Season 2018-2019

The Philadelphia Orchestra

Thursday, June 20, at 7:30
Friday, June 21, at 8:00
Saturday, June 22, at 8:00

Candide
A Comic Opera in Two Acts

Conducted by Yannick Nézet-Séguin

Book by Hugh Wheeler  Music by Leonard Bernstein
Lyrics by Richard Wilbur

Based on the Satire by Voltaire

With additional lyrics by Stephen Sondheim, John Latouche, Dorothy Parker,
Lillian Hellman, and Leonard Bernstein

Concert book adaptation by Lonny Price

Orchestrations by Leonard Bernstein and Hershy Kay

Additional orchestrations by John Mauceri

This program runs approximately 2 hours, 20 minutes.

These are the first complete performances of Candide by The Philadelphia Orchestra.

The Bernstein Centennial Celebration in its entirety is made possible in part
by the generous support of the
Presser Foundation.

These concerts are sponsored by
an anonymous donor
with additional support from
Peter M. Joseph and Susan Rittenhouse Joseph.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons
at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2.
Visit www.wrti.org to listen live or for more details.
Bradley Cooper Narrator
Carey Mulligan Narrator
Alek Shrader Candide
Erin Morley Cunegonde
Denyce Graves The Old Lady
Kevin Vortmann Dr. Pangloss/Beggar/Sage
Timothy McDevitt Maximilian/Prefect/Judge
Amanda Lynn Bottoms Paquette
William Burden Governor/Vanderdendur
Benjamin Krumreig Captain/Crook/Judge/Ensemble
Curtis Bannister Prince Ragotski/Judge/Señor/Ensemble
Daniel Rowan Baron/Inquisitor/Don Issachar/Cacambo/Slave Driver/Señor/Ensemble
Isabel Santiago Baroness/Sheep/Ensemble
J.D. Webster Heresy Agent/Priest/Archbishop/Señor/Ensemble
Meredith Lustig Sheep/Ensemble
Ward Billeisen Prisoner/Aide/Señor/Ensemble
Brittany Bigelow Dancer/Ensemble
Nicholas Cunningham Señor/Dancer/Ensemble
Philadelphia Symphonic Choir
Joe Miller Director

Kevin Newbury Stage Director
Leslie Stifelman Music Supervisor

Melissa Rae Mahon Choreographer
Andrew Boyce Stage Design
Christopher Frey Lighting Design
Paul Carey Costume Design
S. Katy Tucker Video and Projection Design
Anne Ford-Coates Hair and Make-Up Design
Rick Jacobsohn Sound Design
Stephanie Klapper Casting Director
James Onstad Assistant Stage Director
Nicholas Cunningham Assistant Choreographer
Victoria Bek Costume Coordinator
Yasmine Kiss Stage Manager
Michael Repper Rehearsal Accompanist
J.A. Panetta Prop Master
Richard Moyer Site Producer
Mary Wiles Make-Up Design for Carey Mulligan
Act I
Overture
Westphalian Fanfare
Life Is Happiness Indeed (Candide, Cunegonde, Maximilian, Paquette)
Parade
The Best of All Possible Worlds (Pangloss, Candide, Cunegonde, Maximilian, Paquette)
Oh, Happy We (Candide, Cunegonde)
Candide Begins His Travels
It Must Be So (Candide)
Battle Music
Westphalia Chorale (Baron, Baroness, Maximilian, Cunegonde, Chorus, Ensemble)
Battle Scene
Dear Boy (Pangloss, Chorus)
Storm Music
Earthquake Music
Auto-da-fé (Candide, Pangloss, Inquisitor, Judges, Chorus, Ensemble)
Candide's Lament (Candide)
Paris Waltz Scene
Glitter and Be Gay (Cunegonde)
You Were Dead, You Know (Candide, Cunegonde)
Enterance of the Jew
Entrance of the Archbishop
Travel to the Stables
Barcarolle
I Am Easily Assimilated (The Old Lady, Señors, Chorus)
Quartet Finale (Candide, Cunegonde, The Old Lady, Captain, Chorus, Ensemble)
INTERMISSION

Act II
Entr’acte
Assimilated Utility
My Love (Governor, Maximilian)
Assimilated Button
We Are Women (Cunegonde, The Old Lady)
Alleluia (Candide, Maximilian, Paquette, Chorus, Ensemble)
Introduction to Eldorado
Sheep Song (Two Sheep, Paquette, Chorus)
Ballad of Eldorado (Candide, Chorus)
Bon Voyage (Vanderdendur, Chorus, Ensemble)
What’s the Use? (The Old Lady, Prince Ragotski, Prefect, Crook, Chorus, Ensemble)
You Were Dead, You Know (Reprise) (Candide, Cunegonde)
Barcarolle (Reprise)
Make Our Garden Grow (Company)
Leonard Bernstein’s Candide is a coming-of-age story. The musical, and the Voltaire novel on which it is based, chronicles a loss of innocence and examines the philosophy of optimism. As a director, it’s always important for me to ask why we are telling this particular story right now, in 2019. What can Candide, as it traverses time periods and continents, teach us about growing up?

Yannick and I both thought it would be fun (and instructive) to use the late 1980s and early 1990s of our teenage years as inspiration. Our story unfolds in a high school inspired by films like Ferris Bueller’s Day Off, Buffy the Vampire Slayer, and Dazed and Confused. Our characters, played by an exciting young cast of actors, become the archetypes of early-’90s high school life. Candide is the bookish nerd, Cunegonde the ambitious head cheerleader, Paquette the introverted goth, Maximen the flamboyant drama club president. As the students learn about the Voltaire story, they become immersed in it. Classroom desks become boats sailing the globe, with overhead projectors animating the maps Candide is trying to decipher. Sex education class, senior prom, and history lessons help animate our story. The “adults” become the clueless principal, the wisecracking lunch lady, the conservative helicopter parents, and the head football coach still hanging on to his high school glory days.

Specifically, we are setting the production in spring 1992, at the height of the Clinton/Bush/Perot presidential election. We populate the stage with relics of our childhood: a boom box, a Sony Walkman, plastic Star Wars light sabers, campaign pamphlets, Madonna and New Kids on the Block locker posters, and, of course, jean jackets and teased hair. Yannick and I, along with our wonderful cast and design team, are excited to trace how these characters all change from naïve teenagers to expectant graduates. As the cast sings “Make Our Garden Grow,” they all throw their graduation caps in the air, forever changed by their high school adventures. Hopefully, our approach will reveal new depths and highlight the humor of the piece, holding a mirror up for all of us to remember our own teenage years—when we ourselves sought to hold on to our optimism as we prepared to make the transition into the treacherous “real world.”

—Kevin Newbury
The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world. Music Director Yannick Nézet-Séguin’s connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with four celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM. Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn’s Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its HEAR initiative, a portfolio of integrated initiatives that promotes Health, champions music Education, eliminates barriers to Accessing the orchestra, and maximizes impact through Research. The Orchestra’s award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-bysides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People’s Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing’s National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.
Music Director Yannick Nézet-Séguin will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The New York Times has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with four CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montreal; Musical America’s 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania.

To read Yannick’s full bio, please visit philorch.org/conductor.
Artists

Seven-time Oscar-nominee Bradley Cooper (Narrator) recently made his directorial debut with the Oscar-nominated film A Star Is Born, which he co-wrote, produced, and starred in. Additional film credits include Clint Eastwood’s The Mule; the Oscar-nominated films American Sniper, American Hustle, and Silver Linings Playbook; Derek Cianfrance’s The Place Beyond the Pines; The Hangover Trilogy by Todd Phillips; Limitless; Avengers: Endgame; Avengers: Infinity War; Guardians of the Galaxy (volumes 1 and 2); War Dogs; David O’Russell’s Joy; Wedding Crashers; and Wet Hot American Summer. In 2015 he garnered critical acclaim and a Tony Award nomination for his portrayal of John Merrick in the revival of The Elephant Man on Broadway; he also performed this role in London. Other theater credits include Joe Mantello’s production of Three Days of Rain (Broadway debut) and the critically acclaimed Theresa Rebeck play The Understudy (Williamstown Theatre Festival). Born in Philadelphia, he graduated from Georgetown University and obtained his masters in the Fine Arts program at the Actors Studio Drama School. He makes his Philadelphia Orchestra debut with these performances.

Academy Award-nominee Carey Mulligan (Narrator), who is making her Philadelphia Orchestra debut, first broke out in a starring role in the critically acclaimed film An Education, winning a BAFTA Award for Best Actress and nominations for Academy, Golden Globe, and SAG awards. In 2018 she received an Independent Spirit Award nomination for Best Female Lead for her role in IFC’s Wildlife opposite Jake Gyllenhaal and directed by Paul Dano. She also garnered raves for her one-woman show, Girls & Boys, written by Dennis Kelly and directed by Lyndsey Turner. Other film credits include Mudbound, Suffragette, Far from the Madding Crowd, The Great Gatsby, Shame, Wall Street: Money Never Sleeps, and Pride & Prejudice. Television credits include My Boy Jack, Doctor Who, Northanger Abbey, The Amazing Mrs. Pritchard, Waking the Dead, and Bleak House. She made her West End stage debut in 2014 alongside Bill Nighy in the revival of David Hare’s Olivier Award-winning play Skylight, directed by Stephen Daldry. The play later transferred to Broadway, where she received Drama League, Drama Desk, and Tony Award nominations. She made her Broadway debut in 2008 as Nina in a revival of The Seagull.
Tenor Alek Shrader (Candide) makes his Philadelphia Orchestra debut with these performances. Other highlights of his 2018-19 season included appearances as Tony in Bernstein's *West Side Story* at the Accademia di Santa Cecilia in Rome with Antonio Pappano and at the Edinburgh Festival with John Eliot Gardiner; the title role in Mozart's *La clemenza di Tito* with Opera Oviedo; and Almaviva in Rossini's *The Barber of Seville* at Michigan Opera Theatre. He opens his 2019-20 season with a return to Opera Philadelphia as Jupiter/Apollo in Handel's *Semele*, followed by Almaviva in *The Barber of Seville* at Minnesota Opera. He also appears in concert with the National Symphony for Handel's *Messiah* with Andrew Davis. Future engagements include returns to the Metropolitan Opera, San Francisco Opera, and Washington National Opera.

After a successful win in the 2007 Metropolitan Opera National Council Auditions and receiving a Sarah Tucker grant from the Richard Tucker Foundation, he made his Metropolitan Opera debut in Thomas Adès's *The Tempest*, conducted by the composer. He recently debuted at Washington National Opera in the title role of Bernstein's *Candide*, with a reprisal at Santa Fe Opera.

Soprano Erin Morley (Cunegonde) has stepped into the international spotlight in recent years with a string of critically acclaimed appearances in the great opera houses of the world. She made her Philadelphia Orchestra debut in 2013 and has also appeared as a soloist with the Cleveland Orchestra, the Chicago and Boston symphonies, and the New York Philharmonic. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she has now sung more than 80 performances at the Met. This season at the Met she made her role debut as Pamina in Mozart's *The Magic Flute*; sang the Forest Bird in Wagner's *Siegfried*; and, most recently, appeared as Sister Constance in Poulenc's *Dialogues of the Carmelites* under the direction of Yannick Nézet-Séguin. Orchestral appearances include a debut in Debussy's *The Martyrdom of Saint Sebastian* with the Deutsches Symphonie-Orchester Berlin and Robin Ticciati. She has appeared on tour with Harry Bicket and the English Concert, with Louis Langrée and the Mostly Mozart Festival Orchestra, and with the Chamber Music Society of Lincoln Center. She has also appeared with the Met Chamber Ensemble in Carnegie’s Zankel Hall.
Mezzo-soprano Denyce Graves (The Old Lady) makes her Philadelphia Orchestra subscription debut with these performances. Other highlights of her 2018-19 season included her return to the Metropolitan Opera in Nico Muhly’s new opera Marnie; revisiting her signature title role in Bizet’s Carmen in concert with the Richmond Symphony; and singing a gala recital presented by Annapolis Opera Company. In the 2017-18 season she was seen in recital at the Teatro Colón in Buenos Aires before going on to perform the role of The Old Lady in Candide at both Washington National Opera and Palm Beach Opera. She appeared at the Gala de Danza in Los Cabos, Mexico, and sang recitals at Bob Jones University (Greenville, SC) and the Academy Art Museum (Easton, MD). She has become most beloved to opera audiences for her portrayals of the title roles in Carmen and Saint-Saëns’s Samson and Delilah, signature roles that have brought her to the Metropolitan Opera, San Francisco Opera, the Vienna State Opera, and the Royal Opera House, Covent Garden, among others. She is the recipient of many awards, including the Marian Anderson Award, presented to her in 1991 by Ms. Anderson.

Tenor Kevin Vortmann (Dr. Pangloss/Beggar/Sage) made his Philadelphia Orchestra debut in 2015 as the Celebrant in Bernstein’s MASS, which was later released by Deutsche Grammophon as part of the celebration of the Bernstein Centennial, and Mr. Vortmann’s recording of “A Simple Song” was included in DG’s 120 Legendary Tracks, an anniversary edition celebrating the label’s 120-year history of classical music recording. He has also sung the role with the Cincinnati Symphony, the Orchestra of the Music Makers in Singapore, the University of South Carolina, and the University of Virginia. Increasingly sought after for work on both symphonic and theatrical stages, his Broadway and Off-Broadway credits include A Little Night Music, Death Takes a Holiday, The Most Happy Fella, On the Town, The Pirates of Penzance, Showboat, Paint Your Wagon, Applause, Face the Music, Fiorello, Lost in the Stars, Stairway to Paradise, Juno, For Lovers Only, and Children and Art. He has been a featured soloist with the New York Philharmonic and the San Francisco, Baltimore, and Omaha symphonies, with multiple engagements at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center.
Artists

Kevin Newbury (Stage Director) made his Philadelphia Orchestra debut in 2014 directing Strauss’s Salome. He also directed the Orchestra’s productions of Bernstein’s MASS in 2015 and West Side Story in Concert in 2017. His work has been seen at BAM, Carnegie Hall, the Kennedy Center, the Ravinia Festival, the Park Avenue Armory, the Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, the Liceu in Barcelona, Minnesota Opera, the San Francisco Symphony, the Prototype Festival, Bard Summerscape, Portland Opera, Opera Philadelphia, Seattle Opera, the Wexford Opera Festival, the Opera Theatre of St. Louis, and Glimmerglass Opera. His film credits include Monsura Is Waiting, Stag, and Epiphany V.

Leslie Stifelman (Music Supervisor) made her Philadelphia Orchestra debut in 2005 conducting a concert with Bebe Neuwirth at the Mann Center and returned last season as music supervisor for Bernstein’s West Side Story in Concert. Her projects and collaborations have received Tony, Grammy, and Peabody awards. Career highlights include 21 years on Broadway as music director and conductor of Chicago: The Musical; executive producer of the HBO series The Music in Me; and music supervisor for films directed by Martin Scorsese and Rita Wilson. As an educator she has designed and contributed to some of the last decade’s most powerful initiatives online and in the classroom through her work with Carnegie Hall’s Weill Music Institute.

Baritone Timothy McDevitt (Maximilian/Prefect/Judge) made his Philadelphia Orchestra debut in Bernstein’s MASS in 2015 and returned last season as Riff in West Side Story in Concert. Other current season highlights included Harry Easter in Weill’s Street Scene at Oper Köln, Call Me Madam with New York City Center Encores!, Bruce Ismay in Titanic in Greenville, and MASS with the Chicago Symphony at the Ravinia Festival. On the opera stage he has starred in Poulenc’s Les Mamelles de Tirésias at La Monnaie in Brussels and the Aix-en-Provence Festival, Mozart’s Zaide with the New World Symphony, and Glass’s Les Enfants terribles with North Carolina Opera. A Pennsylvania native, he is a graduate of the Juilliard School.
Mezzo-soprano Amanda Lynn Bottoms (Paquette), a recent graduate of the Curtis Institute of Music, is making her Philadelphia Orchestra subscription debut. Other performance highlights this season include her debut as Mrs. Lovett in Emma Griffin's new production of Sweeney Todd at Curtis, originating the role of Frances in the world premiere of Korine Fujiwara's The Flood with Opera Columbus, and her debut as Mercedes in Bizet's Carmen with the Buffalo Philharmonic. She was a finalist in numerous competitions, including the Metropolitan Opera National Council Regionals. Next season she makes her debut in Opera Philadelphia's O19 Festival, performing the role of Smeraldina in Prokofiev's The Love for Three Oranges.

Tenor William Burden (Governor/Vanderdendur) made his Philadelphia Orchestra debut in 1997 in performances of Handel's Messiah. He has appeared in many prestigious opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, the Lyric Opera of Chicago, Los Angeles Opera, Washington National Opera, Seattle Opera, and Opera Philadelphia. His many roles include the leads in Offenbach's The Tales of Hoffmann, Gounod's Faust, and Bernstein's Candide. A supporter of new works, he appeared in the US premiere of Henze's Phaedra at Opera Philadelphia and created the role of George Bailey in the world premiere of Jake Heggie's It's a Wonderful Life at Houston Grand Opera.

Benjamin Krumreig (Captain/Crook/Judge/Ensemble/Candide Understudy) made his Philadelphia Orchestra debut in 2015 in Bernstein's MASS and returned in 2017 in the role of Baby John in West Side Story in Concert. He received his bachelor's degree from the Baldwin Wallace University Conservatory of Music and his master's from the University of Illinois School of Music. He is equally versed in opera, operetta, and musical theater, and his roles have included Tom Rakewell in Stravinsky's The Rake’s Progress, Fenton in Verdi's Falstaff, Nanki-Poo in Sullivan's The Mikado, and Pluto in Offenbach's Orpheus in the Underworld. He has also performed the title role of Bernstein's Candide at Ohio Light Opera, where he is a frequent performer.
Tenor **Curtis Bannister** (Prince Ragotski/Judge/Señor/Ensemble) is making his Philadelphia Orchestra debut. On television he can be seen as Reimers on seasons six and seven of NBC’s *Chicago Fire*. Recent stage performances include the Celebrant in Bernstein’s MASS with Marin Alsop, the title role in Massenet’s *Werther* with the Musica Lumina Orchestra, and his debut with St. Petersburg Opera as Paul in *Kiss Me, Kate*. Upcoming engagements include his debut with Theatre at the Center in Munster, IN, as Sid Sorokin in *The Pajama Game* and his Metropolitan Opera debut as Jim in Gershwin’s *Porgy and Bess*. Previous performance highlights include Ragotski and Cacambo in Bernstein’s *Candide* with the Baltimore Symphony.

**Daniel Rowan** (Baron/Inquisitor/Don Issachar/Cacambo/Slave Driver/Señor/Ensemble) is making his Philadelphia Orchestra debut. He recently appeared as Hedwig in *Hedwig and the Angry Inch* at ZACH Theater in Austin. Other theater credits include *The Dreyfus Affair* with Peter Scolari at BAM and *The Fantasticks* (Matt/Mute) Off-Broadway. His regional theater credits include *Jesus Christ Superstar* (Jesus), *Les Misérables* (Enjolras), *Miss Saigon* (Chris), and *Sweeney Todd* (Anthony) at Casa Mañana Theatre in Fort Worth, and *Jesus Christ Superstar* (Annas) at ACT of Connecticut. On the opera stage he has performed the role of Marc in Randall Eng’s *Florida* at UrbanArias in Washington, DC.

**Isabel Santiago** (Baroness/Sheep/Ensemble) made her Philadelphia Orchestra debut in 2017 as Anita in Bernstein’s *West Side Story* in Concert. Off-Broadway she has appeared in *First Daughter Suite* and *Giant* at the Public Theater, and *American Morning* at Prospect Theater. She also performed the role of Daniela in the first national tour of *In the Heights*. Regional theater credits include *Little Shop of Horrors* (Audrey) and *Vanya and Sonia and Masha and Spike* (Cassandra). Film and television credits include *Martin Eden*, *Blue Bloods*, and *A Gifted Man*. On the concert stage she has appeared in Bernstein’s MASS with the Chicago Symphony and as Christine in Andrew Lloyd Webber in Concert at Carnegie Hall.
Tenor **J.D. Webster** (Heresy Agent/Priest/Archbishop/Señor/Ensemble) made his Philadelphia Orchestra debut in 2015 in Bernstein’s MASS. He recently appeared as Pa in the national tour of the Broadway revival of *The Color Purple* and as King Alonso in the Public Theater’s production of *The Tempest*. Broadway credits include *Showboat*, *Ragtime*, *Wonderful Town*, and Mingo in *The Gershwins’ Porgy and Bess*. He is also featured in the PBS broadcasts of *Ira Gershwin at 100*, *South Pacific* (Henry), and *Carousel* (The Heavenly Friend) with the New York Philharmonic.

Soprano **Meredith Lustig** (Sheep/Ensemble) made her Philadelphia Orchestra debut in 2015 in Bernstein’s MASS. Favorite roles include Blanche DuBois in Previn’s *A Streetcar Named Desire* (Opera Company of Middlebury), Giannetta in Donizetti’s *The Elixir of Love* (New York City Opera), Fiona in *Brigadoon* (Gulfshore Opera), Papagena in Mozart’s *The Magic Flute* (Pittsburgh Opera), and Musetta in Puccini’s *La bohème* (Syracuse Opera). Later this summer she returns to the Ravinia Festival to reprise her role in MASS with conductor Marin Alsop.

**Ward Billeisen** (Prisoner/Aide/Señor/Ensemble) made his Philadelphia Orchestra debut in 2017 as one of the Jets in Bernstein’s *West Side Story* in Concert. He has appeared on Broadway as Fyedka in *Fiddler on the Roof* and in *Anything Goes* and *Curtains*, and in eight Encores! productions at City Center, including *Most Happy Fella* and *Annie Get Your Gun*. His television credits include *One Life to Live* and NBC’s *The Sound of Music Live!* He has traveled the country with the Irish Tenors and with the touring companies of *Hello, Dolly!* and *Chicago*.

**Brittany Bigelow** (Dancer/Ensemble) is making her Philadelphia Orchestra debut. Her career has taken her to over 80 cities throughout the US and Canada, spanning musical theater, television, and film. She recently appeared as a featured dancer and Liza Minnelli stand-in for the promotional footage for *Fosse/Verdon* on FX. Favorite credits include *The Irishman* directed by Martin Scorsese (*The Gold Digger*), *An American in Paris* and *Victor/Victoria* at the Ogunquit Playhouse (Ensemble), and the national tour of *42nd Street* (Winne/Ensemble).
Artists

Nicholas Cunningham (Señor/Dancer/Ensemble/Assistant Choreographer) is head of dance at the Institute for American Musical Theatre and is making his Philadelphia Orchestra debut. His Broadway credits include High Button Shoes, The Phantom of the Opera, and La Cage aux Folles and his West End credits include La Cage aux Folles, Matthew Bourne’s Swan Lake, and Movin’ Out. Associate choreographer for the Pet Shop Boys World Tour, he has appeared in Berlioz’s Les Troyans at San Francisco Opera and Muhly’s Marnie at the Metropolitan Opera.

The Philadelphia Symphonic Choir made its Philadelphia Orchestra debut in December 2016. Consisting of talented vocalists auditioned from throughout the greater Philadelphia region, the ensemble was created to marry gifted and unique voices of Philadelphia with the legendary Philadelphia Sound. The Choir is directed by Joe Miller, director of choral activities at Westminster Choir College, where he is conductor of the Westminster Choir and the Westminster Symphonic Choir. He is also artistic director for choral activities for the Spoleto Festival USA.

Melissa Rae Mahon (Choreographer) makes her Philadelphia Orchestra debut. Broadway credits include Chicago: The Musical, The Producers, 42nd Street, Cats, and The Sound of Music. She has choreographed and directed for the Weill Music Institute at Carnegie Hall, the New York Philharmonic, and the Chicago Symphony at the Ravinia Festival. She also creates large-scale installations as the managing director of MAS Event + Design, a worldwide experiential agency for clients such as Google, YouTube, Lincoln, Spotify, and Unilever.

Andrew Boyce (Stage Design) makes his Philadelphia Orchestra debut with this production. A New York- and Chicago-based designer, he works in a variety of disciplines on projects ranging from theater, opera, and live events, to film and commercial spaces. He received his B.A. from Middlebury College with a degree in architecture, and his M.F.A. from Yale School of Drama. He has participated in the Lincoln Center Directors Lab, is a member of the Wingspace Design Collective, and is currently the assistant professor of set design at Northwestern University.
Christopher Frey (Lighting Design) is based in Philadelphia. He has worked with The Philadelphia Orchestra for the past eight seasons. His work in ballet and opera can be seen across the country and abroad. He also has extensive work in commercial production. Visit www.freylightingdesign.com for more information.

Paul Carey (Costume Design) made his Philadelphia Orchestra debut in 2015 in Bernstein’s MASS. Since 2010 he has been a close collaborator of stage director Kevin Newbury. Their projects together include the world premiere of Douglas Cuomo’s Doubt at Minnesota Opera and John Adams’s El Niño with the San Francisco Symphony. A costume designer for theater, opera, film, and commercial media, he received his education from Sarah Lawrence College and the Yale School of Drama, and apprenticed in the Paris atelier of master tailor Mika’ela Fisher.

S. Katy Tucker (Video and Projection Design) is making her Philadelphia Orchestra debut. She began her career as a painter and installation artist, exhibiting her work at a variety of galleries. She has collaborated with musicians including Paul McCartney, Paola Prestini, Jeff Ziegler, Amanda Gookin, and the Brooklyn Youth Chorus. Her work in theater and opera has been seen around the world, including Broadway, Off-Broadway, at the Metropolitan and Sydney operas, Carnegie Hall, the New York City Ballet, the Kennedy Center, and the Park Avenue Armory.

Anne Ford-Coates (Hair and Make-Up Design) is making her Philadelphia Orchestra debut with this production. Her Broadway designs include hair and make-up for Oklahoma! and The Nap, and make-up design for Frozen, A Bronx Tale, On Your Feet!, Disaster!, It Shoulda Been You, and On the Twentieth Century. She was hair and make-up designer for Washington National Opera and the Glimmerglass Festival for over a decade and has designed hundreds of productions for numerous American opera companies.
Rick Jacobsohn (Sound Design) made his Philadelphia Orchestra debut as sound designer in 2017 with Bernstein's *West Side Story* in Concert. Since 2016 he has also produced and engineered a portion of the Orchestra's weekly broadcasts on WRTI. He has been the producer and engineer for the Baltimore Symphony since 2007. Other recording projects have found him working with notable classical, jazz, and pop artists and ensembles. He is the original sound designer for Osvaldo Golijov's *Ainadamar* and Mason Bates's *The (R)evolution of Steve Jobs*.

Stephanie Klapper (Casting Director) made her Philadelphia Orchestra debut in 2015 with Bernstein's MASS and returned for *West Side Story* in Concert as well as the Rachmaninoff and Barnes/Stokowski festivals. Her work is frequently represented on Broadway, Off-Broadway, regionally, internationally, and on television and film. Recent projects include *Once on this Island*, *The Importance of Being Earnest*, *Actually We’re F**ked*, *Birdy*, and the Hudson Valley Shakespeare Festival. She is a member of the Casting Society of America.

James Onstad (Assistant Stage Director) makes his Philadelphia Orchestra debut with this production. A multidisciplinary performer, creator, and producer, he recently sang the title role of Bernstein's *Candide* in a co-production of the Knoxville Symphony and the Clarence Brown Theater. This July he appears as tenor soloist in Bernstein's MASS at the Ravinia Festival with the Chicago Symphony under the baton of Marin Alsop. He is also an award-winning scriptwriter and is currently producing a film about the life of a millennial opera singer.

Victoria Bek (Costume Coordinator) makes her Philadelphia Orchestra debut with this production. Brooklyn-based and geared towards creative, collaborative processes, she works regularly as a craft artisan and technician for Broadway and Off-Broadway productions, in addition to costume consulting for international touring companies. Her work has been presented at the Park Avenue Armory, the Juilliard School, Lincoln Center Festival, Carnegie Hall, the Metropolitan Museum of Art, the Highline, the New York Philharmonic, and more.
Yasmine Kiss (Stage Manager) makes her Philadelphia Orchestra debut with these performances. For the past 10 years she has been the production stage manager at Seattle Opera. She has worked at San Francisco Opera, the Lyric Opera of Chicago, Los Angeles Opera, and Santa Fe Opera on a wide range of operas including Berg’s *Wozzeck*, Wagner’s *Ring* Cycle, and, most recently, Mason Bates’s *The (R)evolution of Steve Jobs*. Symphonic credits include staged productions with the Seattle and Oregon symphonies and the Ojai Music Festival.

Michael Repper (Rehearsal Accompanist) is working with The Philadelphia Orchestra for the first time. He is music director of the New York Youth Symphony at Carnegie Hall, music director of the Northern Neck Orchestra of Virginia, and artistic director of the Chamber Music Society of Maryland. Committed to diversity, inclusion, and training in the arts, he founded the Reinecke Youth Chamber Music Fellowship, providing $1,000 scholarships and mentorships to young musicians in the Mid-Atlantic who are interested in studying chamber music.
Framing the Program

Over the past two seasons the musical world has celebrated the centennial of Leonard Bernstein's birth. The capstone to The Philadelphia Orchestra's exploration of this great figure is its first complete performances of his operetta *Candide* in an updated concert staging that places the work in an American high school in the spring of 1992.

Bernstein based his 1956 operetta on Voltaire's wickedly satirical novella from 1759 as adapted by Lillian Hellman and a team of other collaborators, which included Dorothy Parker and Stephen Sondheim. The title character travels the globe seeking to affirm his optimistic teacher Pangloss's Enlightenment proposition that he lives in “the best of all possible worlds.” Adventures, disasters, and various realities convince Candide otherwise and he returns home to a more honest existence of making his garden grow.

The adventure starts with the dazzling Overture, a concert favorite in its own right, that gives a musical preview of some key moments to follow, including a sparkling theme from the wedding ceremony of Candide to his beloved Cunegonde (which is interrupted by war), a contrasting theme from their love duet “O, Happy We,” and later the brilliant music from her coloratura aria “Glitter and Be Gay.” The chance to hear Bernstein's vibrant score is indeed a festive occasion to conclude the Philadelphians' 119th season and to honor a great American composer.

The Philadelphia Orchestra is the only orchestra in the world with three weekly broadcasts on SiriusXM's *Symphony Hall*, Channel 76, on Mondays at 7 PM, Thursdays at 12 AM, and Saturdays at 6 PM.
Each of Leonard Bernstein's stage works is unique in its own way. Even in his earliest attempts (On the Town, Trouble in Tahiti), the composer had tried to fuse the looseness of the Broadway musical with the lyricism and sophistication of operatic and symphonic repertoire. In West Side Story he experimented with combining the informal vocalism of Broadway “hoofers” with a more operatic style, as embodied in the roles of Tony and Maria. His later MASS explored the notion that liturgical traditions could be used for semi-theatrical purposes.

A Synthesizer of Musical Styles
Well-schooled both in the Tin Pan Alley song style and in the classical canon, Bernstein (whose 100th birth centenary was celebrated worldwide in 2018) became one of America's great “synthesizers”: Just as Mozart had combined musical styles that he absorbed on his youthful travels in Italy, France, and German-speaking lands, Bernstein gathered classical, jazz, and the exuberance of Broadway to forge a distinctly American style that sounded fresh and new.

He might have become an even greater force in musical theater (and opera) had it not been for his somewhat sudden appointment, at the age of 40, to the post of music director of the New York Philharmonic. There his dynamic interpretations of the central repertoire were inspired, in part, by his dual passions for the vernacular and the lofty. His compositions continued to join his populist passions with Old World training he had acquired at Harvard (under such composers as Walter Piston) and at the Curtis Institute of Music (where he studied with Randall Thompson). He continued to expand boundaries: His stage works, and especially West Side Story, were among the first to suggest that the line between opera and the Broadway musical could, and perhaps should, remain fluid.

A Work with Numerous Versions
Candide, first produced in Boston in October 1956, was the most operatic of Bernstein's stage works. Based on Lillian Hellman's adaptation of Voltaire’s 1759 novella, this “comic operetta” (as its creators initially called it) makes continuous nods to 18th-century musical and theatrical conventions: It contains pastiches of waltzes and gavottes, songs that are more like arias, and a headlong Overture whose approach
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is as “classical” as anything by Mozart or Rossini. (The Overture, a sonata form with hints of upcoming tunes à la Broadway and Gilbert & Sullivan, concludes with the opera’s best-known tune, the coloratura aria “Glitter and Be Gay.”)

The official “premiere” took place on Broadway at the Martin Beck Theatre on December 1, 1956. Since then Candide has undergone a dizzying variety of revisions, notably a revival in 1973 by Harold Prince, in which score and lyrics were drastically altered to make the show more “popular” in a conventional Broadway manner. In 1989 Bernstein prepared a concert version that attempted to combine the best of the pastiche of alternatives: Since the composer’s death, producers have continued in efforts to reconstruct a “definitive” Candide.

Candide has continued to gather elements along the way: Lillian Hellman’s original book, which she withdrew, was replaced by a quite different adaptation by Hugh Wheeler. Among the lyricists who have contributed, both originally and subsequently, are Richard Wilbur, Stephen Sondheim, John Latouche, Dorothy Parker, and Bernstein himself. Some of the roles were made into dual singing/narration parts, and some recent adaptations have used narrators to varying degrees.

A Closer Look At its core, the story of Candide recounts the adventures of a young man who travels the world in order to confirm the contention of Dr. Pangloss, his tutor, that he lives in the “best of all possible worlds.” Candide is in love with one of Pangloss’s other pupils, Cunegonde: Both are being tutored at the castle of the Baron of Westphalia. When the Baron learns of their love, he banishes Candide from the castle, which sends the young man on a series of travels during which, initially, he joins the Bulgarian army, which attacks the Baron’s castle. In this struggle, both Pangloss and Cunegonde are purportedly killed.

Later Candide travels to Lisbon, where a volcano and earthquake kill 30,000 people. He and Pangloss (who was not dead after all) are blamed, and Pangloss is hanged and (again) left for dead. Candide’s subsequent travels take him to Paris, where Cunegonde (who, likewise, was not killed at the castle) has been forced into sexual servitude and where he meets a somewhat mysterious and helpful Old Lady. He inadvertently kills the city’s Archbishop and flees for Montevideo in South America. There he kills again (this time it’s Cunegonde’s brother, Maxmilian). Escaping into the jungle, he stumbles upon Eldorado, the fabled city of gold.
The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

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Leonard Bernstein composed Candide in 1956.

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The score calls for two flutes (II doubling piccolo), oboe (doubling English horn), two clarinets (I doubling E-flat clarinet, II doubling bass clarinet), bassoon, two horns, two trumpets (I doubling cornet), two trombones, tuba, timpani, percussion (bass drum, bongo drums, castanets, chimes, cow bell, cymbals, glockenspiel, gong, gourd, hand drum, maracas, ratchet, snare drum, steel drum, suspended cymbal, tambourine, tenor drum, triangle, whip, wood block, xylophone), harp, narrator, numerous vocalists, and mixed chorus.

Performance time is approximately 1 hour, 50 minutes.

Further travels take Candide to Suriname and, ultimately, Constantinople. Alas, he finds that riches bring no happiness, and he buys a plot of land and marries Cunegonde. After all this, the couple concludes that Pangloss was wrong: The world is a messy place, and the best one can do is build a life on honest, realistic expectations.

—Paul J. Horsley
The Philadelphia Orchestra

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