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## **Leonard Bernstein Candide 1989 Scottish Opera Edition**

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~~Leonard Bernstein's \"Candide\" — BBC 1988~~  
~~Leonard Bernstein \"Candide\" (English~~  
~~subtitles)~~ **Leonard Bernstein - Candide (1956)**  
**- Selections from the Original Broadway Cast**

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**Recording** *Jerry Hadley as Leonard Bernstein's Candide - dt. Untertitel - Akt 1 (Barbican London 1989) Jerry Hadley 1989 - It Must Be So - Candide Bernstein, Candide, What's the use, Ludwig, Gedda, Ollmann, Treleaven*

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June Anderson - CANDIDE (1989) Leonard Bernstein conducts ~~Jerry Hadley; June Anderson; Nicolai Gedda; Christa Ludwig; \ "CANDIDE\"; Leonard Bernstein Glitter and be Gay (Candide) — 1989 — Bernstein Candide - Glitter and Be Gay with Leonard Bernstein~~

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Leonard Bernstein \ "Candide\ " (German subtitles / Deutsche Untertitel) *Candide - Overture with Leonard Bernstein* Bernstein,

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The greatest 5 min. in music education  
Trumpet Player Disagrees with Bernstein in  
Rehearsal - BBC Orchestra Candide \ "Glitter  
and be gay\ " Patricia Petibon • Un violon sur  
le sable **Elina Garanca - I am easily  
assimilated - Bernstein** ~~Barbra Streisand Make  
our garden grow~~ Renée Fleming - Glitter and  
Be Gay Bernstein: Candide Overture / Rattle ·  
Berliner Philharmoniker

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Jerry Hadley \u0026 Renee Fleming - Make Our  
Garden Grow - Candide ~~Natalie Dessay - Glitter  
and be gay~~ Sumi Jo - Leonard Bernstein -  
*Candide - Glitter and Be Gay*

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Candide - Auto da fe with Leonard Bernstein

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**Leonard Bernstein on Voltaire \u0026amp; Candide  
plus Overture to Candide (1989)** *Candide Make  
Our Garden Grow: Bernstein Hadley Anderson  
Candide Overture: Leonard Bernstein  
conducting Leonard Bernstein - Candide  
Opening (Teaser) Candide's Lament from  
Leonard Bernstein's Candide // Leonardo  
Capalbo \u0026amp; Benjamin Frost Candide - \"I  
Am Easily Assimilated\" Bernstein Conducts  
Overture to Candide, New York Philharmonic*  
**Leonard Bernstein Candide 1989 Scottish  
Candide (Scottish Opera Version) Hardcover -  
January 1, 1989 by Leonard Bernstein (Author)**

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**Candide (Scottish Opera Version): Bernstein,  
Leonard ...**

Series: HL Full Orchestra Publisher: Leonard  
Bernstein Music Publishing Co. Score  
Composer: Leonard Bernstein Deluxe hardcover  
full score of Bernstein's comic operetta as  
performed by the Scottish Opera in 1989.

**Candide - Scottish Opera Version | Hal  
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Candide: Scottish Opera Version Vocal Score  
302. by Leonard Bernstein (Composer)  
Paperback \$ 85.00. Ship ... Complete vocal  
score to the Scottish Opera 1989 edition.

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Product Details; ... Publisher: Leonard  
Bernstein Music Publishing Co. Publication  
date: 02/28/2002: Pages: 302: Product  
dimensions: 9.00(w) x 12.00(h) x 0.74(d)  
Customer Reviews ...

## **Candide: Scottish Opera Version Vocal Score by Leonard ...**

This 1989 cast recording was the last time  
that Bernstein conducted his famous work. The  
production is beautiful, and this is one of  
the quintessential recordings of this  
musical. The production is beautiful, and  
this is one of the quintessential recordings

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of this musical.

## **Bernstein: Candide [1989 Studio Cast] - Leonard Bernstein ...**

Leonard Bernstein: Candide (1989 Scottish Opera Edition) Study Score. Boosey & Hawkes HPS 1180 Leonard Bernstein worked on the scores of Candide and West Side Story simultaneously, setting the latter aside to complete the former, which opened on Broadway in 1956.

## **Leonard Bernstein: Candide (1989 Scottish Opera Edition ...**



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Candide 1989 Leonard Bernstein Recording also known as The Final Revised Version: Based upon the 1988 Scottish Opera Production. Concerts of this version were performed on December 12 and 13, 1989 at the Barbican Centre, London. Production Credits | Cast | Musical Numbers | Recording | Synopsis. Home

## **Candide / 1989 Bernstein Recording - Stephen Sondheim**

Product Description. a comic operetta in two acts Scottish Operetta Edition of the Opera-House Version (1989) by Leonard Bernstein, book by Hugh Wheeler, based on the satire by

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Voltaire, lyrics by Richard Wilbur Leonard  
Bernstein Music Publishing Company / Boosey &  
Hawkes.

## **Candide (Conductor Score) – Leonard Bernstein at 100**

Scottish Opera staged Leonard Bernstein's  
Candide in 1988, in a new version created by  
Bernstein's protégé and friend John Mauceri,  
the Company's Music Director at the time, in  
collaboration with the composer. Bernstein's  
operetta, based on the satirical 1759 novella  
by Voltaire, had opened on Broadway in 1956,  
but the original production was not a

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success.

## **Spotlight on...Candide | Scottish Opera**

Candide is an operetta with music composed by Leonard Bernstein, based on the 1759 novella of the same name by Voltaire. The operetta was first performed in 1956 with a libretto by Lillian Hellman; but since 1974 it has been generally performed with a book by Hugh Wheeler which is more faithful to Voltaire's novel. The primary lyricist was the poet Richard Wilbur.

**Candide (operetta) - Wikipedia**

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Candide (1988 Scottish National Opera Cast)  
Leonard Bernstein Bonaventura Bottone Richard  
Wilbur Marilyn Hill Smith Mark Beudart Ann  
Howard Candide (Related Recordings) & 4 more  
Format: Audio CD 4.5 out of 5 stars 4 ratings

## **Bernstein, Leonard, Wilbur, Richard - Candide (1988 ...**

Overview. In 1953, the renowned playwright  
Lillian Hellman proposed to Leonard Bernstein  
that they adapt Voltaire's Candide for the  
musical theater. Voltaire's 1758 novella  
satirized the fashionable philosophies of his  
day and, especially, the Catholic Church

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whose Inquisition routinely tortured and killed "heretics" in a ghastly event known as an "Auto da Fé" ("act of faith").

## **Works Stage Candide (1956) - Leonard Bernstein**

Candide book. Read reviews from world's largest community for readers. (Vocal Score). Complete vocal score to the Scottish Opera 1989 edition.

## **Candide: Scottish Opera Version Vocal Score by Leonard ...**

Candide by Leonard Bernstein A comic operetta

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in two acts Scottish Opera Edition of the  
Opera-House Version (1989) Book by Hugh  
Wheeler, after Voltaire Lyrics by Richard  
Wilbur, with additional lyrics by Stephen  
Sondheim, John Latouche, Dorothy Parker,  
Lillian Hellman, and Leonard Bernstein  
Orchestrations by Leonard Bernstein and  
Hershy Kay

## **Candide – The Knights**

Music by Leonard Bernstein. Libretto by  
Richard Wilbur, Stephen Sondheim, John  
Latouche, and Leonard Bernstein. ... Candide:  
Leonard Bernstein and the philosopher's

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operetta ... In 1989, the ...

## **Candide: Leonard Bernstein and the philosopher's operetta ...**

Bernstein, L., Wheeler, H., Wilbur, R., & Voltaire. (1994). Candide: a comic operetta in two acts. Scottish Opera ed. of the opera-house version (1989). [New York]: Jalni Publications. Chicago / Turabian - Author Date Citation (style guide) Leonard Bernstein et al.. 1994. Candide: A Comic Operetta in Two Acts. [New York]: Jalni Publications.

**Candide : : a comic operetta in two acts / |**

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## **Colorado...**

a comic operetta in two acts Scottish  
Operetta Edition of the Opera-House Version  
(1989) by Leonard Bernstein, book by Hugh  
Wheeler, based on the satire by Voltaire,  
lyrics by Richard Wilbur Leonard Bernstein  
Music Publishing Company / Boosey & Hawkes.

## **Candide (Vocal Score) - Leonard Bernstein**

LEONARD BERNSTEIN - Candide (1988 Scottish  
National Opera Cast) - CD - Cast Recording -  
\*\*Excellent Condition\*\*.



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(Vocal Score). Complete vocal score to the Scottish Opera 1989 edition.

Ever since 1759, when Voltaire wrote "Candide" in ridicule of the notion that this is the best of all possible worlds, this world has been a gayer place for readers. Voltaire wrote it in three days, and five or six generations have found that its laughter does not grow old. "Candide" has not aged. Yet how different the book would have looked if Voltaire had written it a hundred and

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fifty years later than 1759. It would have been, among other things, a book of sights and sounds. A modern writer would have tried to catch and fix in words some of those Atlantic changes which broke the Atlantic monotony of that voyage from Cadiz to Buenos Ayres. When Martin and Candide were sailing the length of the Mediterranean we should have had a contrast between naked scarped Balearic cliffs and headlands of Calabria in their mists. We should have had quarter distances, far horizons, the altering silhouettes of an Ionian island. Colored birds would have filled Paraguay with their

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silver or acid cries. Dr. Pangloss, to prove the existence of design in the universe, says that noses were made to carry spectacles, and so we have spectacles. A modern satirist would not try to paint with Voltaire's quick brush the doctrine that he wanted to expose. And he would choose a more complicated doctrine than Dr. Pangloss's optimism, would study it more closely, feel his destructive way about it with a more learned and caressing malice. His attack, stealthier, more flexible and more patient than Voltaire's, would call upon us, especially when his learning got a little out of

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control, to be more than patient. Now and then he would bore us. "Candide" never bored anybody except William Wordsworth. Voltaire's men and women point his case against optimism by starting high and falling low. A modern could not go about it after this fashion. He would not plunge his people into an unfamiliar misery. He would just keep them in the misery they were born to.

The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the

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world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project. This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the

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projection of personal identity: operetta, movie musicals, and operatic musicals. Among the musicals discussed are Camelot, Candide; Chicago; Company; Evita; Gypsy; Into the Woods; Kiss Me, Kate; A Little Night Music; Man of La Mancha; Meet Me in St. Louis; The Merry Widow; Moulin Rouge; My Fair Lady; Passion; The Rocky Horror Picture Show; Singin' in the Rain; Stormy Weather; Sweeney Todd; and The Wizard of Oz. Complementing the author's earlier work, The American Musical and the Formation of National Identity, this book completes a two-volume thematic history of the genre, designed for general audiences

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and specialists alike.

Theater music directors must draw on a remarkably broad range of musical skills. Not only do they conduct during rehearsals and performances, but they must also be adept arrangers, choral directors, vocal coaches, and accompanists. Like a record producer, the

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successful music director must have the flexibility to adjust as needed to a multifaceted job description, one which changes with each production and often with each performer. In *Music Direction for the Stage*, veteran music director and instructor Joseph Church demystifies the job in a book that offers aspiring and practicing music directors the practical tips and instruction they need in order to mount a successful musical production. Church, one of Broadway's foremost music directors, emerges from the orchestra pit to tell how the music is put into a musical show. He gives particular



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attention to the music itself, explaining how a music director can best plan the task of learning, analyzing, and teaching each new piece. Based on his years of professional experience, he offers a practical discussion of a music director's methods of analyzing, learning, and practicing a score, thoroughly illustrated by examples from the repertoire. The book also describes how a music director can effectively approach dramatic and choreographic rehearsals, including key tips on cueing music to dialogue and staging, determining incidental music and underscoring, making musical adjustments and

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revisions in rehearsal, and adjusting style and tempo to performers' needs. A key theme of the book is effective collaboration with other professionals, from the production team to the creative team to the performers themselves, all grounded in Church's real-world experience with professional, amateur, and even student performances. He concludes with a look at music direction as a career, offering invaluable advice on how the enterprising music director can find work and gain standing in the field.

Leonard Bernstein was the quintessential

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American musician. Through his careers as conductor, pianist, teacher and television personality he became known across the US and the world, his flamboyance and theatricality making him a favourite with audiences, if not with critics. However, he is perhaps best remembered as a composer, particularly of the musical West Side Story, and for songs such as 'America', 'Tonight' and 'Somewhere'. Dr Helen Smith takes an in-depth look at all eight of Bernstein's musical theatre works, from the early On the Town written by the 26-year-old composer at the start of his career, to his second and last opera A Quiet

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Place in 1983; in between these two pieces he composed music for Trouble in Tahiti, Wonderful Town, Candide, West Side Story, Mass and 1600 Pennsylvania Avenue. These works are analysed and considered against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions, which takes them out of the realms of Broadway and into the sphere of symphonic writing. Smith provides an indispensable overview of the musical theatre works of an eclectic

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composer, and shows what it is that constitutes the Bernstein 'sound'.

Leonard Bernstein was one of twentieth-century music's most successful and recognizable figures. In a career spanning five decades, he conducted many of the world's leading orchestras and composed scores for landmark musicals such as West Side Story. With an iron self-belief, he negotiated risky and challenging musical situations that resulted in always passionate, if sometimes mixed, reviews. Published to coincide with the hundredth

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anniversary of Bernstein's birth, this engaging new biography provides a concise overview of the life and work of a prodigiously talented, endlessly enthralling, and controversial musician. Drawing on more than thirty years of study, leading Bernstein scholar Paul R. Laird describes Bernstein's work as a conductor, composer, music educator, and commentator, evaluating all of his major compositions. Laird also explores the impact of Bernstein's complicated personal life on his professional work, including his homosexuality and many affairs with men, and his strong yet difficult

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marriage. Featuring original insights into Bernstein's life and work, including information gleaned from a 1982 interview with Bernstein, Laird's book is the ideal introduction to Bernstein's eclectic musical style and complex character, showing how both fit within the larger world of twentieth-century music.

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