives in the Baron's castle. Scorned by the Baroness and her son, Maximilian, Candide finds himself in love with Cunegonde, the Baron's daughter. Together with Paquette, a servant, Candide, Cunegonde, and Maximilian are tutored by Pangloss. Pangloss professes the philosophy of optimism to the impressionable youths, explaining that the world they live in is the best of all possible worlds.

Professing their love to each other, Candide and Cunegonde fantasize about marriage. Maximilian oversees this exchange and exiles Candide from the castle. The rival Bulgar army later attacks Westphalia, brutally killing all within the castle. Candide searches the ruins for Cunegonde.

Synopsis continued on page 6

Candide, now a beggar, gives the last of his coins to another beggar who reveals himself to be Pangloss, miraculously revived. The two set off to Lisbon, but as they arrive, a volcano erupts and results in the death of thirty thousand people. Pangloss and Candide are blamed for the disaster, arrested as heretics and publicly tortured.

Narrowly escaping death, Candide travels to Paris. He discovers Cunegonde, who now shares her favors with wealthy Jew Don Isaachar and the city's Cardinal Archbishop. Shortly after reuniting, the Old Lady, Cunegonde's companion, forewarns Cunegonde and Candide of Issachar and the Archbishop's arrival. Candide inadvertently stabs them to death.

The three flee to Cadiz. The French police arrive, intending to arrest Candide for murder. In a desperate attempt to shake off the police, Candide accepts an offer to fight for the Jesuits in South America, taking Cunegonde and the Old Lady to the New World.

ACT II

Candide, Cunegonde, and the Old Lady arrive in Montevideo, where the Governor falls in love with Cunegonde and offers to marry her. Candide befriends a native named Cacambo. Convinced that the French police are still searching for him, Candide flees Montevideo with Cacambo and eventually stumbles upon a Jesuit camp. Candide is surprised to find that Paquette is now the Jesuits' Mother Superior, and Maximilian their Father Superior. When Candide tells Maximilian that he will marry Cunegonde, Maximilian angrily challenges him to a fight, which once again leads Candide to inadvertently stab Maximilian to death. Candide is forced to flee into the jungle as a result.

Three years later, Cunegonde is still unwed to the Governor. A starving and lost Candide and Cacambo acquire a boat and float downriver until they happen upon Eldorado, the city of gold. Despite his discovery of this paradise, Candide longs for Cunegonde and decides to leave. The locals think him foolish, but offer him some of the town's golden sheep and construct a flying machine to transport him over the mountain. Candide gives Cacambo one golden sheep to ransom Cunegonde and instruct her to rendezvous in Venice.

Arriving at Surinam, Candide meets Martin, a local pessimist. Vanderdendur, a Dutch villain, offers Candide his ship in exchange for the last golden sheep. Candide is delighted to hear that the ship is coincidentally bound for Venice and accepts. Tragically, the ship sinks and Martin drowns as a result. Candide is picked up by a galley, meeting five deposed kings. The galley is rowed by slaves, including Pangloss, revived once again.

The galley arrives in Venice, where the Carnival festival is taking place; everyone is masked. Maximilian, revived for a second time, is now the corrupt Prefect of Police. Paquette is now the town's reigning prostitute. Cunegonde and the Old Lady are employed by a casino to encourage its gamblers. Candide is accosted by the two women, who, unaware of his identity, try to swindle him out of his money. During the exchange, their masks come off and all are horrified to recognize each other. Seeing what Cunegonde has become, Candide's image of and belief in her is shattered. After finally reconciling, Candide resolves to marry Cunegonde.

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of The Collegiate Chorale. Some of the highlights of his tenure with them include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *Tofte Symphony* and Golijov's *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra and American Symphony Orchestra. He has worked with numerous conductors, including Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannik Nézet-Séguin, Zubin Mehta, Riccardo Muti, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Mr. Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012 the Chorale traveled to Israel and the Salzburg Festival for four programs with The Israel Philharmonic. Since 2003 he has been director of choruses for



Photo by Kristin Hoebner

James Bagwell conductor

the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony, Jerusalem Symphony, and the Interlochen Music Festival. He is Professor of Music at Bard College, and Director of Performance Studies and the Graduate Conducting Program at the Bard College Conservatory.

Andrew Burger, *tenor*

Second-year graduate choral conducting student. From Niskayuna, NY. Music ministries director of the Niskayuna Reformed Church. Enjoys being part of Bard's choral community and is grateful for the opportunities it's given him.

Eric Finbarr Carey, *tenor*

Can be seen this season in the role of Lukas in Haydn's *Die Jahreszeiten* with the Bard College Community Orchestra, and Bach's Mass in B minor with Bach in Baltimore. Earned his B.M. in 2015 from the Peabody Institute. Studies with Lorraine Nubar.

Daniel Castellanos, *tenor*

Fourth-year student at the Bard College Conservatory double-majoring in music composition and classical studies. Also studies piano and voice at Bard and frequently collaborates as a piano accompanist for vocalists and instrumentalists within both the college and conservatory.

Elaine Daiber, *soprano*

First-year Vocal Arts Program student. Past engagements include Steve Reich's *Music for 18 Musicians*, Igor Stravinsky's *Pribaoutki*, and the role of Kathie in Romberg's *The Student Prince*.

Danika Felty, *soprano*

A native of Calgary. Can be heard internationally as a soloist in recital, opera, and oratorio. Graduated from the Eastman School of Music. Would like to thank her family and friends for their love and support.

Muir Ingliss, *bass-baritone*

Recent graduate of Bard College. Born and raised in NYC. Has appeared as a soloist with the Chamber Singers and in many performances of the undergraduate Opera Workshop.

Olivier Gagnon, *tenor*

Second-year Vocal Arts Program student. Born in Bermuda, raised in Ireland by Québécois parents. Earned his B.M. at the Guildhall School. Performed Tamino in Bard College's recent production of *The Magic Flute Redux*.

Theo Lowrey, *tenor*

A Bard alum living in Hudson. Sang in Chamber Singers for years performing works including Verdi's *Requiem* and Haydn's *Creation*. Received the 2016 Jacob Druckman Memorial Prize for excellence and innovation in music composition.

Luke MacMillan, *bass-baritone*

First-year Vocal Arts Program student. Aside from *Candide*, this year's performance highlights include the Bach *Magnificat* as bass soloist. Will be a studio artist this summer with Opera Saratoga.

Mary Elizabeth O'Neill, *mezzo-soprano*

Recently performed as Eduige in Handel's *Rodelina* at the Halifax Summer Opera Festival, 3rd Lady/3rd Boy in Bard's production of *The Magic Flute Redux*, soloist in Mozart's Coronation Mass with the BCCO, and *The Haydn Project* with Dawn Upshaw, curated by Peter Serkin.

Christopher Remkus, *tenor*

From Miller Place, NY. Recently seen at Hubbard Hall Opera in Cambridge, NY and LA as a professional artist for SongFest. Performances at Bard include Tamino in *The Magic Flute Redux* and soloist for Mozart's Coronation Mass.

Jamal Sarikoki, *baritone*

Second-year conducting student under James Bagwell. Has sung Eisenstein in *Die Fledermaus*, the title role in *Gianni Schicchi*, Handel's *Messiah*, Handel's Chandos Anthem No. 8, and Medelsohn's *Elijah*.

Nathaniel Sullivan, *baritone*

In his final year at Bard. Originally from Iowa. Received his B.M. from the University of Nebraska-Lincoln. Played Papageno in Bard's production of *The Magic Flute Redux*. A winner of the Bard Conservatory 2016 Concerto Competition.

Natalie Trumm, *soprano*

First-year Vocal Arts Program student. From Madison, WI. Performances include Queen of the Night in *The Magic Flute Redux* in 2016, Dido in *Dido and Aeneas* in 2015, Angelina in *Trial by Jury* in 2015, and Laetitia in *The Old Maid and The Thief* in 2014.

Michael Hofmann, *director*

Michael Hofmann VAP '15 is a performer, artist, arts administrator, and aspiring opera director based in the Hudson Valley. *Candide* marks his directorial debut. Hofmann was the assistant director for Nic Muni's production of *Higglety Pigglety Pop! / The Magic Flute Redux* in March 2016 with the Bard College Conservatory Graduate Vocal Arts Program. He enjoys a diverse schedule of small ensemble singing, freelance graphic design, and administrative work as the Box Office Coordinator at the Richard B. Fisher Center for the Performing Arts. Notable performances include his "delightfully blustery" (*Taminophile*) interpretation of Count Almaviva in Mozart's *Le nozze di Figaro* with startup opera company OperaRox in August 2015, Raphael in Haydn's *Creation* with the American Symphony Orchestra and Leon Botstein earlier that year, and his creation of the role of Harlan Hubbard in the premiere of Shawn Jaeger's *Payne Hollow* in March 2014. He was a core ensemble member for three seasons of the medieval-music drama *The Play of Daniel* at Trinity Wall Street, produced by Gotham Early Music Scene and directed by Drew Minter. A New Jersey native, he trained as a multi-instrumentalist through high school; he later earned a B.A. in music from Vassar College and an M.M. in voice from the Bard College Conservatory of Music's Graduate Vocal Arts Program.

MEET THE ARTISTS

Vocal Arts Program

The Graduate Vocal Arts Program is a two-year master of music degree conceived by soprano Dawn Upshaw. The course work is designed to support a broad-based approach to a singing career that extends from standard repertory to new music. Alongside weekly voice lessons, diction, and repertory courses is training in acting, as well as core seminars that introduce and tie together the historical/cultural perspective, analytical tools, and performance skills that distinguish vocal and operatic performance at the highest level.

Bard College Chamber Singers

Formed in 2002 by music director James Bagwell, Bard College Chamber Singers is an auditioned choir of Bard students and alumni/ae from all programs of the College. In the past few seasons they have performed Arvo Pärt's *Magnificat*, Maurice Duruflé's *Requiem*, and Mozart's *Requiem* in concert at the Fisher Center's Sosnoff Theater. During the spring of 2010, the group filled the role of the chorus in the Bard College Conservatory Graduate Vocal Arts Program's performances of two original operas, David Little's *Vinkensport* and Missy Mazzoli's *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, as well as Ravel's *L'enfant et les sortilèges*. In October 2012 they performed Mahler's *Symphony No. 8* at Carnegie Hall with the American Symphony Orchestra, and in December joined the Bard College Symphonic Chorus in Beethoven's *Mass in C*.

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Founded in 2015, The Orchestra Now (TÖN) is an innovative pre-professional orchestra and master's degree program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. Under the leadership of conductor, educator, and music historian Leon Botstein, TÖN mines the wealth of underperformed repertoire, reimagines traditional concert formats, and strives to make the experience of the performers a part of the listeners' experience. At a TÖN concert, musicians and audience inspire one another, each following their curiosity with a shared sense of adventure.

The musicians of TÖN hail from across the U.S. and eleven other countries: Australia, Canada, China, France, Hungary, Japan, Korea, Malaysia, Spain, Taiwan, and Venezuela. In addition to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary concerts at venues across the boroughs of New York City in the Around Town series. At The Metropolitan Museum of Art they join Leon Botstein in the series *Sight & Sound* as he explores the places where musical and visual expression meet, pairing orchestral works with masterpieces from the museum's collection.

In addition to Mr. Botstein and TÖN's Associate Conductor and Academic Director, James Bagwell, guest conductors in the first two seasons include Fabio Luisi, Gerard Schwarz, and JoAnn Falletta.

More info online at

theorchestranow.org

Photo by Matt Dine

Leon Botstein, *Music Director*
Violin I

Lili Sarayrah, *Concertmaster*
Michael Rau
Akiko Kamigawara
Youyang Qu
Grace Choi
Hao Xing
Holly Nelson
Clara Engen
Erin David
Amos C. Fayette
Haemi Lee
Coline Berland

Violin II

Kurt Munstedt, *Principal*
Leonardo Pineda
Fangxi Liu
Jiayu Sun
Adina Mu-Ying Tsai
Drew Youmans
Jiyoung Moon
Andrés Rivas
Lara Baker-Finch
Diego Gabete

Viola

Marie-Elyse Badeau,
Principal
Bonnie Heung
Emmanuel Koh
Chi Lee
Omar Shelly
Caleb Wong
Scot Moore
David Riker

Cello

Hui Zhang, *Principal*
Andrew Borkowski
Eleanor Lee
Lauren Peacock
Jinn Shin
Alana Shannon
Zhilin Wang

Bass

Milad Daniari, *Principal*
Zhenyuan Yao
Julian Lampert
Paul Nemeth
Michael Franz
William McPeters

Flute

Thomas J. Wible, *Principal*
Sasha Haft

Oboe

Kelly Mozeik
Zachary Boeding*
Aleh Remeza*

Clarinet

Elias Rodriguez, *Principal*
Micah Candiotti-
Pacheco
Sangwon Lee*

Bassoon

Adam Romey
Dávid A. Nagy*

Horn

Philip Brindise, *Principal*
Shannon Hagan
Tim Skelly*

Trumpet

Chris Moran, *Principal*
Szabolcs Koczur
Zachary Silberschlag*

Trombone

Gabe Cruz, *Principal*
Matt Walley
Federico Ramos*

Tuba

Dan Honaker

Timpani

Tyson J. Voigt
Jonathan Wisner*

Guest Musicians
Percussion

David Degge
Charles Kiger
Yuri Yamashita

Harp

Kathryn Sloat

**not performing in this concert*

BARD COLLEGE SYMPHONIC CHORUS
James Bagwell, *Director*
Soprano

Julie Cahil
Kirby Crone
Linda Rose
D'Avanzo
Virginia Dow
Lynne Gentile
Phyllis Heiko
Linda Herring
Maya Horowitz
Debra Lundgren
Kathleen Miller
Noel Phillips
Susan Phillips
Constance Rudd
Savanah Shulkin
Christina Stosiek
Joan Swift
Ellen Triebwasser
Marie Trotta
Barbara Jean
Weyant
Carolyn Wolz

Dagmar Yaddow
Elaine Young

Alto

Eleanor Aimone
Josanna Berkow
Ida Brier
Anne Brueckner
Mary Fairchild
Muriel Finger
Rita Gentile
Brynn Gilchrist
Jeanette Gurney
Jane Korn
Eleanor Kress
Ruth Kress
Dorothee Leifer
Jill Lundquist
Joan Mandle
Mary Anne Mclean
Penelope Milford
Carol Monteleoni
Bettina Mueller

Cynthia Nelson
Phyllis Plass
Marion Power
Jo Pragman
Xuan Shao
Frances Sharpless
Madison Shulkin
Anne Sinistore
Racheal Stosiek
Laurie Woolever
Alex (Yuxuan) Zhao

Tenor

Rich Azoff
Richard Bump
Jane Garrick
Craig Holdrege
Elena Kellerhouse
Pavlos Kordis
Tristan McAlice
Bill Wolz

Bass

Parker Cassidy
Greg Howard
George Jahn
Caleb Kress
Olivier Kress
Jacob Lester
Alexander Madey
David Merrill
Alan Neumann
Marty Reilingh
Robert Renbeck
Kevin Seekamp
Christopher
Tavener

BARD COLLEGE CHAMBER SINGERS
James Bagwell, *Director*
Soprano

Anna-Sofia Botti
Laura DeLuca
Margaret Dudley
Jennifer Gliere
Rachael Gunning
Victoria Haschke
Emily Hegart
Chloe Holgate
Haley Lugg
Silvie Lundgren
Kathleen Miller
Rachel Nalecz
Anneke Stern
Carla Wesby
Cassandra
Whitehead

Alto

Brynn Gilchrist
Vivian (Yuwei) Han
Catherine
Hedberg
Mary Marathe
Teddy McKell
Sarah Nordin
Margaret
O'Connell
Madison Owings
Samira Salame
Shania Sinclair
Clover Stieve

Tenor

Andrew Burger
Danny Castellanos
Jack Colver
Daniel Greenwood
John Cleveland
Howell
Ethan Isaac
Luke Jennings
Gareth Lee
Theo Lowrey
Eric Raimondi
William Rowan
Emerson Sieverts
Jameson Williams

Bass

Juan Cabrera
Sonny Capaccho
Philip Carroll
James Dargan
James Fitzwilliam
Paul Holmes
Daniel Hoy
Muir Ingliss
Luke Koenig
Peter Lane
Woanjun Lee
Jackson McKinnon
Luke Patterson
Keith Roscoe
Bryan Rote
Ben Ruesch
Jamal Sarikoki
Charles Spraws
Jacob Testa



Photo by Jito Lee

Szabolcs Koczur

trumpet

Hometown: Tatabánya, Hungary

Alma mater: Liszt Academy of Music, Budapest; Hannover University of Music, Drama and Media, Germany

Awards/Competitions: 3rd prize, 9th International Interpretative Competition for Wind Instruments, Brno; 3rd prize, 10th National Trumpet and Percussion Competition, Budapest; Special prize, National Trumpet Competitions, Budapest

Appearances: Chosen Vale, The Center of Advanced Musical Studies; guest artist at Stellenbosch International Chamber Music Festival, South Africa

Musical origins: I began playing trumpet at the age of 8 because I'd seen a cartoon of the Musicians of Bremen and my favorite character played the trumpet.

Favorite obscure piece: Zoltán Kodály's *Dances of Galánta*

Favorite composer fact: Domenico Scarlatti composed his *Cat Fugue* after his cat, Pulcinella, walked across his keyboard.

The thing most people don't know about classical music: Listening to classical music is good for your brain: it activates the genes responsible for dopamine secretion and transport, synaptic function, learning, and memory.

Piece of advice for a young classical musician: Always look for the opportunity to play with others. Visit as many places, concerts, and events as you can.

Leonard Bernstein

Candide

Notes by David Riker, viola

Hardly any other musical work for the stage has gone through as many revisions and manifestations as *Candide*. Although the score is recognized as musically brilliant from the start, the realities of adapting Voltaire's *Candide*, with its breakneck changes of pace and location, create problems for adaptation to the stage. *Candide* is also difficult to label: Broadway musical, operetta, musical comedy, or light opera?

One can observe at least three major iterations of the staged versions. There's the original Broadway version of 1956, with playwright Lillian Hellman's adaptation of Voltaire's novella, and a newer "Chelsea" version of 1973, devised by Harold Prince and Hugh Wheeler. The original 1956 version of *Candide* is no longer available for performance, as Hellman withdrew it in 1973 after she showed her support for the new small-scale version. Then, in 1982, New York City Opera presented *Candide* in its first version for an opera house. In 1988, by which point Hellman had died, Bernstein started working alongside John Mauceri, then director of the Scottish Opera, to produce his "final revised version," a version that expressed his final wishes regarding *Candide*, which Bernstein conducted and recorded in 1989. This is the version we are performing in this concert.

Hellman's original Broadway version was the result of a collaboration with Bernstein to adapt Voltaire's *Candide* because of disturbing parallels she saw between the activities of the Spanish Inquisition portrayed in the novel and 1950's McCarthyism—a "time of the Hollywood Blacklist—television censorship, lost jobs, suicides, expatriation, and the denial of passports to anyone even suspected of having once known a suspected Communist." Hellman's rage fueled her energy, and the creative duo saw the show as an opportunity to hit back at the complacency they saw in America during Eisenhower's presidency.

The production received mixed reviews, which is quite understandable: in the novel there are a bewildering number of locations and events that prove impractical for theatrical performance. Critics considered *Candide* heavy-handed, and the show closed as a box office disaster after 73 performances that ran over the course of two months. Musically speaking, however, Bernstein's score was a charming pastiche of European music.

It should be mentioned that Bernstein's emotionality and unrepressed optimism were not in line with Voltaire, as is most evidenced by the difference in use of the final philosophical statement about making our garden grow. While Voltaire seems to show *Candide*'s final achievement as a sort of common-sense wisdom, Bernstein's "Make Our Garden Grow" espoused much nobler, warmer, and humanistically inclined ideals. Perhaps *Candide* has remained beloved precisely because of Bernstein's uplifting take on a cold, philosophical idea of all existing for the best. The work is international and intertemporal—the characters are relatable while war and evil are presented as almost religiously humanizing.



Photo by Matt Dine

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Please make an important investment in a new generation of musicians who are redefining what it means to be an orchestra. Make your gift to The Orchestra Now today!

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We also gratefully acknowledge the following donors who generously supported TÖN's first anniversary celebration at City Winery on October 13, 2016. Thank you for joining the festivities!

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Lists current as of February 15, 2017

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About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrated its 25th year in 2014. The 2017 festival is devoted to the life and work of Frédéric Chopin.

The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

BARD COLLEGE

Bard College is a four-year residential college of the liberal arts and sciences with a 157-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.

Individual supporters are essential to sustaining the Richard B. Fisher Center for the Performing Arts as an extraordinary part of cultural life in the Hudson Valley. Generous gifts from arts supporters like you help make everything at the Fisher Center possible.

Our members support world-class performing arts and enjoy a variety of discounts and benefits through our Friends and Patrons programs. Please join us!

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Friends of the Fisher Center enjoy a behind-the-scenes look at Fisher Center presentations, invitations to exclusive events, and access to special services throughout the year.

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- Invitations to season previews and open house events
- 10% discount on Spiegeltent dining
- 20% discount on Fisher Center merchandise
- *Fully tax deductible*

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- Invitation to a behind-the-scenes tour of the Fisher Center
- *Fully tax deductible*

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- SummerScape production poster
- *\$250 tax deductible*

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- SummerScape production poster signed by the cast
- *\$415 tax deductible*

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- Invitation for two to an intimate dinner with a world-class performer, creator, or scholar
- *\$4,380 tax deductible*

WINTER/SPRING EVENTS

MUSIC

CATSKILL JAZZ FACTORY

Les Belles Chansons Françaises

Saturday, March 18 at 7:30 pm

Whisper of a Shadow

Friday, April 14 at 7:30 pm

Gala Performance: Celebrating 100 Years of Jazz

Saturday, May 13 at 8 pm

MUSIC

THE ORCHESTRA NOW

The Dream of Gerontius

Saturday, April 8 at 8 pm

Sunday, April 9 at 2 pm

Bartók's The Miraculous Mandarin

Saturday, April 22 at 8 pm

Sunday, April 23 at 2 pm

Luisi Conducts Beethoven and Brahms

Sunday, May 28 at 1 pm

LIVE ARTS BARD

WE'RE WATCHING

A performance exhibition

The second Live Arts Bard Biennial explores vital questions about surveillance, security, and democracy.

Thursday, April 27 – Sunday, April 30

CONSERVATORY ORCHESTRA

CONSERVATORY SUNDAY

Marcelo Lehninger conducts Obadiah Wright '17, *Columbidae*; Schumann, Cello Concerto in A Minor with Peter Wiley, cello; and Tchaikovsky, Symphony No. 4.

Sunday, March 12 at 3 pm

Leon Botstein conducts Hartmann, Symphony No. 6; and Josef Suk, Symphony No. 2 *Asrael*.

Sunday, May 7 at 3 pm

CONVERSATION

NEIL GAIMAN AND AMERICAN GODS

Saturday, April 15 at 7:30 pm

845-758-7900 | fishercenter.bard.edu