

Domingo-Cafritz Young Artist Program

Great American Voices Military Base Tour

Wednesday, January 18, 2006

Morris Knolls High School, Rockaway, NJ

"Hm, hm, hm..."	<i>Die Zauberflöte</i> Christina Martos, Leslie Mutchler, Erin Elizabeth Smith, Greg Warren, Obed Ureña	W.A. Mozart
"Voi che sapete"	<i>Le nozze di Figaro</i> Erin Elizabeth Smith	W.A. Mozart
"L'amour est un oiseau rebelle"	<i>Carmen</i> Leslie Mutchler	Georges Bizet
Come Paride vezzoso"	<i>L'elisir d'amore</i> Trevor Scheunemann	Gaetano Donizetti
Quartet, "Bella figlia dell'amore"	<i>Rigoletto</i> JiYoung Lee, Leslie Mutchler Yingxi Zhang, Obed Ureña	Giuseppe Verdi
"Watch duet"	<i>Die Fledermaus</i> Christina Martos, Greg Warren	Johann Strauss II
"No puede ser"	<i>La tabernera del puerto</i> Yingxi Zhang	Pablo Sorozabal
"If I were a bell"	<i>Guys and Dolls</i> Erin Elizabeth Smith	Frank Loesser
"Sing for your Supper"	<i>The Boys from Syracuse</i> Christina Martos, Leslie Mutchler, Erin Elizabeth Smith	Rodgers and Hart
Ensemble, "Make our garden grow"	<i>Candide</i> JiYoung Lee, Christina Martos, Leslie Mutchler, Erin Elizabeth Smith, Greg Warren, Yingxi Zhang, Trevor Scheunemann, Obed Ureña	Leonard Bernstein

Steven Jarvi, conductor James Lesniak, piano

Staged by Chía Patiño

♪ Meet the Artists ♪



Steven Jarvi, conductor from Michigan, is in his second season with the Young Artist Program. Mr. Jarvi holds a Masters degree in Orchestral Conducting from the Peabody Conservatory of Music, where he studied with Gustav Meier, and a Bachelors degree from the University of Michigan. In 2005, Mr. Jarvi appeared at the Tanglewood Music Festival as the Seiji Ozawa Conducting Fellow performing with the Tanglewood Music Center Orchestra and Mark Morris Dance Group while studying with James Levine and Kurt Masur. He has also performed with the New Amsterdam Symphony Orchestra, the Ann Arbor Symphony, the Manhattan School of Music Orchestra, the Hot Springs Festival Orchestra, the Michigan Pops Orchestra, and the Peabody Opera. Mr. Jarvi has been an Associate Conductor for New York City Opera and a cover conductor for Baltimore Lyric Opera and for the Washington National Opera world premiere of *Democracy*.

JiYoung Lee, soprano from Korea, is in her second season with the Young Artist Program. Currently pursuing a Doctor of Musical Arts in vocal performance at Yonsei University in Korea, she also holds a degree from the Longy School of Music. Ms. Lee has performed in the Young Artist Program at Opera North and with the Boston Classical Orchestra. She has been a regional finalist of the district Metropolitan Opera National Council Auditions. In 2004, Ms. Lee made her debut with the National Symphony Orchestra and returns again this season as Blonde in *The Abduction from the Seraglio*. Last season, Ms. Lee sang the role of Queen of the Night in the Young Artist performance of *Die Zauberflöte* and covered the role of Essy Baker in the world premiere of *Democracy*. This season, she will cover the role of Elvira in *L'Italiana in Algeri* and sing the roles of Woglinde in *Das Rheingold* and Servilia in *La Clemenza di Tito*.



James Lesniak, pianist from Indiana, is in his second season with the Young Artist Program. Mr. Lesniak holds Bachelor and Masters degrees in Piano Performance from Indiana University. He has served on the coaching staffs of Indiana University Opera Theatre, Mississippi State University and Glimmerglass Opera, and most recently as Head Coach for the Brevard Music Center. This season, he serves on the music staff for Washington National Opera's production of *Trilogy: Domingo and Guests in Three Acts* and *L'elisir d'amore*, and performs the onstage role of Lazinski in *Fedora*, a part of the *Trilogy*.



Christina Martos, soprano from New Jersey, is in her second season with the Young Artist Program. She holds degrees in music from Yale University and Carnegie Mellon University and has performed several seasons with Central City Opera. Ms. Martos has also performed with Opera Theater of Pittsburgh, Bronx Opera, Pittsburgh Symphony Orchestra, and with the Marilyn Horne Foundation at Carnegie Hall. Last season, she sang the role of Mrs. Grant in the world premiere of *Democracy*, covered the role of Agnes in *Maid of Orleans*, and sang the role of First Lady in the Young Artist performance of *Die Zauberflöte*. This season, she will sing the role of Gianetta in *L'elisir d'amore*.

Leslie Mutchler, mezzo-soprano from Maryland, is in her second season with the Young Artist Program. Ms. Mutchler holds both Bachelor and Masters degrees from Indiana University. She was a member of the Apprentice Program for Singers at Santa Fe Opera in 2004 and has also participated in the Chautauqua Opera Apprentice Artist Program, Indianapolis Opera Ensemble Program, and Opera North Young Artist Program. Last season, Ms. Mutchler sang the role of Inez in *Il Trovatore*, covered the role of Mrs. Lee in *Democracy: An American Comedy*, and sang the role of Third Lady in the Young Artist performance of *Die Zauberflöte*. This season, she sings the role of Hanna in *The Merry Widow*, part of *Trilogy: Domingo and Guests in Three Acts*, and Zulma in *L'Italiana in Algeri*.



Chía Patiño, from Ecuador, is in her second season as the Program's first Young Artist director. Ms. Patiño holds an MFA in Opera Stage Direction from the University of Cincinnati, College-Conservatory of Music, as well as degrees in Composition from Indiana University. She has directed Mozart's *Magic Flute* for the National Philharmonic, *El Laberinto Mágico* for Aguavá in the Library of Congress, the US premiere of *4.48 Psychosis* by Sarah Kane, *Dido and Aeneas*, *Transformations*, *La Cambiale di Matrimonio*, *The Mother of Us All* and *Rusalka* in Cincinnati, John Adam's *El Niño* and *Piramo e Tisbe* in Bloomington, Indiana, and *Così Fan Tutte* both in Wichita and in the United Arab Emirates and Egypt. As an assistant director, she has worked in numerous houses including Santa Fe Opera, Opera Theatre of St. Louis, Teatro Municipal de Santiago in Chile, and Opera Theatre of Lucca in Italy. She is currently working on the Young Artist Program's upcoming production of *Hansel and Gretel*.

Trevor Scheunemann, baritone from Maryland, is in his first season with the Young Artist Program. He holds a bachelor of music in vocal performance from Columbia Union College and has performed for several seasons with Washington National Opera both in the chorus and solo roles. Mr. Scheunemann has also sung in numerous productions with the Baltimore Opera Company including *Otello*, *La Rondine*, *Gianni Schicchi*, and *La Fanciulla del West*. This fall, he appeared as Barone Douphol in *La Traviata* with the Baltimore Opera Company.



Erin Elizabeth Smith, mezzo-soprano, is in her second season with the Young Artist Program. Prior to this, she completed two years with the Juilliard Opera Center. Ms. Smith has performed with numerous companies including Lyrique en Mer in France, Central City Opera, Opera Theatre of St. Louis, and the Tanglewood Music Center. This season, roles with Washington National Opera included Ninetta in *I Vespri Siciliani* and Emilia in *Otello*, a part of the *Trilogy*, and Gianetta in the Young Artist performance of *L'elisir d'amore*. Last season she sang the role of the Second Lady in the Young Artist performance of *Die Zauberflöte*, and covered Mariana in *Luisa Fernanda* and Lydia in *Democracy*. In the recital arena, Ms. Smith has performed with the New York Festival of Song, Orchestra of St. Luke's, Westchester Philharmonic, and at the Library of Congress in Washington.

Obed Ureña, baritone from the Dominican Republic, joined the Young Artist Program this fall. He has studied at the National Music Conservatory, the Course for Young Singers at the Opera de las Americas in the Dominican Republic, and with bass Bonaldo Giaiotti. Mr. Ureña has performed at the Culture Auditorium, Guadeloupe, National Theater in Santo Domingo, and Great Ciabo Theater, Santiago. Competitions have included the International Jeunesses Musicales in Montreal, Music Interpretation Competition IMC/UNESCO in Santo Domingo, Concus Internaciona de Can Montserrat Caballe in Andorra, and Concus Internacional de Can Franseco Viñas in Barcelona.



Greg Warren, tenor from Texas, is in his first season with the Young Artist Program. He has been an apprentice artist with Santa Fe Opera, Cedar Rapids Opera, and El Paso Opera and has performed with numerous companies including Shreveport, Longview, West Palm Beach, and El Paso Operas. Mr. Warren holds degrees from Texas Tech University, Indiana University, and the Centenary College of Louisiana and has been a finalist in several competitions including the Lyric Opera of Chicago Competition, Houston Grand Opera Competition, Marguerite McCammon Competition, West Palm Beach Vocal Competition, and Metropolitan Opera National Council Auditions.

Yingxi Zhang, tenor from China, is in his first season with the Young Artist Program. He was a semi-finalist in the 2004 Operalia competition and has studied at the China Conservatory. He recently made his debut with Beijing Opera in the title role of *Les Contes d'Hoffmann* and has won several competitions and honors in China.



“Hm, hm, hm...”

Mozart's *Die Zauberflöte* (The Magic Flute) is a mystical fairytale where a prince must rescue a princess from the evil Queen of the Night. *The Magic Flute* is similar to an American musical which mixes musical numbers with spoken dialogue; in German it is called *Singspiel*, or “singing play”. This opera marked the first time Mozart composed for a “people’s” theater, rather than one under the patronage of the crown.

TAMINO:

The poor fellow is punished indeed,
for he's been struck mute.
I can do nothing but pity you; I have no power to help!

1ST LADY:

The Queen forgives you graciously,
from punishment you shall be free.

PAPAGENO:

Papageno can chatter again!

2ND LADY:

Chatter away, but tell no lies!

PAPAGENO:

No lie shall ever come from me!

THREE LADIES/PAPAGENO:

Let this padlock be your/my warning!

ALL:

If only all liars had such a lock on their mouths,
Hate, lies and wicked slander
would give way to love and brotherhood.

1ST LADY:

O, Prince, accept this gift from me.
Our Queen sends it to you.
This magic flute will protect you,
and aid you through the greatest perils.

THREE LADIES:

With it, you have the power
to control the passions of men:
the sorrowful will turn to joy,
the bachelor will yield to love.

ALL:

Oh, such a flute
is worth more than gold, or crowns
for it increases
mankind's joy and contentment.

PAPAGENO:

Now, lovely ladies,
may I take my leave

THREE LADIES:

You certainly may. But the Queen commands you to hurry with.
To Sarastro's castle.

PAPAGENO:

No, thank you!
You yourselves have told me
that Sarastro's like a tiger!
He'll show no mercy,
he'll surely have me plucked, roasted,
and fed to the dogs.

THREE LADIES:

The Prince will protect you if you trust in him alone.
That's why you'll be his servant.

PAPAGENO:

To the devil with the Prince!
My life is dear to me, and on my honor,
he'll sneak off like a thief and abandon me.

1ST LADY:

Here, take this treasure, it's for you.

PAPAGENO:

What's inside?

THREE LADIES:

You can hear the tinkling of bells.

PAPAGENO:

Will I be able to play them?

THREE LADIES:

Oh, most certainly!

ALL:

Silver bells, a magic flute
will protect you in all danger.
Farewell - we must be off. Until we meet again!

TAMINO and PAPAGENO:

But, beautiful ladies, tell us. How shall we find the castle?

THREE LADIES:

Three boys, young, beautiful, graceful and wise will hover above
you on your journey. They will be your guides: trust in them alone.

ALL:

So farewell - we must be off.
Until we meet again!

Le nozze di Figaro's Cherubino is a teenage nobleman serving as a page, and his part is sung by a woman to emphasize his youth (called a *trouser role*). In this aria, he describes the strange feelings he's been having and wonders if he has fallen in love. This opera was revolutionary because it showed noblemen as regular people, often criticized and fooled by their servants. In fact, the play by Beaumarchais on which the opera was based has been called “the first shot fired in the French Revolution”. Excerpts from this opera have been featured in movies such as *Amadeus* and *The Shawshank Redemption*. Peter Sellers, an opera director who is known for taking classic operas and reinterpreting them, once set this opera in New York's Trump Tower.

You ladies, who know what love is,
 see if I have it in my heart.
 What I feel, I'll repeat to you.
 It's new for me; I can't understand it.
 I feel an emotion full of desire
 which is now pleasure, now torture.
 I freeze, and then I feel my soul
 bursting into flames; and in a moment I freeze again.
 I'm seeking a treasure outside of me-
 I don't know who holds it;
 I don't know what it is.
 I sigh and moan without wanting to;
 I quiver and tremble without knowing why.
 I find peace neither night nor day,
 but yet I enjoy languishing that way.

“L'amour et un oiseau rebelle”

Carmen

One of the most popular operas of all time, *Carmen* follows the tragic story of a beautiful gypsy girl, Carmen. The Habanera, featuring Spanish and Cuban rhythms, was rewritten at least fourteen times before the first performance to suit the vocal talents of the performer. Although composer Georges Bizet was French, *Carmen* is considered to be among the most famous “Spanish” operas of all time. You may remember hearing Beyonce sing excerpts from *Carmen* in a recent Pepsi commercial.

Love is a rebellious bird,
 that no one can tame;
 and it's truly in vain
 that you call him,
 if it suits him to refuse!
 Nothing helps-
 threat nor entreaty.
 The one man speaks well,
 the other keeps quiet;
 and it's the other
 whom I prefer-
 he hasn't said anything,
 but he pleases me.
 Love!

The bird that you thought to catch
 flapped his wings and flew away.
 Love is far away-
 you may wait for it;
 when you don't wait anymore,
 there it is!
 All around you,
 quickly it comes, goes away;
 then it comes back again.
 When you think you have hold of it,
 it evades you;
 when you think you're evading it,
 it has hold of you!
 Love!

Love is a bohemian child;
 he has never known law.
 If you don't love me,
 I love you;
 but if I love you,
 watch out for yourself!

“Come Paride vezzoso”

L'elisir d'amore

One of Donizetti's most popular comic operas, *L'elisir d'amore* tells the story of a young man who uses a magic potion to help him win the affection of the girl he loves. In this aria, Sergeant Belcore tries to woo the pretty village girl, Adina, by telling her that she won't be able to resist him. Belcore sings with references to Greek and Roman mythology, to show her how much classier and better educated he must be than any of the peasant men she knows.

Just as handsome Paris
presented the apple to the most beautiful goddess,
my darling country girl,
I present these flowers to you.
But more glorious than he,
happier than he am I,
for as a reward for my gift
I receive your dear heart.

I can see clearly in that pretty face
that I have worked my way into your heart.
It's nothing surprising;
I'm gallant, and a sergeant, too.
There's not a fair maid can resist
the sight of a uniform;
to Mars, the god of war,
even Cupid's mother surrenders

“Bella figlia dell'amore”

Rigoletto

Originally titled *La maledizione* (The Curse), *Rigoletto* was the first Verdi opera to become internationally popular. It was based on a play called *Le roi s'amuse* by Victor Hugo, who also wrote *Les Misérables* (on which the popular musical is based) and *The Hunchback of Notre Dame* (source for the Disney movie). In the first draft of *Rigoletto*, the villain was the King of France; Verdi was forced to change the character to a duke by government censors, who were afraid of offending the kings still reigning in Europe! *Rigoletto* tackles some bold subjects that other works of the time shied away from: human deformity (the title character is a hunchback) and rape. Besides the quartet you will hear today, the opera includes several famous arias, including "La donna è mobile," which you may remember Nicolas Cage singing at the beginning of the movie *The Family Man*.

DUKE: If I remember well,
my pretty girl, we've met before...
I searched for you,
and learned that you lived here.
Believe me, since that time
I've loved you to despair!

MADDALENA: As you loved twenty others!
Do you forget them now?
To tell the truth, good sir, you are a real scoundrel!

DUKE: Yes, yes, a monster!

MAD: Leave me, you rash man!

DUKE: Eh! eh! what a fuss you make!

MAD: Be sensible.

DUKE: And you be a good girl, and don't cause an uproar. Let's
drown all our sense in pleasure and love.
What pretty white hands!

MAD: You're teasing.

DUKE: No, no.

MAD: I know I am not pretty.

DUKE: Kiss me.

MAD: Sir, you are drunk—

DUKE: With ardent love.

MAD: Unkind man, you're mocking me?

DUKE: No, no, I want to marry you!

MAD: Give me your word of honor.

DUKE: Charming girl!

RIGOLETTO: Have you heard enough?

GILDA: The cruel traitor!

DUKE: Beautiful child of Love, I'm enslaved by your
charms. With just one word, you can relieve my suffering.
Come, listen to the throbbing of my racing heart!

MAD: Ah, this makes me laugh heartily,
for such compliments cost little.
I can well judge what such flattery is worth.
I'm used, dear sir, to this sort of game.

GIL: The same loving words
the traitor spoke to me!
Unhappy, betrayed heart,
do not break from misery!

RIG: Hush- your tears are useless.
I will see that you obtain vengeance.
It will be swift and sure:
I will strike him down.

Die Fledermaus (The Bat) is a Viennese operetta that celebrates the glamorous side of Europe in the 19th century: sumptuous parties filled with elegant nobles dancing the night away. Gabriel von Eisenstein tells his wife, Rosalinda, that he's off to serve a short term in jail, but really is sneaking away to a party. When he arrives, he begins to woo a mysterious Hungarian countess wearing a mask, only to find out that she is actually his own wife in disguise! Traditionally performed on New Year's Eve, this opera includes a ball scene in the 2nd act that normally features surprise guest stars – Supreme Court Justices and former New York City Mayor Rudolph Guiliani, along with numerous other performers, have all appeared as guest stars in *Die Fledermaus*.

EISENSTEIN: How engaging, how exciting,
how adorably inviting.

Such a flower I could shower with my kisses here and now,
if she only would allow...

ROSALINDA: Masquerading undercover,
he approaches me as lover.

Was a liar ever slyer? Just you wait, dear Eisenstein:
I will make you toe the line!

E: Like a fleeting magic vision, you may vanish from my sight!
Will you change your firm decision, and unmask for me tonight?

R (In Hungarian accent): Please, my dear Marquis, don't ask me.
That's the one thing I won't do.
I insist you don't unmask me. I expect that much from you.

R: (How he prances...) **E:** From her glances...

R: And romances... **E:** and advances...

R: While he boldly makes advances

E: I have chances, I am sure.

R: No suspicion, premonition, warns him who resists his charms!

E: If I try, and persist, how can she resist?

R: In a minute he'll discover, this philandering would-be lover,
how completely he has fallen in my trap!

E: In a minute I'll discover, yes I will see whether she can resist, or
will fall into my trap!

R: Ah, my heart is weak and tender, and my brain begins to spin!

E: Ah, she's going to surrender! Pretty soon she will give in.

R: Ah, my pulse is beating wildly, throbbing on, tick-tock-tick-
tock!

Could we measure its pulsations by your precious little clock?

E: That's just what I want to say!

R/E: Yes, let us count them right away!

E: One, two, three, four

R: Five, six seven, Nein!

E: No, that's not in line, for after seven there is eight.

R: I thought perhaps that I was late. Let's change positions.

E: Change them? How?

R: You count the beats of my heart, and I the ticking of your
watch, and let us start from the start.
Now let us count without delay!

E: Yes, right away!

E/R: One, two, three, four....fifty, sixty, eighty, hundred

E: Six hundred and nine!

R: My goodness, we can't be that far!

E: Oh, yes indeed we are! Yes, half a million beats at least!

R: That is a little too fantastic!

E: My figures are a bit elastic.

R: You'll never count another heartbeat.

E: She took my watch away from me, how unkind!

R: I thank you sincerely.

E: If you don't mind..

R: I'll cherish it dearly.

E: She outwitted all my guesses, and my watch she now
possesses! This flirtation cost me dearly, I disgraced myself
severely, and my watch has gone to waste! I am disgraced!
Poor me!

“No puede ser”

La tabernera del puerto

La tabernera del puerto is a zarzuela. Zarzuelas enjoyed their golden age from 1870 to 1950, when thousands were written in Spain, Mexico, Cuba and other Spanish speaking countries. In this aria, Leandro has fallen in love with the barmaid Marola, who is known to keep some shady company. Everyone has warned him that she's no good, but he knows that she has a good heart - he's seen her pray, he's seen her in love, and he's seen honest tears in her eyes.

It cannot be so! This woman is good.
She cannot be a bad woman!
In her look, like a strange light,
I've seen that this woman is unhappy.

She cannot be a cheap siren
Who has poisoned every moment of my life.
It cannot be so! Because I've seen her praying,
because I've seen her love,
because I've seen her cry!

Those eyes that cry don't know how to lie.
Bad women do not look like that.
Glinting in her eyes I saw two tears,
and my hope is, they glint for me.

Vivid light of my hopes! Take pity on my love!
Because I cannot pretend,
because I cannot be silent,
because I cannot live!

“If I were a bell”

Guys and Dolls

Guys and Dolls is an American musical that celebrates a real American setting: the rough-and-tumble underworld of 1930's New York - full of petty criminals and professional gamblers. Sarah, a Salvation Army girl, falls in love with one of the biggest gamblers, and in this number she tells him how she really feels. Marlon Brando and Frank Sinatra were both featured in the movie also named *Guys and Dolls*.

Ask me how do I feel
Ask me now that we're cosy and clinging
Well sir, all I can say is if I were a bell
I'd be ringing!

From the moment we kissed tonight
That's the way I've just gotta behave
Boy, if I were a lamp I'd light
And if I were a banner I'd wave!

Ask me how do I feel,
Little me with my quiet upbringing
Well sir, all I can say is
if I were a gate I'd be swinging!
And if I were a watch
I'd start popping my springs!
Or if I were a bell I'd go
ding dong, ding dong ding!

Ask me how do I feel from this
chemistry lesson I'm learning.
Well sir, all I can say is
if I were a bridge
I'd be burning!

Yes, I knew my morale would crack
From the wonderful way that you looked!
Boy, if I were a duck I'd quack!
Or if I were a goose I'd be cooked!

Ask me how do I feel, ask me
now that we're fondly caressing
Well, if I were a salad,
I know I'd be splashing my dressing!

Ask me how to describe this
whole beautiful thing
Well, if I were a bell I'd go
ding, dong, ding, dong, ding!

“Sing For Your Supper”

The Boys from Syracuse

William Shakespeare’s writings have offered inspiration for many operas and musicals, from Verdi’s *Macbeth* to Leonard Bernstein’s *West Side Story*. Rodgers and Hart’s *The Boys from Syracuse* is a lighthearted romp through ancient Greece based on Shakespeare’s *The Comedy of Errors*. This famous duo, Rodgers and Hart, also co-wrote the song “Blue Moon”. The same Richard Rodgers was also one-half of the duo Rodgers and Hammerstein, who wrote *The Sound of Music* and *Oklahoma!*

Hawks and crows do lots of things
But the canary only sings.
She is a courtesan on wings.
So I’ve heard.

Eagles and storks are twice as strong.
All the canary knows is song.
But the canary gets along.
Gilded bird!

Sing for your supper and you’ll get breakfast.
Songbirds always eat,
If their song is sweet to hear.
Sing for your luncheon and you’ll get dinner
Dine with wine of choice,
If romance is in your voice.

I heard from a wise canary,
Trilling makes a fellow willing.
So little swallow, swallow now.
Now is the time to

Sing for your supper and you’ll get breakfast.
Songbirds are not dumb.
They don’t buy a crumb of bread, It’s said,
So sing and you’ll be fed.

Sing for your supper and you’ll get breakfast,
Songbirds always eat...
If their song is sweet to hear.

Sing for your luncheon and you’ll get dinner.
Dine with wine of choice,
If romance is in your voice.

I heard from a wise canary,
Trilling makes a fellow willing.
So little swallow, swallow now.

Now is the time to
Sing for your supper and you’ll get breakfast.
Songbirds are not dumb.
They don’t buy a crumb of bread, It’s said, so
Sing and you’ll be fed.

Sing for your supper and you’ll get breakfast.
Songbirds always eat,
If their song is sweet to hear.
Sing for your luncheon and you’ll get dinner
Dine with wine of choice,
If romance is in your voice.

I heard from a wise canary,
Trilling makes a fellow willing.
So little swallow, swallow now.
Now is the time to
Sing for your supper and you’ll get breakfast.
Songbirds are not dumb.
They don’t buy a crumb of bread, a spool of thread, just sing
instead.
You don’t have to buy even a crumb of bread, it’s said.
You’ll be fed if you sing.

“Make Our Garden Grow”

Candide

Candide is a piece that blends the best of opera and musical comedy with an 18th century French story by Voltaire. Set out in snappy English lyrics and music by Leonard Bernstein, *Candide* combines Viennese operetta with the jazzy rhythms of America. After Cunegonde and Candide travel the world in search of the best of all possible worlds, they realize it may have been in their own backyard.

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

CUNEGONDE:
I thought the world was sugarcake,
For so our master said;
But now I’ll teach my hands to bake
Our loaf of daily bread.

BOTH:
We’re neither pure nor wise nor good;
We’ll do the best we know;
We’ll build our house, and chop our wood,
And make our garden grow.

ALL:
Let dreamers dream what worlds they please;
Those Edens can’t be found.
The sweetest flow’rs, the fairest trees,
Are grown in solid ground.
We’re neither pure nor wise nor good;
We’ll do the best we know.
We’ll build our house, and chop our wood,
And make our garden grow.