



Candide

CLASSROOM STUDY GUIDE

MICHIGAN OPERA THEATRE
Department of Education and Community Programs
www.MichiganOpera.org





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Characters

- **Candide (Tenor)**

A naïve and trusting youth, who blindly follows the teachings of his teacher. Cunegonde's lover and nephew to the Baron and Baroness.

- **Cunégonde (Soprano)**

The beautiful Baron's daughter, and Candide's love interest. Faithful and strong.

- **Dr. Pangloss (Baritone)**

Cunegonde and Candide's teacher who believes in the theory of Optimism and the "best of all possible worlds."

- **Old Lady (Mezzo-soprano)**

An old lady, once very beautiful, who acts as a guide and teacher to Candide and Cunegonde.

- **Paquette (Soprano)**

A good-hearted maid who does her best to help reunite Candide with Cunegonde.



The Story

Act I.

In Westphalia, at Schloss Thunder-ten-Tronck, the ancestral home of the Baron, the Baron's children, Cunegonde and Maximilian, along with their illegitimate cousin, Candide, and the maid, Paquette, are instructed by their tutor, Dr. Pangloss, that "all is for the best in this best of all possible worlds."

To the Baron's dismay, Candide and Cunegonde fall in love, and Candide is banished from Westphalia. Invading Bulgarians abduct Candide and slaughter the rest of the family, except Cunegonde, who is abducted and eventually becomes a popular prostitute.

Despite becoming the mistress of both the wealthy Don Issachar and the Cardinal Archbishop, she still loves Candide.

Candide, rescued by travelling actors, retains his faith in the teachings of Dr. Pangloss, whom he encounters by chance. Candide and Dr. Pangloss are arrested for their liberal philosophy and dragged off to Lisbon, where the Grand Inquisitor orders Pangloss to be hanged and Candide whipped. A kind, but eccentric Old Lady rescues him and nurses him back to health, and then reunites him with Cunegonde in Paris.

When first Don Issachar, and then the Cardinal Archbishop, interrupt the lovers' reunion, they are inadvertently killed by Candide. Candide, Cunegonde, and the Old Lady flee Paris for Cadiz and then set sail for the New World.



Act II.

Upon arrival in Montevideo, South America, Paquette and Maximilian are sold into slavery. By chance, Candide, Cunegonde and the Old Lady arrive at the same location, but Candide must flee when the Old Lady convinces him that he is being pursued for the murder of Don Issachar and Cardinal Archbishop. When Candide swears to marry Cunegonde, Maximilian objects and is accidentally killed by Candide as the two engage in a scuffle.

Candide then escapes into the South American jungle and stumbles upon the fabled city of El Dorado, where all is opulent and perfect. Tiring of paradise, Candide leaves, laden with sheep, gold, and gems and heads for the Dutch colony of Surinam. There, he learns that pirates have taken Cunegonde to Venice.

Vanderdendur, a Dutch merchant, offers Candide a boat with which to rescue Cunegonde, but Candide soon discovers that the merchant's generosity was a sham. Candide finds Cunegonde, Paquette, and the Old Lady in Venice. There, Candide uses all of their remaining riches to buy the freedom of Cunegonde and Maximilian, who is not dead after all.

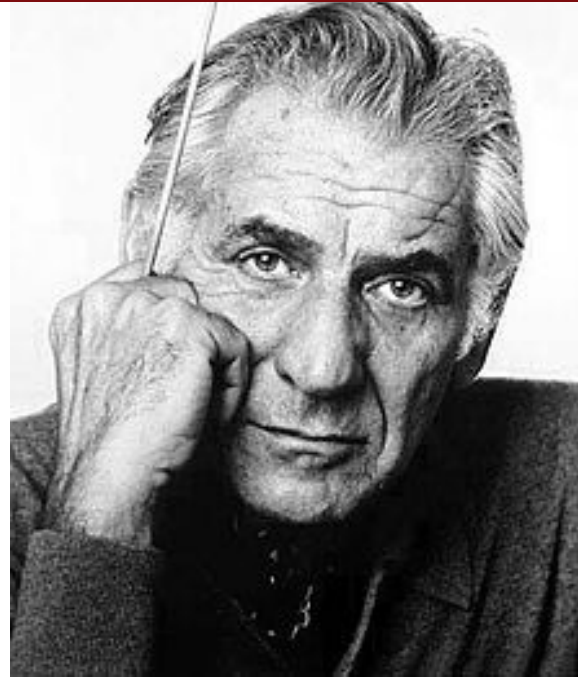
Now reunited, Cunegonde, Paquette, Maximilian, the Old Lady and Dr. Pangloss join Candide as he decides to follow his new creed. With his ragtag "family," he will settle down to a simple farm life and "make his garden grow."

Summary courtesy of Manitoba Opera.



Composer: **Leonard Bernstein**

Leonard Bernstein, (1918-1990), was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to *The Birds*, and directed and performed in Marc Blitzstein's *The Cradle Will Rock*. In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant.



Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours' notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor.

In 1945, he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. In 1951, Bernstein took over the orchestral and conducting departments at Tanglewood, teaching there for many years. In 1951, he married the Chilean actress and pianist, Felicia Montealegre. He was also visiting music professor, and head of the Creative Arts Festivals at Brandeis University in the early 1950s.

Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

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Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. As a young pianist, Bernstein performed Copland's *Piano Variations* so often he considered the composition his trademark. Bernstein programmed and recorded nearly all of the Copland orchestral works—many of them twice. He devoted several televised "Young People's Concerts" to Copland, and gave the premiere of Copland's *Connotations* commissioned for the opening of Philharmonic Hall (now David Geffen Hall) at Lincoln Center in 1962.

Some of Bernstein's major compositions include *Prelude, Fugue and Riffs* for solo clarinet and jazz ensemble (1949); *Serenade* for violin, strings and percussion, (1954); *Symphonic Dances* from *West Side Story*, (1960); *Chichester Psalms* for chorus, boy soprano and orchestra (1965); *MASS: A Theater Piece for Singers, Players and Dancers* (1971), commissioned for the opening of the John F. Kennedy Center for the Performing Arts in Washington, DC, and first produced there in 1971; *Songfest* a song cycle for six singers and orchestra (1977); *Divertimento* for orchestra (1980); *Halil* for solo flute and small orchestra (1981); *Touches* for solo piano (1981); *Missa Brevis* for singers and percussion (1988); *Thirteen Anniversaries* for solo piano (1988); *Concerto for Orchestra (Jubilee Games)* (1989); and *Arias and Barcarolles* for two singers and piano duet (1988).

Bernstein also wrote a one-act opera, *Trouble in Tahiti* (1952), and its sequel, the three-act opera, *A Quiet Place* (1983). He collaborated with choreographer Jerome Robbins on three major ballets: *Fancy Free* (1944) and *Facsimile* (1946) for the American Ballet theater; and *Dybbuk* (1975) for the New York City Ballet. He composed the score for the award-winning movie *On the Waterfront* (1954) and incidental music for two Broadway plays: *Peter Pan* (1950) and *The Lark* (1955).

Bernstein contributed substantially to the Broadway musical stage. He collaborated with Betty Comden and Adolph Green on *On The Town* (1944) and *Wonderful Town* (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote *Candide* (1956). Other versions of *Candide* were written in association with Hugh Wheeler, Stephen Sondheim, et al. In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical *West Side Story*, also made into the Academy Award-winning film. In 1976 Bernstein and Alan Jay Lerner wrote *1600 Pennsylvania Avenue*.

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In 1985, the National Academy of Recording Arts and Sciences honored Mr. Bernstein with the Lifetime Achievement Grammy Award. He won eleven Emmy Awards in his career. His televised concert and lecture series started with the Omnibus program in 1954, followed by the extraordinary Young People's Concerts with the New York Philharmonic, in 1958 that extended over fourteen seasons. Among his many appearances on the PBS series Great Performances was the eleven-part acclaimed *Bernstein's Beethoven*. In 1989, Bernstein and others commemorated the 1939 invasion of Poland in a worldwide telecast from Warsaw.

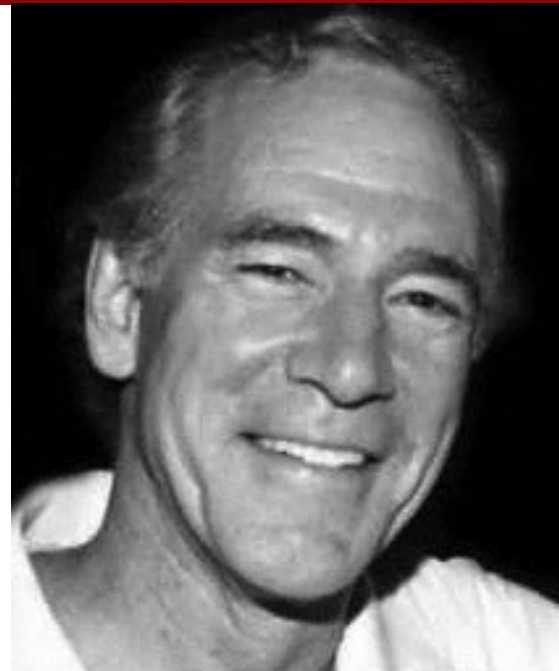
Bernstein received many honors. He was elected in 1981 to the American Academy of Arts and Letters, which gave him a Gold Medal. The National Fellowship Award in 1985 applauded his life-long support of humanitarian causes. He received the MacDowell Colony's Gold Medal; medals from the Beethoven Society and the Mahler Gesellschaft; the Handel Medallion, New York City's highest honor for the arts; a Tony award (1969) for Distinguished Achievement in the Theater; and dozens of honorary degrees and awards from colleges and universities. He was presented ceremonial keys to the cities of Oslo, Vienna, Beersheeva and the village of Bernstein, Austria, among others. National honors came from Italy, Israel, Mexico, Denmark, Germany (the Great Merit Cross), and France (Chevalier, Officer and Commandeur of the Legion d'Honneur). He received the Kennedy Center Honors in 1980. In 1990, Bernstein received the Praemium Imperiale, an international prize created in 1988 by the Japan Arts Association and awarded for lifetime achievement in the arts. Bernstein used the \$100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund, Inc. before his death on October 14, 1990.

Adapted: <https://leonardbernstein.com/about>



Book: Hugh Wheeler

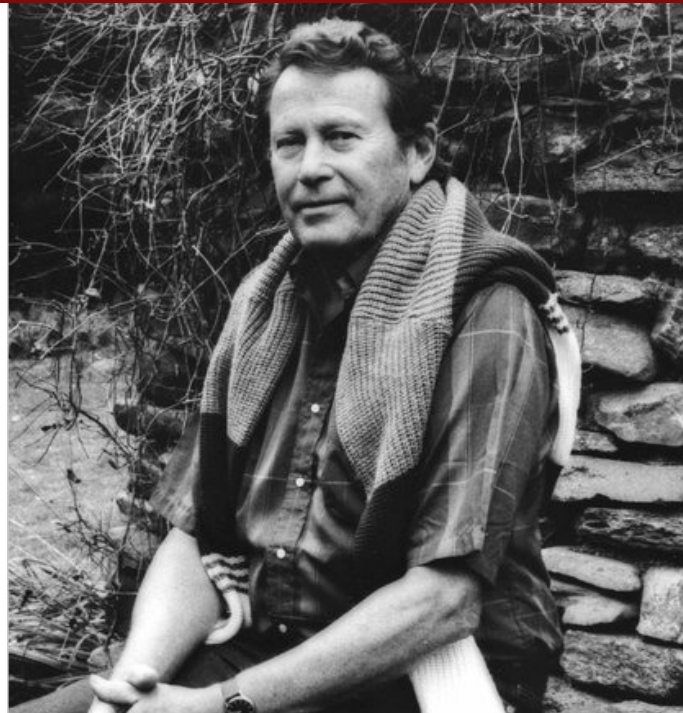
Hugh Wheeler (1912-1987) was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music* and



Nijinsky. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd, the Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 M-G-M musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

Lyrics: Richard Wilbur

Richard Wilbur (May 1, 1921-October 14, 2017) is a United States poet. He graduated from Amherst College in 1942, then fought in Europe during World War II. After a teaching stint at Harvard, he moved to Wesleyan University as Professor of English, a position he occupied there for the rest of his career. He has been awarded the Pulitzer Prize and in 1987 was the second poet, after Robert Penn Warren to be named U.S. Poet Laureate.



From the start, Wilbur's poetry was characterized by a formal and refined beauty that was often imitated but never equaled. So formidable are his verse-making skills and his native wit that even the longest and most philosophical of his poems (see *The Mind Reader* or *Walking to Sleep*) carry the reader effortlessly along. It is possible for the average educated reader to finish Wilbur's collected poems at a single sitting, and to find the experience very enjoyable indeed. For this reason, Wilbur is sometimes dismissed as a lightweight or a reactionary. However, it seems likely that his poetry will survive long after his trendier contemporaries have been forgotten. Continuing and refining the tradition of Robert Frost and W. H. Auden, Wilbur's poetry finds illumination in everyday experiences and expresses it in beautiful, carefully wrought language.

Lesser-known was Wilbur's foray into lyric writing. He provided many of the finer lyrical touches in Leonard Bernstein's 1956 musical, *Candide*.

He is also noted as a translator, particularly of 17th century French dramas, whose original verse forms give Wilbur an opportunity to flex his muscles in both translation and verse. His translations of Molière and Jean Racine are well respected and many are still in print.

Novella : Voltaire

François-Marie Arouet (1694-1778), known as Voltaire, was a writer, philosopher, poet, dramatist, historian and polemicist of the French Enlightenment. The diversity of his literary output is rivalled only by its abundance: the edition of his complete works currently nearing completion will comprise nearly 200 volumes.

Born in Paris into a wealthy family, he was a brilliant pupil. His rejection of his father's attempts to guide him into a career in the law was sealed in 1718, when he invented a new name for himself: 'de Voltaire'. The addition of the aristocratic preposition 'de' may be an early sign of his social ambition, but the play on the verb *volter*, to turn abruptly, evokes a playful or 'volatile' quality which fortells the quick style, pervasive humour and irony that make Voltaire such an important figure in the history of the Enlightenment.

In the same year that he coined his new name, Voltaire enjoyed his first major literary success when his tragedy *Œdipe* was staged by the Comédie Française. Meanwhile he was working on an epic poem which had as its protagonist Henri IV, the much-loved French monarch who brought France's civil wars to a close, and who, in Voltaire's treatment, becomes a forerunner of religious toleration: *La Ligue* (later enlarged to become *La Henriade*) was first published in 1723.

Voltaire arrived in London in the autumn of 1726, and what had begun partly as self-imposed exile became a crucially formative period for him. He learned English and mixed with a number of figures prominent in England's political and cultural life. He also came into contact with models of prose unlike those to which he was accustomed in France: *Swift's Gulliver's Travels*, for example, or *Addison's Spectator*, a periodical he used in order to learn to read English. It is hardly coincidental, therefore, that before returning to France in 1728, Voltaire began writing his first two major essays in prose: a history, the *Histoire de Charles XII*, and a book about the English, which is now best known under the title *Lettres philosophiques*, but was first published in English translation (London 1733) as the *Letters Concerning the English Nation*.



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The furore created by the publication in France in 1734 of the *Lettres philosophiques* led Voltaire to leave Paris and take refuge in the château of his mistress, Mme du Châtelet, at Cirey-en-Champagne. From 1734 until Mme du Châtelet's death in 1749, this was his haven from the world. During this period, he studied and wrote intensively in a wide variety of areas, including science (*Eléments de la philosophie de Newton*, 1738), poetry (*Le Mondain*, 1736), drama (*Mahomet*, 1741), and fiction (*Zadig*, 1747). In the 1740s, Voltaire was briefly on better terms with the court: he was made royal historiographer in 1745, and the following year, after several failed attempts, he was finally elected to the Académie Française. He had turned fifty and was now the leading poet and dramatist of his day; perhaps even Voltaire did not imagine that the works which would make him even more celebrated still lay in the future.

In January 1755, after a period of wandering, Voltaire acquired a property in Geneva which he called 'Les Délices'. A new and more settled phase now began as, at the age of sixty-one, he became master of his own house for the first time: in a letter of March that year, he wrote that 'I am finally leading the life of a patriarch'. The Lisbon earthquake of November 1755 may have disturbed his philosophical certainties and caused him to doubt Optimism which Alexander Pope had helped to popularize. His *Poème sur le désastre de Lisbonne* appeared within weeks of the earthquake, and it is revealing that his instant literary response should have been in verse. His prose response to the catastrophe, in *Candide*, took longer to mature and was published in 1759.

Although many of Voltaire's later writings concerned his crusade for tolerance and justice, he continued, to write in a wide variety of forms, from tragedy to biblical criticism, and from satire to short fiction (*L'Ingénu*, 1767; *Le Taureau blanc*, 1773). In February 1778, Voltaire was persuaded by his friends to make a symbolic return to Paris, ostensibly to oversee preparations to stage his latest tragedy, *Irène*. It was the first time he had set foot in the capital since 1750, and he was received in triumph. A succession of friends called on him, and despite his deteriorating health, he attended a performance of his new play at the Comédie Française, in the course of which his bust was crowned on stage with a laurel wreath. He died in Paris two months later. Even in death, Voltaire, a celebrated amateur actor, seemed to have stage-managed his departure from the scene so as to gain maximum publicity.

Adapted: <http://www.voltaire.ox.ac.uk/about-voltaire/life>



Historical and Philosophical Events in *Candide*

Many of the places and happenings throughout *Candide* relate directly to events and movements that were happening in Voltaire's time. Candide's adventures take him to many places all over the world—some real and some fictitious. Here is a guide to many of the references Voltaire makes throughout his novel:

Act I

Biblical Eden (Old Testament)

The story of *Candide* begins in Westphalia: a beautiful region of northwestern Germany. In this paradise where everything is peaceful, Candide is raised and taught philosophy by the castle's tutor. Everything seems perfect until Candide falls in love with his half-sister Cunegonde, upsetting the Baron to the point that he is banished from Westphalia. This story is very similar to the story of Eden, found in the Old Testament of the Bible; Adam and Eve live a happy and simple life until they upset their master, who banishes them to an unknown and chaotic world they have never seen.

Publication of Gottfried Leibniz's *Monadology* (1714)

The philosophy taught to Candide in the castle uses a very specific message: "All is for the best in this best of all possible worlds." In other words, God is perfect and omnipotent, therefore he created the most perfect world possible. This particular phrase can be found in a publication by a German philosopher named Leibniz. Leibniz named this belief "optimism," and suggested that humans need only trust in God for their well-being. "Optimism" seemed like a great philosophy for Candide so far, because all his needs were catered for in the castle. Candide's full title is actually *Candide: or The Optimist*, which hints that the bulk of Voltaire's satire is aimed at this specific philosophy.

7 Years' War (1756-1763)

As soon as Candide leaves his hometown of Westphalia, he is captured by the Bulgar Army. In Voltaire's novel, Candide is forced to fight for the Bulgarians against the French in a battle during the 7 Years' War. This war, which involved every great European power at the time, spanned five continents and is sometimes nicknamed "World War Zero." Voltaire depicts this war as gruesome and horrifying, showing a stark contrast, or juxtaposition, to Candide's blissful times in the castle. After escaping the army, Candide happens to find his old tutor, who tells him that the Bulgar Army destroyed his home castle and killed Cunegonde and her family.

Act I (Cont.)

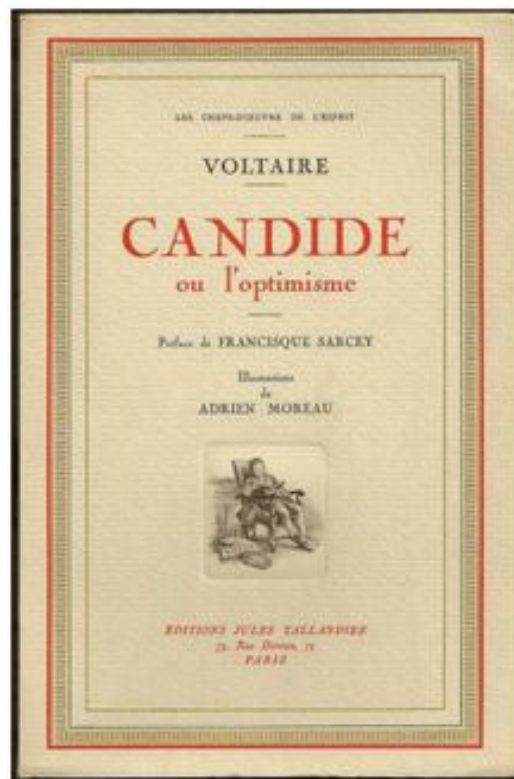
Great Lisbon Earthquake (November 1, 1755)

Candide and his tutor Pangloss then decide to pursue an employment opportunity in Lisbon, Portugal. Unfortunately for them, a giant earthquake breaks and results in the death of 30,000 people. This scene is directly based on the Great Lisbon Earthquake, which occurred on All Saints' Day in 1755. Although he was not there to witness it, this catastrophic event is what inspired Voltaire to write the entire novel. After reading about the event in newspapers, Voltaire questioned the teachings of "optimism," suggesting instead that this event disproved the notion of a perfect, balanced world.

Act II

El Dorado

While lost in the jungles of Uruguay, Candide stumbles upon the fabled city of El Dorado. This "City of Gold" has never been found, but many writers and artists are frequently inspired by its rumored riches. Voltaire depicts this place as a beautiful oasis with many luxuries. Although this is the only Eden-like place Candide finds after leaving home, he does not feel fulfilled and decides to leave. In this way, Voltaire continues to satirize the philosophy of a perfect world by showing that one can still feel unhappy in a supposedly perfect place.





Candide's Worldwide Adventures

Act I

- #1 Westphalia, Northwestern Germany
- #2 Lisbon, Portugal
- #3 Paris, France
- #4 Cadiz, Spain

Act II

- #5 Montevideo, Uruguay
- #6 "El Dorado"
- #7 Suriname
- #8 Venice, Italy





Key Terms

- **Controversial:** A topic that causes disagreement or discussion.
- **Deism:** The philosophical belief that a supreme being created the universe but does not interfere directly with it.
- **Exaggeration:** See "Hyperbole"
- **Hyperbole:** A statement that represents something beyond the limits of its truth.
- **Irony:** A situation in which what appears to be the case differs radically from what is actually true.
- **Juxtaposition:** Placing two contrasting things next to one another to amplify their similarities and/or differences.
- **Meliorism:** The philosophical belief that the world can be made better by human effort.
- **Optimism:** The philosophical belief that all is for the best because God is a benevolent deity. Put another way, "all is for the best in the best of all possible worlds"
- **Parody:** A piece of imitative art that makes fun of the original work.
- **Plagiarism:** The stealing and publication of another artist's ideas, thoughts, or expressions.
- **Pseudonym:** A fictitious name primarily used by authors wanting to remain anonymous.
- **Sarcasm:** A sharp and/or bitter expression or remark. Sarcasm often utilizes irony and is used to hurt or offend.
- **Satire:** A type of art that ridicules and/or shames an individual or institution to provide constructive social criticism.



The Importance of Satire

As a philosopher, Voltaire was not afraid to discuss and make fun of controversial topics. He was constantly at odds with various governments and religious organizations because of his writings which undermined their authority. Because philosophies can be difficult to prove with rational facts, Voltaire chose a different approach to spread his ideas called “satire.”

Satire is a type of art that ridicules and/or shames an individual or institution to provide constructive social criticism. In this way, satire makes fun of something the creator sees wrong in the world in the hopes of making a positive impact on society. *Candide* is classified as satire because it primarily uses irony and sarcasm to show the absurdity Voltaire sees in other philosophies around him. Here are some tools that Voltaire uses throughout the novel to achieve this:

Irony

A situation in which what appears to be the case differs radically from what is actually true.
Ex. After seeing dark storm clouds out the window, exclaiming “Great. Another rainy day. How wonderful.”

Sarcasm

A sharp and/or bitter expression or remark. Sarcasm often utilizes irony and is used to hurt or offend.
Ex. Saying to someone you don’t like, “I am trying to imagine you with a personality.”

Parody

A piece of imitative art that makes fun of the original work.
Ex. Weird Al’s discography

Hyperbole/Exaggeration

A statement that represents something beyond the limits of its truth.
Ex. “That joke is so old, the last time I heard it I was riding a dinosaur.”

Juxtaposition

Placing two contrasting things next to one another to amplify their similarities and/or differences.
Ex. “A waitress is remarkably rude and impatient with a doting couple. She is extremely kind, though, to a quiet man who is eating alone with a book.”

Satire is not a new convention; it has been recognized in writings as early as Ancient Egypt. As a literary tool, it continued to develop through Medieval Europe, the Age of Enlightenment, and is still frequently used. It is easy to find satire today on television (*The Colbert Report*, *Saturday Night Live*, *South Park*), in literature (*Calvin and Hobbes*, *The Hitchhiker's Guide to the Galaxy*, Kurt Vonnegut), on stage (*The Book of Mormon*), and across the internet (*The Onion*, socially constructive memes).

Clearly, the receiver of harsh satirical works may not be happy with the way an artist makes fun of them. This happened frequently to Voltaire, who was in and out of jail, banished from his home, and vilified by those in power. His books were often banned, but because they were so entertaining, people still found ways to access them. When he first published *Candide*, he did so under the French pseudonym "Monsieur le docteur Ralph," or "Doctor Ralph." The novel was viewed as so obscene by United States customs officials that it was temporarily banned from entering the US in 1929.

On the other hand, the satire of *Candide* was so popular with the public that after its publication, plagiarists began publishing sequels only a year afterward. The story was so open-ended and intriguing that readers wanted to know what other adventure Candide could find for himself. There have been at least ten imitations made of *Candide*, but the most popular one, *Candide, or The Optimist, second part*, sends Candide to the Ottoman Empire, Persia, and Denmark.



The Age of Enlightenment

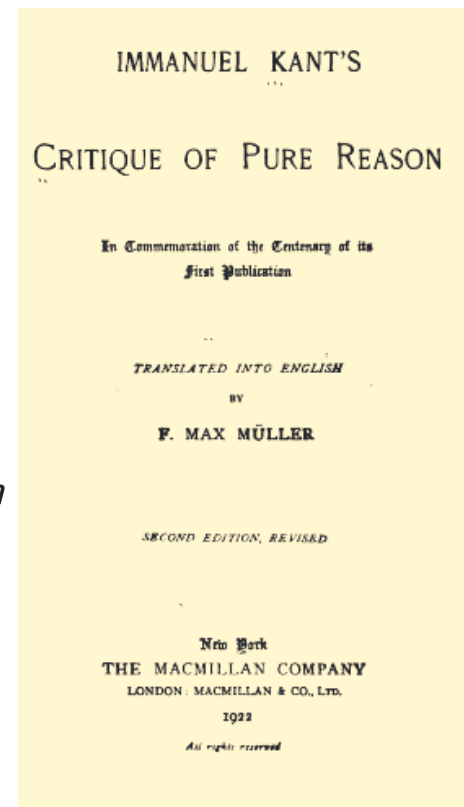
"Dare to know! Have courage to use your own reason!"

-Immanuel Kant, Philosopher

Voltaire lived and wrote during a time known as the Age of Enlightenment (sometimes called the Age of Reason). This title refers to the guiding intellectual movement of the time which aimed to establish authoritative ethics, aesthetics, and knowledge based on an "enlightened" reasoning. Enlightenment thinkers argued that reason could free humankind from superstition and religious authoritarianism, and advocated for the causes of personal freedom and education. From its inception, the Enlightenment focused on the power and goodness of human rationality. The movement provided a framework for the American and French revolutions, as well as the rise of capitalism and the birth of socialism.

The Enlightenment brought the now widely accepted principles of reason and equality into the public consciousness throughout much of Europe, and its leaders spoke out against aristocracy, class division, and religious and racial prejudice.

The time period of the Enlightenment covers about a century and a half in Europe, beginning with, according to some, the publication of Francis Bacon's *Novum Organum* (1620) and ending with Immanuel Kant's *Critique of Pure Reason* (1781). Others mark this movement as beginning at the close of the Thirty Years' War in 1648 and ending with the French Revolution in 1789. This movement began England, but eventually spread to have influence in many parts of the world.



Enlightenment Leaders:

Francis Bacon, was an English philosopher, statesman, orator, and scientist who is considered the 'father of empiricism' for his work and advocacy of scientific method and inquiry.

Rene Descartes, a French philosopher and mathematician. Descartes made a significant contribution to the philosophy of rationalism, and his willingness to doubt previous certainties paved the way for later discussion and debate of what had been established as "fact."

Baruch Spinoza, a Jewish-Dutch philosopher who was critical of religious scriptures, and promoted a view that the Divine was in all. His philosophy influenced later philosophers, writers, and romantic poets, such as Shelley and Coleridge.

Thomas Jefferson, an American Founding Father, the third President of the United States, and the principle author of The Declaration of Independence. In the Declaration, Jefferson laid out the fundamental principles of America, calling for equality and liberty.

John Locke, a leading philosopher and political theorist, who had a profound impact on liberal political thought. He argued for liberty, religious tolerance, and rights to life and property. Locke was an influential figure on those involved in the American and French revolutions, such as Jefferson, Madison, and Voltaire.

Immanuel Kant, an influential German philosopher whose *Critique of Pure Reason* sought to unite reason with experience and move philosophy on from the debate between rationalists and empiricists. Kant's philosophy was influential on future German idealists and philosophers, such as Shelling and Schopenhauer.

Sir Isaac Newton, who pioneered studies in mathematics, optics, physics, and astronomy. In his *Principia Mathematica* published in 1687, he laid the foundations for classical mechanics, explaining the law of gravity and the laws of motion.

Jean Jacques Rousseau, a political philosopher who was influential in French revolution. He sought to promote a more egalitarian form of government by consent and formed the basis of modern Republicanism.

Benjamin Franklin, an author, politician, diplomat, scientist, and statesman, as well as a key figure in the American enlightenment. Franklin was an early supporter of colonial unity in the United States, and one of America's Founding Fathers.

Mary Wollstonecraft, who espoused some of the most controversial and radical ideas of any Enlightenment thinker, fighting mainly for women's rights and equal access to education. She was a believer that marital rights for women were unfair, calling marriage a legal form of slavery and prostitution. Her views led people to question the treatment of women in her time, and her book on women's rights and education, *A Vindication of the Rights of Women*, still stands today as a classic of feminist thought.



Discussion Questions

Part I: Art in Our Lives

- What is art? What is music? How do these fit into our lives?
- Define what opera is, and what it is not. How does it differ from other musical and/or theatrical forms?
- What was your first exposure to opera? What do you remember about it?
- Do you consider yourself an artist? What are the criteria for being an artist?
- Did you identify with any characters in this opera? Why or why not?

Part II: About the Production

- How did you see the technical elements support the story? What did the costumes tell us about the characters, etc.? Did anything in particular stand out?
- How did the music reinforce the action on stage? What musical changes did you note throughout in terms changes in setting and atmosphere?
- How does Bernstein's music help to build the characters in this opera?

Part III: Story and Themes

- The author of *Candide* was trying to show his audience that a perfect, idyllic world does not necessarily make people happy, and that the best way to find fulfillment is to create your own environment. In what ways does the story try to show us this? How do Candide's adventures shape the way he sees the world, if at all?
- What happens in the opera that you think could have inspired French audiences to consider questioning the authorities around them?
- Is there a clear "good guy" or "bad guy" in this opera? What aspects of each character could be seen as "good" or "bad"? What do you think the author is trying to tell us about good and evil?
- What statements, actions, or musical elements in the opera show satire? What does this use of satire aim to tell the audience?

Cross-Curricular Connections: Grades 6-8

English Language Arts

1. Write a review of *Candide* and send a copy to the Michigan Opera Theatre.
CCSS.ELA-LITERACY.W.7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
2. Search through theonion.com and select two articles. Determine whether the article is valuable news, satire, or something else. Make sure to fact-check any claims in the article from reputable sources and cite them.
CCSS.ELA-LITERACY.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-LITERACY.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
3. Think about a time that you disagreed with someone who had power and/or authority over you. This person could be someone you know like a family member, or someone you don't know personally like a government official. Write a journal-entry style reflection about the disagreement. Make sure to include details such as whether or not you communicated with the person, and how you were treated for your views.
CCSS.ELA-LITERACY.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Social Studies

1. Using our list and map on page 15, select one of the seven locations Candide visits that exist (unlike El Dorado). Research what that area was like in Voltaire's time in the 1700's, including topics such as population, culture, industry, and anything else that seems interesting to you. Write an essay explaining your research and answer the following question: Knowing that Voltaire lived in France, why do you think he chose this city/country to include in his novel?

6 - H1.4.1 Describe and use cultural institutions to study an era and a region (political, economic, religion/belief, science/technology, written language, education, family).

6 - G2.2.1 Describe the human characteristics of the region under study (including languages, religion, economic system, governmental system, cultural traditions)

STEM

1. Candide traveled all over the world for his various adventures. Using our list and map on page 15, select one destination you would like to visit. Create a travel itinerary for yourself, including methods of travel, a budget, and places to stay and visit. If you choose El Dorado, you will need to get creative!

7.EE.3 Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically

Cross-Curricular Connections: Grades 9-10

English Language Arts

1. Write a review of *Candide* and send a copy to the Michigan Opera Theatre.
CCSS.ELA-LITERACY.W.7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
2. Read “A Modest Proposal” by Jonathan Swift. Write an essay in which you determine whether or not this work is satire, and what literary tools Swift uses to achieve his goals.
CCSS.ELA-LITERACY.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
3. Take a look at the list of literary tools Voltaire uses to achieve satire on page . Using a public policy or cultural issue as inspiration, write examples of irony, sarcasm, parody, hyperbole, and juxtaposition. Bonus points for creating a cohesive piece of work, such as a poem or song!
CCSS.ELA-LITERACY.W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Social Studies

1. Using our guide to Voltaire's use of satire on pages 17 & 18, brainstorm works of satire that you see in your life with a partner or small group. On your own, select one satirical work to research. Make sure to engage with the work, whether that is by reading, watching, or listening to it. Write a research paper on how the creator uses satire, making sure to include the author's message, their intended audience, and whether or not you think it is successful.

HS - P1.4 Communicate clearly and coherently in writing, speaking, and visually expressing ideas pertaining to social science topics, acknowledging audience and purpose.

CCSS.SS.W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

STEM

1. Candide traveled all over the world for his various adventures. Using our list and map on page 15, figure out how many miles he had to travel and how long it would have taken him in the 1700's. Next, imagine the story took place today, and calculate how long his trip would take with modern travel technology.

N-Q.1-3 Reason quantitatively and use units to solve problems.

Cross-Curricular Connections: Grades 11-12

English Language Arts

1. Write a review of *Candide* and send a copy to the Michigan Opera Theatre.
CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Select one of the following satirical novels and write an essay about how the author uses satire to send a message.
 - *Animal Farm* by George Orwell
 - *Brave New World* by Aldous Huxley
 - *Catch-22* by Joseph Heller
 - *Fight Club* by Chuck Palahniuk
 - *Gulliver's Travels* by Jonathan Swift
 - *World War Z* by Max BrooksCCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Social Studies

1. Voltaire wrote *Candide* in the mid- to late-1700's, around the same time as the American Revolution. Read the Declaration of Independence and note American societal ideas that you find. After seeing *Candide*, brainstorm parts of the show that displayed similar or opposite views. Discuss your findings in a small group.

HS - F.1.1 Identify the core ideals of American society as reflected in the documents below and analyze the ways that American society moved toward and/or away from its core ideals.

2. Many of Voltaire's ideas portrayed in *Candide* angered his government. Brainstorm in a small group what elements of the story may have caused the outrage. Next, on your own, select a current policy issue that resonates with you. Write a research essay on the policy issue, including various points of view and evidence for your views using legal documents and other non-text based information.

HS - 6.1.2 Locate, analyze, and use various forms of evidence, information, and sources about a significant public policy issue.

STEM

1. Using our list and map on page 15, create a travel itinerary for Candide's adventures. You will need to research travel methods and expenses during the 1700's.

N-Q.1-3 Reason quantitatively and use units to solve problems.



Introduction

Michigan Opera Theatre (MOT), the state of Michigan's premier opera company, which, through its commitment to producing and presenting the very best professional productions of opera, dance, musical theater, and arts education programming, serves as a statewide cultural resource.

The vision of Founder and Artistic Director Dr. David DiChiera, and led by President and Chief Executive Officer Wayne S. Brown, MOT offers an essential, vibrant contribution to the quality of life for Detroit-area residents and to communities throughout the region. This dynamic cultural resource exemplifies artistic excellence. Since its founding in 1971, MOT has offered southeast Michigan the finest arts and cultural performances, concerts, education, and entertainment. By presenting culturally significant productions relative to the diverse populace of the region, such as *Porgy and Bess*, *Anoush*, *King Roger*, *Dead Man Walking*, and the world premiere production of *Margaret Garner*, MOT has brought the magic of live theatre to thousands of people.

In April of 1996, on the Company's twenty-fifth anniversary, the ribbon was cut for the grand opening of the Detroit Opera House. Michigan Opera Theatre joined the ranks of major opera companies worldwide with the multi-million renovation of a 1922 movie palace. Michigan Opera Theatre is one of only a few opera companies in the United States to own its own opera house. The product of Dr. DiChiera's dream, the Detroit Opera House is comparable to the world's greatest houses in visual and acoustical beauty.

Our Mission

Michigan Opera Theatre is the premier multi-disciplined producer and presenter for opera, musical theatre, and dance in the Great Lakes Region. Based in the city of Detroit, the organization engages artists of national and international stature for stellar main stage and outreach performances, and provides compelling cultural enrichment programs for the diverse audiences and communities that it serves, making it one of Detroit's pillars of arts and culture.

Select Awards and Honors

Best Opera: *Cyrano*, Wilde Awards 2017 | Best Opera: *The Passenger*, Wilde Awards 2016 | Best Opera, *Elektra*, Wilde Awards, 2015 | Founder and Artistic Director Dr. David DiChiera named the 2013 Kresge Eminent Artist | Opera Honors Award to Dr. David DiChiera, National Endowment for the Arts, 2010 | Outstanding Service in the Field of Opera for Youth, National Opera Society, 2006 | Success in Education Award, Opera America, 2002

Michigan Opera Theatre's Department of Education and Community Programs

The Department of Education and Community Programs has brought its varied musical programs to every age group in Michigan for nearly 40 years. Artists visit schools, community centers, and stages throughout Michigan, performing shows that range from lively children's operas to musical revues.

Founded by Karen V. DiChiera, the Department of Education and Community Programs serves the entire state with quality entertainment and education. Since its inception, the Department of Education and Community Programs has been honored with awards and recognitions including the Governor's Arts Award, a Spirit of Detroit Award, and multiple Philo T. Farnsworth Awards for Excellence in Community Programming, among others. Touring productions, concerts, workshops, and residencies have reached many thousands of people throughout the state of Michigan, and programs have extended as far as Wisconsin, Minnesota, Illinois, and



Canada. With an ever-growing repertoire of productions, an exciting roster of up-and coming singers, and a circle of experienced and passionate teaching artists, the Department of Education and Community Programs continues to provide people of all ages with opportunities for access, growth, and learning through the arts.



Contact and Sources

Contact

For more info about the Department of Education and Community Programs please contact:

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Visit us online: Website: www.michiganopera.org

Facebook: Michigan Opera Theatre

Instagram: @MichiganOpera

Twitter: @DetOperaHouse

Sources

Production Photos courtesy of Washington National Opera

Music Theatre International:

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form.

MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide.

MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.