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# LEONARD BERNSTEIN CANDIDE

A COMIC OPERETTA IN TWO ACTS

SCOTTISH OPERA EDITION OF THE OPERA-HOUSE VERSION (1989)

Book by  
**HUGH WHEELER**

Based on the Satire by  
**VOLTAIRE**

Lyrics by  
**RICHARD WILBUR**

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With Additional Lyrics by **STEPHEN SONDHEIM, JOHN LA TOUCHE, DOROTHY PARKER, LILLIAN HELLMAN** and **LEONARD BERNSTEIN**

Orchestrations by **LEONARD BERNSTEIN** and **HERSHY KAY**

Musical Continuity and Additional Orchestrations by **JOHN MAUCERI**

Directed by CBT Producing Artistic Director  
**Calvin MacLean\***

Conducted by KSO Music Director  
**Aram Demirjian**

Co-Director  
**James Marvel**

Choreographer/Co-Director  
**Casey Sams**

Assistant Music Director  
**Terry Silver-Alford**

Scenic Design  
**Michael Ganio\***

Costume Design  
**Bill Black\***

Lighting Design  
**Jennifer Tipton\***

Sound Design  
**Curtis Craig\***

Projection Design  
**Joe Payne\***

Casting Director (NYC)  
**Stephanie Klapper**

Casting Director (Chicago)  
**Claire Simon**

Vocal Coach  
**Michael Elliott**

Fight Coach  
**John Sipes\***

Dramaturg  
**Kerri Ann Considine**

Stage Manager  
**Patrick Lanczki\***

Assistant Stage Manager  
**Dana Angellis\***

CBT Managing Director  
**Tom Cervone**

KSO Executive Director  
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KSO Director of Operations  
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\* The Designers in LORT Theatres are represented by **United Scenic Artists**, Local USA-829 of the IATSE.



\* The stage manager appears through the courtesy of **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

***The Best of All Possible Worlds; Oh Happy We; Make Our Garden Grow; My Love; Bon Voyage***

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***You Were Dead, You Know***

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***It Must Be So; I am Easily Assimilated***

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***Glitter and Be Gay***

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***Auto-da-fé (What a Day)***

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***Life is Happiness Indeed; Candide's Lament***

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The CBT and KSO are proud to perform this production of Leonard Bernstein's *Candide* in 2018, the 100th anniversary of his birth year. Bernstein was an influential composer, conductor, educator, activist, cultural ambassador, and humanitarian, and his mark on the world of the arts in the past century will last for generations to come.



# Cast

<b>David Kortemeier *</b>	Voltaire/Pangloss
<b>James Onstad *</b>	Candide
<b>Cecilia Iole *</b>	Cunegonde
<b>Jonathan Christopher *</b>	Maximilian
<b>Charlotte Munson *</b>	Paquette
<b>Heidi Kettenring *</b>	Old Lady
<b>Roderick Peeples *</b>	The Baron/Ensemble
<b>Tracey Copeland Halter *</b>	The Baroness/Ensemble
<b>Jeff Parker *</b>	Governor/Ensemble
<b>David Crawford</b>	Grand Inquisitor/Ensemble
<b>Perry Ward *</b>	Ragotski/Ensemble
<b>Jade Arnold *</b>	Captain/Ensemble
<b>Cody Boling</b>	Vanderdendur/Ensemble
<b>Pedro Tomás</b>	Cacambo/Ensemble

## Chorus/Ensemble

**Noelle Harb • Jennifer Barnett • Robert Parker Jenkins**  
**Matthew E. Mimbs • Ellen Nikbakht • Kathryn Paden • Brittany Marie Pirozzoli**  
**Owen Squire Smith • Aleah Vassell • Laura Beth Wells\***

## Understudies

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Voltaire/Pangloss – **David Crawford**

For Candide – **Matthew E. Mimbs**

For Cunegonde – **Brittany Marie Pirozzoli**

For Paquette – **Aleah Vassell**

For Old Lady – **Laura Beth Wells\***

This production has one 15-minute intermission.



\* The actors appear through the courtesy of **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

# Musical Synopsis ---

## ACT I

### Scene 1: Westphalia: Schloss Thunder-ten-Tronck

*Westphalia Chorale* (Chorus)

*Life is Happiness Indeed* (Candide)

*Life is Absolute Perfection* (Maximilian, Cunegonde,  
Candide, Paquette)

*The Best of All Possible Worlds* (Pangloss, Cunegonde,  
Paquette, Candide, Maximilian)

*Universal Good* (Cunegonde, Paquette, Candide, Maximilian)

*Oh, Happy We* (Candide and Cunegonde)

### Scene 2: Westphalia: the countryside

*It Must Be So* (Candide)

### Scene 3: Westphalia: The Baronial Chapel at Schloss Thunder-ten-Tronck and the battlefield

*Westphalia Chorale* (Chorus)

*Battle Scene* (Instrumental)

*Candide's Lament* (Candide)

### Scene 4: Elsewhere in Westphalia

*Dear Boy* (Pangloss and Chorus)

### Scene 5: A Seaport and a Ship at Sea

*Storm Music* (Instrumental)

### Scene 6: Lisbon: The Central Square

*Earthquake Music* (Instrumental)

*Auto-da-fé* (Candide, Pangloss, Inquisitors, Judges and Chorus)

*Candide Continues His Travels: It Must Be Me* (Candide)

### Scene 7: Paris

*Paris Waltz* (Instrumental)

*Glitter and Be Gay* (Cunegonde)

*You Were Dead, You Know* (Candide and Cunegonde)

### Scene 8: Cadiz: an inn

*I am Easily Assimilated* (Old Lady, Cunegonde and Chorus)

*Quartet Finale* (Candide, Cunegonde, Old Lady, Captain and Chorus)

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# Musical Synopsis

## INTERMISSION

### ACT II

*Entr'acte: Universal Good* (Chorus)

#### Scene 1: Buenos Aires: The Governor's Palace

*My Love* (Governor)

*Governor's Fanfare* (Instrumental)

*My Love Reprise* (Governor and Cunegonde)

*We are Women* (Polka: Cunegonde and the Old Lady)

#### Scene 2: In the South American Jungle, near a Jesuit encampment

*The Pilgrim's Progress/Alleluia* (Maximilian and Chorus)

#### Scene 3: Back in Buenos Aires

*Quiet* (Old Lady, Cunegonde, Governor)

#### Scene 4: Eldorado

*Introduction to Eldorado* (Instrumental)

*Ballad of Eldorado* (Candide and Chorus)

#### Scene 5: Surinam: the waterfront

*Bon Voyage* (Vanderdendur and Chorus)

*Drowning Music* (Instrumental)

#### Scene 6: Venice

*Money, Money, Money* (Croupier and Chorus)

*Grand Canal* (Instrumental)

#### Scene 7: Venice: The Casino

*What's the Use* (Ensemble: Old Lady, Ragotski, Maximilian, Crook and Chorus)

*The Venice Gavotte* (Old Lady, Candide, Cunegonde, Pangloss)

*Nothing More Than This* (Candide)

#### Scene 8: A small farm near Venice

*Candide's Lament* (Instrumental)

*Universal Good* (Chorus)

*Make Our Garden Grow* (Finale: Entire Company)

# Musician Roster

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## KNOXVILLE SYMPHONY ORCHESTRA

**Aram Demirjian, Music Director**

*Natalie Leach Haslam Music Director Chair*

**VIOLIN I**

William Shaub, *Concertmaster,*  
*Clayton Family Chair*  
Gordon Tsai, *Associate Concertmaster,*  
*Joseph A. Fielden Family Chair*  
Sean K. Claire  
I Pei Lin  
Ruth Bacon

**VIOLIN II**

Edward Pulgar, *Principal,*  
*Gleb Mamantov Chair*  
Ikuko Koizumi  
Zofia Glaushauser  
Audrey Pride  
Michael Acosta

**VIOLA**

Kathryn Gawne, *Principal*  
Eunsoon Lee Corliss, *Assistant Principal*  
Jennifer Bloch  
Bill Pierce

**CELLO**

Andy Bryenton, *Principal*  
Theodore I. Kartal  
Ildar Khuziakhmetov,  
*Mary and Joe Sullivan Chair*  
Stacy M. Nickell

**BASS**

Steve Benne, *Principal*  
Yan Peng

**FLUTE**

Hannah Hammel, *Principal,*  
*Karen Keys and*  
*Keith Walburn Bryan Chair*  
Jill Bartine

**OBOE**

Claire Chenette, *Principal*

**CLARINET**

Gary Sperl, *Principal*  
Mark Tucker, *Traver Family Chair*

**BASSOON**

Aaron Apaza, *Principal*

**HORN**

Jeffery Whaley, *Principal*  
Sean Donovan

**TRUMPET**

Phillip Chase Hawkins, *Principal*  
Brian Winegardner

**TROMBONE**

Samuel Chen, *Principal*  
Tom Lundberg

**TUBA**

Sande MacMorran, *Principal*

**TIMPANI**

Michael Combs, *Co-Principal*

**PERCUSSION**

Robert Adamcik, *Co-Principal*  
Andrew Adzima

**HARP**

Cindy Hicks, *Principal*

**DIRECTOR OF OPERATIONS**

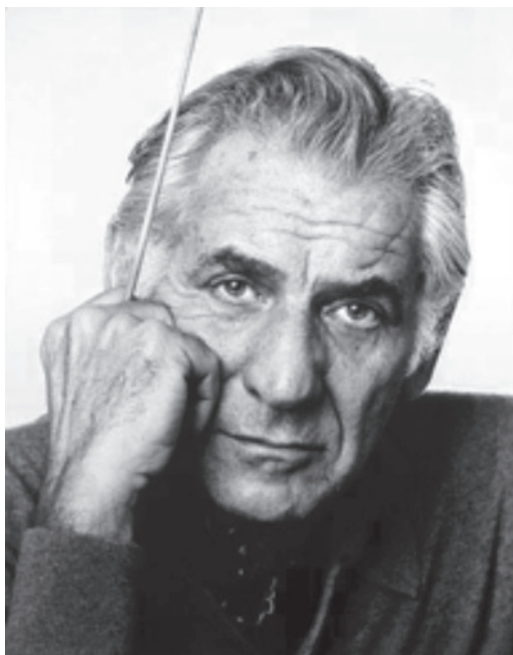
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**PERSONNEL MANAGER/LIBRARIAN**

Mark Tucker



# Leonard Bernstein



Leonard Bernstein, Photo by Jack Mitchell

Leonard Bernstein was an American composer, conductor, scholar, humanitarian, pianist, and more. He has acquired something of a legendary status in the field of American music, and he was one of the first American conductors to be accepted worldwide. Bernstein possessed ample talent in several artistic fields; he wrote, conducted, and performed in many different styles and genres.

Bernstein had a reportedly dramatic personality and a flair for the theatrical. Although few of his works are commonly categorized as “musical theatre,” he wrote in the preface to his *The Age of Anxiety*, “I have a deep suspicion that every work I write, for whatever medium, is really theatre music in some way.”

Born in Lawrence, Massachusetts on August 25, 1918, Louis Bernstein was the son of Ukrainian Jewish parents. His family called

him Leonard or Lenny, and he would eventually officially change his name to Leonard. He began playing piano at the age of 10, and he would later study music at Harvard (A.B. 1939), the Curtis Institute of Music, Philadelphia (1939-41), and the Berkshire Music Centre's Tanglewood summer institute (1940-1942). In 1943 he became the Assistant Conductor of the New York Philharmonic. When Bruno Walter, an invited guest conductor of the Philharmonic, took ill that same year, Bernstein was chosen to substitute, thereby catapulting him to the national spotlight.

Bernstein's work as a composer for ballet, orchestra, and opera, as well as his tenure as a conductor, spans decades. He was the conductor of the New York City Symphony from 1945-1947 and the head of the New York Philharmonic from 1958-1969, and he has dozens of choral, chamber, vocal, orchestral, and piano compositions to his name. He earned many Grammy, Arts, Emmy, and Humanitarian Awards over the years.

Music was a passion for Bernstein, but it also reflected that which is passionately and uniquely human: both the good and the bad. In his prepared remarks for a memorial following the assassination of President John F. Kennedy in 1963, Bernstein noted, “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.”

Bernstein died October 14, 1990.

# Greetings

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**Calvin MacLean**

(Producing Artistic Director)

Voltaire's *Candide, ou l'Optimisme*, written in 1759, ridicules "Optimism," a philosophy fashionable at the time. Satirical and sarcastic, the novella barely masks the author's contempt for muddled rationalizations of violence, hypocrisy and evil. His message is direct and uncompromising: best to work hard, tend to your own needs, and expect nothing good from the world. Bernstein's humanism contrasts and contradicts Voltaire's sardonic intellectualism in nearly every conceivable way. His music plays upon emotional contrasts of joy and grief, hope and despair, bitterness and compassion, and is insistent that something profoundly human is gained in the awareness that "we're neither pure, nor wise, nor good."

Every production of *Candide* wrestles with the many attempts to reconcile the contrasting tonalities of Voltaire's book and Bernstein's score. Rewrites, revisions, additions, and eliminations have all been a part of its production history. To my mind, it is Bernstein that has ultimate control of the operetta's message. The deeply emotional sound conveys the most powerful meanings. To Bernstein, *Candide*'s hard-won wisdom, ultimately, is forged by the internal experiences found in the music rather than in the debates of the libretto. *Candide* and his beloved Cunegonde survive the many disasters that befall them, and with their survival they earn their reward: a capacity to forgive, to love, and to trust in each other.

With these points in mind, Aram Demirjian, the Music Director of the Knoxville Symphony Orchestra and I have settled on the 1988 "Scottish Opera Version" of the score for our production. With the centennial of Bernstein's birth coincident, this two-act version stands as Bernstein's "definitive" organization of the musical numbers and orchestrations. And given the nature of KSO's and CBT's artistic collaboration, a collaboration that has brought to Knoxville such unique theatrical events as *Amadeus* and *Sweeney Todd*, this version provides the best opportunity for the richest musical theatre experience, uniting theatrical and orchestral performance.

Our aim is for Leonard Bernstein's emotional music to be at the center of this distinctly American work. *Candide* overwhelms by reminding us of our humanity: our flaws, our contradictions, and our resilience – our capacity to "get through this" – whatever "this" might prove to be. When Voltaire wrote his masterpiece, Optimism seemed to be a relic of the past. In our own times, many find American optimism, so much a part of our mythology, to be dangerous, naïve, inauthentic. Like Voltaire, we may feel that to be optimistic in such a time is "neither wise, nor good."

Now is a good time for the hard-won optimism of Bernstein's *Candide*.

# Greetings



**Aram Demirjian**  
(KSO Music Director)

In the final interview Leonard Bernstein gave in his life, he said, "I am a beginner...all the time."

Bernstein's life and work defied category. As a composer, conductor, pianist, teacher, scholar and social activist, he modeled the "bliss of ambiguities" as which he described the musical experience, moving with ease between the classical, Broadway and Hollywood vernaculars, and refusing to be pigeonholed by their conventions. He was at the vanguard of an emerging American musical identity in the Euro-centric classical music world, and perhaps his most lasting impact was demystifying the bliss of musical ambiguity to the American public.

*Candide* captures Bernstein's essence perhaps more than any other work in his extensive output. At its simplest, it is a coming-of-age story of two naive teenagers. At another layer, it is a timeless critique of class distinction, imperialism, religious hypocrisy, scientific ignorance and, above all, blind optimism. On an even deeper level, it is Bernstein's loving embrace of humanity, with all of its flaws. *Candide* lives in a place of contradiction. It features largely operatic forms with decidedly theatrical text, and it refuses to cohere to a singular genre or musical style. Bernstein, himself, would not categorize *Candide* as an opera or a musical, or a comedy or a drama, saying, "We must leave that to be decided by others...Maybe it will turn out to be some sort of new form; I don't know. There seems to be no really specific precedent for it in our theater, so time must tell."

Time has passed, and we still haven't decided. *Candide's* premiere was considered a failure, and it has since been fraught with numerous attempts by Bernstein and myriad librettists to revise, refine and perfect it, with each subsequent version creating new issues for all of those it solves. Musicologist Helen Smith speculates that had Bernstein lived longer, he would have continued to tinker with *Candide*. "Why do you suppose that Beethoven was always slashing out and crossing out everything?" Bernstein said. "Because he was always beginning, he could always do it better." It was in that spirit that Cal MacLean and I endeavored to begin with *Candide*, searching for our own solutions to the show's challenges and contradictions. Tonight's performance uses the last version that Bernstein conducted, the 1988 Scottish Opera Version, as a point of departure, but streamlined and articulated to offer the Clarence Brown/Knoxville Symphony attempt at this expansive story.

*Candide* is a riddle that will never be solved to perfection, and therein lies part of its beauty: it allows us to begin again every time we encounter it. In that sense, the experience of the show is a microcosm of its message: 'the best of all possible worlds' is a spurious place. But by approaching life and all of its challenges with a sense of beginning, we open ourselves up to a world of possibilities, and "we'll do the best we know."

We hope you enjoy beginning with us this evening.

A handwritten signature in dark ink, which appears to read "Aram Demirjian". The signature is fluid and cursive, with a long horizontal line extending from the end.

# Candide's Journey



"Candide" Costume  
Design by Bill Black  
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The story of *Candide*, just like its eponymous principle character, has gone through quite a journey over the years. Both Voltaire's original tale and Leonard Bernstein's operetta have undergone many transformations, and the libretto, especially, is the product of a lot of different authors.

## Candide Operetta (1956)

In 1952 Leonard Bernstein began collaborating with playwright Lillian Hellman (author of *The Children's Hour*, *The Little Foxes*, and more). Initially, the plan was to write a musical based on the life of Eva Perón. In 1953, as that idea began to fall through, Hellman suggested using Voltaire's eighteenth-century novella, *Candide*, as source material for their project. Hellman had been called before the House Un-American Activities committee in 1952, and she and Bernstein saw an opportunity to use the eighteenth-century satire as a comment on their own political environment. Bernstein became interested in that idea and announced in January 1954 that he and Hellman were working on Voltaire's story. Bernstein's operetta takes much of its plot and basic premise from Voltaire's original tale, although the details of Candide's various encounters differ in each version.

Bernstein was working concurrently on *West Side Story*, and there were a few interesting cross-overs: Candide and Cunegonde's "Oh Happy We" began life as a duet between Maria and Tony, while two songs from *West Side Story*, "One Hand, One Heart," and "Gee Officer Krupke" had their origins in pieces initially intended for *Candide*. In addition to Lillian Hellman, several other people contributed to the show, especially the lyrics, including James Agee (although his contributions were not ultimately used), Dorothy Parker, John Latouche, and Richard Wilbur.

Directed by Tyrone Guthrie, the operetta began its Boston tryout in October of 1956 and opened on Broadway December 1, 1956 at the Martin Beck Theatre. The production itself was not a box office success. It had only 73 performances before it closed. The main complaint was Lillian Hellman's book, which people felt was slow and unwieldy for what should be a satire. While the production did not elicit much praise, the music became quite popular and soon the cast album became a cult favorite.

While "operetta" is probably the most common term used for the piece, Bernstein himself did not like the piece to be called either "musical" or "opera," and was similarly reticent in calling the piece either a comedy or a drama. As he wrote in a *New York Times* article just before the Boston premiere of *Candide*, "We must leave that to be decided by others...Maybe it will turn out to be some sort of new form; I don't know. There seems to be no really specific precedent for it in our theater, so time must tell."



"Cunegonde" Costume  
Design by Bill Black  
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# Through Time

After the initial premiere of Bernstein's *Candide* in 1956, the operetta went through several revisions.

## **The "Chelsea Version" – One Act at BAM's Chelsea Theatre Center (1973)**

When, in 1973, Harold Prince decided to direct a revival of *Candide*, Lillian Hellman would not allow her book to be used. Prince then commissioned a new book from Hugh Wheeler, and Stephen Sondheim worked to add new lyrics to some of the songs. This new version only ran about 105 minutes and eliminated most of the songs. The Chelsea Version premiered in 1973 at the Chelsea Theater Center at BAM (Brooklyn Academy of Music), and subsequently moved to Broadway in 1974 where it ran for 740 performances.

## **The "Opera House Version" – New York City Opera (1982)**

With the success of the Chelsea Version, people began to demand a longer version of *Candide*, and so Wheeler developed a two-act version with conductor John Mauceri. This version reinstated most of Bernstein's music, including some songs that had not actually been orchestrated for the original operetta (and the songs were presented in a different order than in the 1956 version). Once again directed by Harold Prince, the Opera House Version premiered at the New York City Opera and ran for 34 performances. It was subsequently produced by opera companies worldwide.

## **The "Scottish Opera Version" – Scottish Opera (1988)**

John Mauceri was reportedly not happy with the over-emphasis on comedy in the Opera House Version, and he wished to take a more serious stab at the operetta. After Lillian Hellman passed away, Bernstein worked with Mauceri, who was the director of the Scottish Opera, to refine the piece. Wheeler had also passed away, so John Wells was brought on board to work on the book. This stage version is often produced today, and it is the point of departure for our own CBT version of *Candide*.

## **The "Final Revised Version" – London Barbican Centre (1989)**

The Final Revised Version opened in December 1989 at the London Barbican Centre. After the opening, Bernstein continued to make changes, including reordering the songs in the second act and altering the ending of some of the songs. Bernstein recorded this version, with himself conducting, and, in 2006, Deutsche Grammophon released a DVD and CD of the recording of this performance.

While this version was the last during Bernstein's lifetime, the piece has continued to transform. The Royal National Theatre, for example, commissioned a revision to the book when they revived the show in 1999, this time written by John Caird. In addition, there have been several revivals over the years, including a 2014 New York Philharmonic concert version starring Kristin Chenoweth as Cunegonde and Patti LuPone as the Old Woman, and a recent revival in 2017 of the New York City Opera House Version from 1982, directed by Harold Prince.



Playbill for the 1974 Broadway Revival of *Candide*

# Voltaire's *Candide*

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Voltaire was born François-Marie Arouet in 1694. Although his father hoped he would go into law, Voltaire neglected his legal studies in favor of becoming a writer. He spent some time in the French court, but he was exiled in 1716 for writing some shocking things about the Regent of France and would also later serve prison time for a similar offence. His play, *Oedipus*, premiered at the Comédie Française in 1718, and he followed this with several successes in the theatre. In 1726, Voltaire was once again imprisoned after a clash with a member of the French peerage, a conflict which ended with his exile from France. Voltaire then spent two years in England where he met several leading figures of the British intellectual and literary landscape, including the poet and satirist Alexander Pope.

Voltaire was allowed to return to France in 1728, and, following this ordeal, his work became more politically focused. He wrote many essays, poems, and plays. Another arrest warrant was issued for Voltaire for the publication of his *Letters Concerning the English Nation* (an essay he wrote while exiled that criticized the French court and society while praising aspects of English society), and he retreated to the country home of a married woman with whom he was having an affair (Emilie du Breteuil, Marquise du Châtelet). After yet another warrant was issued for his arrest and the passing of Emilie in childbirth, Voltaire again left France. He went to Prussia at the invitation of Frederick II, but he was not happy there and eventually moved to Ferney, a town near Geneva, Switzerland. Voltaire's home on the French side of the Swiss/French border became something of a salon for artists, and he also had his own theatre there where he could workshop his plays before they would debut in Paris.



Engraving of Voltaire  
from his *Philosophical  
Dictionary* (1843)

Voltaire published *Candide, Ou l'Optimisme* (*Candide, or Optimism*) in 1759. It was first published under the pseudonym Monsieur le docteur Ralph, although Voltaire's authorship was somewhat of an open secret. In the years that followed, 16 different French editions were published. The irreverent satire of political and religious institutions caused the text to be banned in many places, including Paris (it also made an appearance on the Roman Catholic index of prohibited books). Regardless, the text was quite popular, and pirated copies became common. The text was published in English translation very soon after its initial publication, and there are now many translations available in a number of languages.

After the publication of *Candide* in 1759, Voltaire became involved in activism; he wrote and published furiously in defense of people and causes he felt needed support. He died May 30, 1778 and was buried in secret at the Abbey de Scellières in Champagne. In 1791 his body was transferred to the Panthéon in Paris.

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# Optimism, or, The Best of All Possible Worlds

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Optimism was a philosophy championed by the mathematician/philosopher Gottfried Wilhelm Leibniz (1646-1716). Leibniz used mathematical principles as a foundation for his philosophical belief, seeing in the “perfection” of mathematics a proof of the perfection of the world. He believed that our world must be the best world out of all worlds God might possibly have created. Enlightenment thinkers such as Jean-Jacques Rousseau and Alexander Pope took up the idea of Optimism in their work.

Voltaire met Alexander Pope, an eighteenth-century English poet best known for his satire, when he was in exile in England. During this time, Pope was developing his version of the theory of optimism about the human condition. Pope's *An Essay on Man* (1733/4) presents a defense of optimism and would become one of the main inspirations for *Candide*. While Voltaire praised Pope as a poet and initially seemed impressed with *An Essay on Man*, he would later use *Candide* to offer a strong opposition to the philosophy outlined there.

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❧

*All nature is but art, unknown to thee;  
All chance, direction, which thou canst not see;  
All discord, harmony, not understood;  
All partial evil, universal good:  
And, spite of pride, in erring reason's spite,  
One truth is clear, Whatever is, is right.*

-From *An Essay on Man*  
by Alexander Pope (1733/4)

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❧

In 1755 the Lisbon earthquake caught Voltaire's attention. The quake and subsequent tsunami and fires were devastating and deadly. Following the disaster, the Reverend John Wesley published an essay which called the tragedy part of God's plan and emphasized that such things happened



Engraving of the Aftermath of the Lisbon Earthquake (1755)

for a reason known by God. Voltaire did not agree with the philosophy behind such a statement, which he felt suggested a kind of religious fanaticism that allowed atrocities to occur in the world unchecked. He published his rebuttal in *A Poem Upon the Destruction of Lisbon*, and this event laid the groundwork for *Candide*.

Voltaire's *Candide* satirizes the philosophy of Optimism and is meant to ridicule the laissez-faire idea that we do not have to act to change anything about

our world because this is “the best of all possible worlds.” Bernstein's version carries on in this satirical tradition. We are not allowed to ignore our own culpability for the cruelties of the world. Even though he and Lillian Hellman were initially responding to the McCarthy era witch hunts and the atrocities of WWII, Bernstein's operetta retains its strong criticism of those who continue to insist that everything is fine and do nothing as the world burns around them. We are responsible, and we must act; we must, insists Bernstein, “make our garden grow.”

# Actors

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## JADE ARNOLD

(Captain/Ensemble) is an MFA candidate who hails from Durham, NC. He earned his undergraduate degree from the University of North Carolina at Wilmington and enjoys updating his website

([www.jadearnold.com](http://www.jadearnold.com)). Jade sends his thanks to everyone for supporting *Alabama Story*, *Urinetown the Musical*, and now *Candide*. Be sure to come see *Detroit '67*!



## JENNIFER BARNETT

(Chorus/Ensemble) is originally from Greeneville, Tennessee, attended Emory & Henry College in Virginia and received her Master's Degree in voice from Indiana University. Her roles while at Indiana included *Ms. Jessel*,

*Despina*, and *Susanna*. Ms. Barnett has appeared with the Knoxville Symphony Orchestra in *Broadway Romance* (2015), Mozart's *Requiem* (2010), *Carmina Burana* (2007), *Tri-Cornered Hat* (2004), *Chamber Music of America* (2009), and in Mozart's *Impressario* (2006). Ms. Barnett performed Verdi's *Requiem* (2017), Beethoven's *Symphony No. 9* (2013) and *Carmina Burana* (2014) with the Symphony of the Mountains, joined the Young Musicians Debut Orchestra during a two week tour of China (2012), and has previously sung with Asheville Lyric Opera (Adele in *Die Fledermaus*, 2014), the Bangor Symphony Orchestra (2011, 2014) and with the Oak Ridge Symphony (2007). She is currently employed by the Knoxville Symphony Orchestra as the Director of Education & Community Partnerships and she serves as co-chair of the Leadership Committee for Education and Community Engagement for the League of American Orchestras. Ms. Barnett is excited to be making her debut with CBT.



## CODY BOLING

(Vanderdendur/Ensemble) is proud to be performing in a Clarence Brown Theatre production and to be back on the stage performing with wonderful cast and orchestra. Some of his previous stage

experience includes Beadle Bamford (*Sweeney Todd*), General Stanley (*Pirates of Penzance*), Thenardier (*Les Misérables*), Judge Danforth (*The Crucible*), Peter Quint (*The Turn of the Screw*), and Albert Herring (*Albert Herring*). He has been blessed with many opportunities in his life. He is currently the Director of Choral Activities at South Doyle High School and Associate Minister of Music at First Baptist Lenoir City. He would like to thank Director MacLean and Maestro Demirjian for the opportunity to be a part of the fantastic production. He would like to thank his family and loved ones for supporting him during this time. Above all he would like to thank God for the blessings and opportunities in his life!



## JONATHAN CHRISTOPHER

(Maximilian) is thrilled to celebrate Leonard Bernstein's Centennial in Knoxville! New York: *The Secret Garden* (Dev. Lab), *Carmen* (New York Opera Exchange), *If Sand*

*Were Stone* (New York Musical Festival), *Why Don't I Have A Girlfriend?* (Planet Connections Theatre Festivity). Regional: *Ragtime* (Great Plains Theatre), *The Marriage of Figaro* (ConcertIA, Iowa), *Shrek* (Sondheim Center, Iowa), *Sweeney Todd* (Syracuse Opera). International: *Rent* (Aruba National Theatre, Edinburgh Fringe), *Mozart and Salieri* (TimeZone Theatre, London), Singer (Gospel 4 Tour, Italy), Guest Singer (The Cast Tour, Germany) Resident Singer on the *Seabourn Encore* World Cruise, premiering *An Evening with Sir Tim Rice*. Proudly from Bermuda and Boston, trained at University of Michigan and McGill University. Thanks to Stephanie Klapper, Wolf Talent Group, and family. IG:@geezjawn



**DAVID CRAWFORD**

(The Grand Inquisitor/ Ensemble/Understudy for Voltaire/Pangloss) Operatic Bass/Baritone David Crawford is thrilled to be making his CBT debut. A former full-time staff member with the

Metropolitan Opera, he performed in almost 400 productions there. He has sung roles with Florida Grand Opera, Des Moines Metro Opera, Atlanta Opera, Chautauqua Opera, and The Seiji Ozawa Company in Japan. Upcoming engagements include singing Basilio in *The Barber of Seville* with Boston Lyric Opera, Raimondo in *Lucia di Lammermoor* with Knoxville Opera, as well as a return to the Metropolitan Opera. He currently lives in Knoxville with his wife Laura Beth Wells and daughter Lily.

**TRACEY COPELAND HALTER**

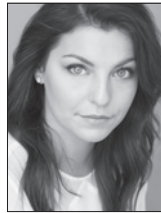
(Baroness/Ensemble) Recently, Tracey directed *Wrens* in the CBT Lab Theatre. CBT productions include: *Urinetown*, *Violet*, *The Miracle Worker*, *Black Pearl Sings!*,

*It's A Wonderful Life: A Live Radio Play*, *Charley's Aunt*, *The Who's Tommy*, *Ain't Misbehavin'*, *Intimate Apparel*, *Fences*, and *A Christmas Carol*. In 2005, she joined the UT Theatre faculty. Other credits include: *Seven Guitars*, (Broadway) *Richard III* and *Two Gentlemen of Verona*, (NY Shakespeare Festival); *Two Trains Running*, (Denver Center); *Once On This Island*, *Much Ado About Nothing*, and 4 productions of *A Christmas Carol*, (The Alliance Theatre); *Cymbeline*, *Much Ado About Nothing*, *School for Wives*, and *A Midsummer Night's Dream*, (GA Shakespeare Festival.) *The Hot Mikado*, (Houston/Pittsburgh tour), and *Spunk and Jar the Floor*, (Jomandi Theatre). She has her MFA in Theatre from New York University.

**NOELLE HARB**

(Chorus/Ensemble) is a local soprano and professional voice teacher. She is thrilled to be making her CBT debut, and is grateful for the opportunity to perform this show. Known for her

dynamic stage presence and warm voice, Noelle has performed on stages in Tennessee, North Carolina, and Michigan. She loves singing, and some of her favorite operatic roles include: Donna Anna (*Don Giovanni*; Mozart), Amor (*L'Egisto*; Cavalli), and Pamina (*Die Zauberflöte*; Mozart). Currently, Noelle is the private voice instructor at Johnson University, and also teaches at Pellissippi State Community College.

**CECILIA IOLE**

(Cunegonde) is a Chicago-based actor. Credits include: Johanna in *Sweeney Todd* (Paramount Theatre), Mabel in *Pirates of Penzance* and Cunegonde in *Candide* (Music Theatre Works), Ariel

in Disney's *The Little Mermaid* and Cosette in *Les Misérables* (Rocky Mountain Repertory Theatre). She is a proud graduate of The University of Arizona and is represented by Gray Talent Group. Shoutout to Mom and Dad for being the best, always. For Rachel.

# Actors

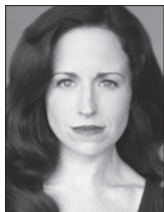
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## ROBERT PARKER JENKINS

(Chorus/Ensemble) a senior at UT, is ecstatic to be back on the mainstage! Previous credits include: *Peter and the Starcatcher* (Ted/Ensemble), *Violet* (Leroy Evans/Radio

Soloist/Ensemble), *Mr. Burns, A Post Electric Play* (Matt/Homer), *The Threepenny Opera* (Weeping-Willow Walt/Ensemble), *Monty Python's Spamalot* (Ensemble) – all with the Clarence Brown Theatre – and most recently, *Mary's Wedding* (Charlie) with Flying Anvil Theatre. Other favorites include *Ragtime* (Younger Brother) with Encore Theatrical Company and *Godspell* (Parker) with the Church Street Master Arts Series. Love and deep gratitude to all of his wildly supportive family and friends. Sincerest thanks to Cal, Aram, the KSO, and the wonderful cast and crew of this immense production. Lastly, he dedicates this show to Katy Wolfe, his teacher and dearest friend, who has guided him through more than just his vocal journey.



## HEIDI KETTENRING

(Old Lady) is a Chicago based actor. Favorite credits include *Wicked* (Nessa Broadway In Chicago), *Noises Off* (Belinda), *All My Sons* (Anne), *The King and I* (Anna), *The Taming of the Shrew* (Tranio), *Annie*

*Get Your Gun* (Annie Oakley), *Angels in America* (Harper), *Steel Magnolias* (Truvy), and *Funny Girl* (Fanny Brice) to name a few. Film and television credits include *Man of Steel*, *Chicago Fire* and *Cupid*. Heidi can be heard singing on two Disney Children's books and has sung concerts all over the country. She has received a Joseph Jefferson Award, The Sarah Siddons' Award, an After Dark Award, The Richard M. Kneeland Award and is a Northwestern graduate.



## DAVID KORTEMEIER

(Voltaire/Pangloss) has appeared in the previous two CBT/KSO collaborations playing one of the Venticelli in *Amadeus* and Judge Turpin in *Sweeney Todd*. Favorite CBT roles include Father in *Violet*,

Scrooge in *A Christmas Carol* (5 seasons), Clown in *The 39 Steps*, King Arthur in *Monty Python's Spamalot*, Lloyd Dallas in *Noises Off* and Don Quixote in *Man of La Mancha*. Regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre in Chicago, Dog Days Theatre at the Asolo Rep in Sarasota FL and 13 seasons with the IL Shakespeare Festival in Bloomington. David is an adjunct faculty member in the School of Theatre Arts at IL Wesleyan University and a proud member of Actors' Equity Association and SAG-AFTRA.



## MATTHEW E. MIMBS

(Chorus/Ensemble/Understudy for Candide) is thrilled to be making his debut at CBT. Most of his theatre work has been with Encore Theatrical Company, where he recently served as Music Director for

*The Hunchback of Notre Dame*. Other ETC credits include *Ragtime* (Tateh), *Follies* (Young Ben), *Into the Woods* (Rapunzel's Prince), *25th Annual Putnam County Spelling Bee* (William Barfee), *Legally Blonde: The Musical* (Emmett), *Sunday in the Park with George* (Franz/Lee Randolph), *Hairspray* (Harriman F. Spritzer), and *Chicago*. He holds a Bachelor of Music in Church Music with a Minor in Theatre from Carson-Newman University, where he was seen onstage in *Seussical: The Musical* (Horton the Elephant), *Thoroughly Modern Millie* (Trevor Graydon, III), *My Fair Lady* (Freddy Eynsford-Hill), and *The Secret Garden* (Ben). He currently serves as the Music Director at Second Presbyterian Church in Knoxville and as adjunct music faculty at Walters State Community College.



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# Actors

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## CHARLOTTE MUNSON

(Paquette) is overjoyed to return to the Clarence Brown after graduating from UT's MFA acting program in May. Past CBT credits include: Violet in *Violet*, Nellie Forbush in *South Pacific*, Miranda in

*The Busy Body*, Catherine in *A Christmas Carol*, Ensemble in *Around the World in 80 Days*, Natasha in *Three Sisters*, Eleanor in *the strangers*, (world premiere), and Penelope Pennywise in *Urinetown*. NYC: Cinderella in *DISENCHANTED* (original cast), Wendy in *Princes Don't Live in Cyberland* (world premiere), and Sydney in *Hedge Fun* (Producer's Club). Regional: Lady of the Lake in *Spamalot* (Saint Michael's Playhouse), Christine in *Dirty Rotten Scoundrels* (New London Playhouse) Elvira in *Blithe Spirit* (Cape May Stage), and Juliet in *Romeo & Juliet* (NE Shakespeare Ensemble), to name a few. Graduate of Emerson College, BFA Musical Theatre. [www.charlottesmunson.com](http://www.charlottesmunson.com)



## ELLEN NIKBAKHT

(Chorus/Ensemble) a Studio Art and Theatre double major, is thankful for the opportunity to be involved in this production of *Candide*! Some past CBT shows include *Peter and the Starcatcher* (Molly),

*Urinetown* (Little Becky Two Shoes), *Mr. Burns: A Post-Electric Play* and *The Threepenny Opera*. Other credits include: *The Unusual Tale of Mary and Joseph's Baby* (River & Rail); *Walls: A Play for Palestine* (Fringe NYC); *Les Misérables* and *The Diary of Anne Frank* (Playhouse on the Square). Thanks mom and dad for the love and support and to Huey-dog for the constant cuddles.



## JAMES ONSTAD

(Candide) Hailed as "sensitive and precise" and "hauntingly beautiful" (New Classic LA), James Onstad is an active performer at the leading edge of classical music. Audiences across America have seen

him as a recitalist, oratorio singer, and operatic performer with companies including the Chicago Lyric Opera Unlimited, Los Angeles' The Industry, the American Repertory Theater, and the Brooklyn Academy of Music. As an operatic performer, James is committed to new and relevant work. He has performed regularly with the Los Angeles experimental opera company, The Industry, and brought to life the role of Orfeo in their monumental production of *Hopscotch* – a mobile, immersive operatic experience, which Alex Ross of the New Yorker called "awe inspiring." And in 2017, he premiered the role of Ted Hinton in The Industry's production of Andrew McIntosh's new opera *Bonnie and Clyde*. James has also collaborated closely with the young American composer Matthew Aucoin. He premiered the role of Jake in Aucoin's *Second Nature* with Chicago Lyric Opera Unlimited and sang in the world premiere of Aucoin's *Crossing* with the American Repertory Theater in 2015 and the Brooklyn Academy of Music in 2017. This November, James will make his debut with the LA Philharmonic in a production of John Cage's *Europas I & II*. Traditional operatic credits include Sam (Kurt Weill's *Street Scene*), Candide (Bernstein's *Candide*), Amida (Cavalli's *L'Ormino*), and Tom Rakewell (Stravinsky's *The Rake's Progress*). James is a passionate interpreter of Art Song and has honed this craft under guidance of the masters of our time. He was a Stern Fellow at Songfest in 2013 where he studied with Margo Garrett and Martin Katz. In 2017, he was invited to the Hidden Valley Music Festival to study German Lieder with Graham Johnson and Sir Thomas Allan. James is engaged for a number of recitals in the 2018-2019 season. In March of 2019, he will present a recital of French song with La Salon de Musiques Chamber Music series in Los Angeles. And in the late Spring of 2019, he will tour the Southwest alongside the acclaimed guitarist David Leisner



with a program of music for tenor and guitar. On the concert stage, James has made his mark as a talented and versatile soloist. In December of 2017, he was the tenor soloist and evangelist in a one-on-a-part presentation Bach's *Magnificat* and *Christmas Oratorio* with Musica Angelica — "Southern California's most important early music ensemble" (LA Times). In August of 2018, James will make his debut with the Chicago Symphony Orchestra as a street singer in Leonard Bernstein's *Mass*. Previous concert highlights include the tenor soloist in the Monteverdi's *Il combattimento di Tancredi*, Carissimi's *Jonas*, Handel's *Judas Maccabaeus*, Benjamin Britten's *Spring Symphony* and *Cantata Misericordium*, as well as newer works, including Leonard Bernstein's *Songfest* and Zachary Wadsworth's *Venus and Adonis*. A native of Santa Fe, NM, James Onstad holds a bachelor's degree in Biology from Harvard University and a master's degree in vocal performance from the College-Conservatory of Music (CCM).



## KATHRYN PADEN

(Chorus/Ensemble) received a bachelors in Vocal Performance from Tennessee Wesleyan University. A Knoxville native, she is a private voice teacher and sings with the Knoxville Choral Society and Knoxville

Chamber Chorale. Concert solo experience: Mozart's *Requiem*, Forrest's *Jubilate Deo*, Purifoy's *Chronicles of Blue and Gray*, Brahms' *Requiem* (German and English), Bach's *Magnificat*, Bach's *Cantata 140*, and Handel's *Messiah*. She has also been the featured soloist at the Mighty Musical Monday concert series at the Tennessee Theater. Kathryn has shared the theatrical stage with several companies but is excited to be making her debut with CBT! Past roles: Strange Woman (*Big River*), Jack's Mother (*Into the Woods*), Celestial Chorus (*Mefistofele*), Dorothy Brock (*42nd Street*), Swing/ensemble for *Annie*, *Get Your Gun*, *Guys and Dolls*, and *The Sound of Music*. Kathryn is grateful for the opportunity to share the story of *Candide* with Knoxville, and gives special thanks to her family, friends, and educators for their endless support.



## JEFF PARKER

(Governor/Ensemble) makes his Clarence Brown Theatre debut. Jeff has been a Chicago based actor for 28 years where his credits include *Wonderful Town and Bounce* (Goodman), *The Brother/Sister Plays* (Steppenwolf), *King Charles III* and *As You Like It* (Chicago Shakespeare), *Parade* (Writers), *The Secret Garden* (Court), *Mothers and Sons and Discord* (Northlight) *Samsara* (Victory Gardens) and *Nine* (Porchlight/ Jeff Award Nomination). Regional credits include *Candide* (Huntington), *My Fair Lady* (Asolo), *1776* (A.C.T.), and *Winesburg, Ohio* (Kansas City Repertory). Television credits include *Early Edition* (CBS), *Prison Break* (Fox), and *Chicago P.D.* (NBC). He has a B.F.A. in Acting from the University of Southern California.



## RODERICK PEEPLES

(The Baron/Ensemble) is based in Chicago, and most recently played Chebutykin in last season's *Three Sisters*. Previously at CBT he performed in *The Crucible*, *A Christmas Carol*, *The Open*

*Hand*, *The Threepenny Opera*, *Amadeus*, and played the title role in *Life of Galileo*. In Chicago: Many roles at Chicago Shakespeare, Goodman, Steppenwolf, Remy Bumppo, Victory Gardens, Famous Door, Court, and Next theatres. A Joseph Jefferson Award for *Dealers Choice* (Roadworks), and a Joseph Jefferson Citation for *Orphans* (CT20 Ensemble). Regional: Many shows with Utah Shakespeare Festival, Syracuse Stage, Madison Repertory, and Illinois Shakespeare Festival. Film: Robert Altman's *The Company*, *Road to Perdition*, *Novocaine*, *The Hudsucker Proxy*. TV: *Chicago Med*, *Prison Break*, *ER*, *Early Edition*, and the *Untouchables* series (syndicated).

# Actors

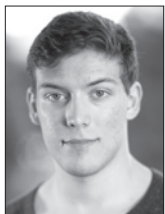
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## **BRITTANY MARIE PIROZZOLI**

(Chorus/Ensemble/Understudy for Cuneagonde) a second-year MFA Acting candidate, this is Brittany's third show with the Clarence Brown Theatre. Previously seen in *Alabama*

*Story* (Lily Whitfield) and *Urinetown, the Musical* (Hope Cladwell). She is from Cleveland, Ohio where her most recent work was with Great Lakes Theatre Company's production of *Hamlet*. Brittany received her BA degree in Theatre from Baldwin Wallace University, where she performed in shows such as: *Quality Street*, *Big Love*, *The Two Noble Kinsmen*, *Dark of the Moon*, *Henry IV Part 2*, and *Romeo and Juliet*. Outside of University, Brittany performed in musicals locally—she was Cinderella in Rodgers and Hammerstein's *Cinderella* and Betty Haynes in *White Christmas*. Brittany would like to add that performing with the Knoxville Symphony Orchestra is very exciting! She is thankful to the Thompson and Pirozzoli family for their support.



## **OWEN SQUIRE SMITH**

(Chorus/Ensemble) is a second-year MFA Acting candidate at UTK. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific University in California.

Previous credits include *West Side Story*, *Faustus*, *A Midsummer Night's Dream*, *Lend Me A Tenor*, *Hairspray*, *As You Like It*, *Blue Window*, and *Urinetown*. He would like to thank Cal MacLean and Aram Demirjian for this wonderful opportunity, all the phenomenal professors, KSO, the production team, the supportive cast and crew, former teachers, his entire loving family, Mom, Dad, and especially, God. JCLS



## **PEDRO TOMÁS**

(Cacambo/Ensemble) is a native of Cuba who grew up in the New York City area. Pedro attended New York University and Fordham University in his youth and received his MA in Spanish Literature from the

University of TN. He is now a Senior Lecturer for the Department of Modern Foreign Languages and Literatures at UT. He is also an adjunct instructor of Spanish at Maryville College. He was a performer at Opryland USA and a member of the cast of "The New Hee Haw TV Show" and was dance partner-director-choreographer for The Louise Mandrell Show for 28 years. He was very honored to work with the folks at Morristown Arts Council when he directed *Esperanza Rising*. He is also the President of HoLa Hora Latina and organizer of the HoLa Festival-Knoxville, a celebration of Hispanic Art and Culture. He has performed in the productions of *The Music Man*, *West Side Story*, *Guys and Dolls* and *Hello, Dolly!* Pedro is honored to return to UT's Clarence Brown Theatre for his 8th production after performing in *Big River*, *The Laramie Project*, *Assassins*, *Monty Python's Spamalot*, *The Threepenny Opera*, *South Pacific* and *Urinetown*. He is grateful for the support and love of his beloved spouse; Roger Roark, his colleagues at MFL and the great family of the Theatre Department here at UT.



## **ALEAH VASSELL**

(Chorus/Ensemble/Understudy for Paquette) is a Canadian produced by two lovely Jamaican parents who raised her both in Canada and all over the states. She is a second-year

MFA Acting candidate pursuing her master's degree here at UT. Favorite roles performed: Jo in *The Legend of Georgia McBride* (Flying Anvil Theatre), Deloris in *Sister Act* (Charleston Stage Company) and Judy Haynes in *White Christmas* (Charleston Stage Company). More productions: *Urinetown* and *A Christmas Carol* (Clarence Brown Theatre) and a self-produced show, *The Submission* (Hear Me Roar Theatre).



## PERRY WARD

(Ragotski/Ensemble) is thrilled to return to the CBT for his third production, having appeared previously in *Amadeus* and *Sweeney Todd*. Perry is a native of Clinton, TN and has enjoyed

a diverse career as performer and educator. As a performer, he has appeared with the Metropolitan Opera, the Boston Symphony Orchestra, the Slovak Radio Symphony Orchestra, Opera Company of Philadelphia, Opera Theatre of St. Louis, the Knoxville Symphony, and Knoxville Opera, among others. Perry holds degrees in voice and opera from the St. Louis Conservatory of Music, the New England Conservatory of Music, and Temple University. He recently completed his DMA in Choral Conducting at the University of Kentucky. Perry is an Associate Professor of Music, and Director of UTC Opera at the University of Tennessee at Chattanooga.



## LAURA BETH WELLS

(Chorus/Ensemble/Understudy for Old Lady) is thrilled to be back on the Clarence Brown stage in *Candide*. Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast).

Regional Theatre: Mrs. Dilber/Mrs. Fezziwig in *A Christmas Carol* (Clarence Brown Theatre), Heather in Gideon's *Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Kafka/The Waitress in *All in the Timing* (Hangar Theatre), Gwendolyn Pigeon in *The Odd Couple* (Ivoryton Playhouse), and many more. Teaching Artist: San Francisco Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton, Knoxville Children's Theatre. Laura Beth received her BA in Theatre from UTK and her MFA in Acting from Kent State University. She lives in Knoxville with her husband, David Crawford, and their six-year-old daughter, Lily. Sing out, Louise!



"What a superb and exciting show...It was wonderful and we want more."

~ Savannah Morning News



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## **CALVIN MacLEAN**

(Directed by Producing Artistic Director) Cal is in his thirteenth year as Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include: *A*

*Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), *Our Country's Good*, *The Threepenny Opera*, *The Open Hand* and *The Crucible*. Cal was the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions earned several Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal has served as President of the University/Resident Theatre Association and is a member of the National Theatre Conference. The past collaborations with the Knoxville Symphony (*Amadeus* and *Sweeney Todd*) has led to the prestigious grant from The Roy Cockrum Foundation in support of *Candide*. He and his wife Rebecca are the proud parents of Sam and Rachael.



## **ARAM DEMIRJIAN**

(Conducted by KSO Music Director) is the 8th Music Director of the Knoxville Symphony Orchestra and is internationally sought after for his dynamic performances, innovative programming and

distinctive ability to forge connections with both audiences and performers. Under Demirjian's galvanizing leadership, KSO audiences have continued to grow, and the orchestra has routinely found itself in the regional and national spotlight. Highlights of his two-year tenure include a landmark collaboration with Clarence Brown Theatre, presenting Bernstein's *Candide* as part of the Bernstein Centenary celebration, the founding of *KSO UnStaged*, a new series of multi-sensory, music-centric events taking place in unconventional venues, plus two appearances on the Big Ears Festival. In 2020, the KSO will be one of four North American orchestras to be featured in *SHIFT: A Festival of American Orchestras* at the Kennedy Center, Washington, DC. Demirjian is deeply involved in a substantial breadth of education and community outreach initiatives with the goal of ensuring that East Tennesseans of all ages, backgrounds and circumstances have access to great symphonic music. Beyond Knoxville, Demirjian has conducted many of the most distinguished orchestras in the country, including the Philadelphia and Minnesota orchestras, the Detroit, Houston, Indianapolis, Kansas City and St. Louis, plus appearances at the Tanglewood Music Center and Breckenridge Music Festival. Internationally, he has performed with Orchestre de Chambre de Lausanne, Orchestre Métropolitain de Montréal and Orquesta Sinfónica de Minería. Demirjian is the winner of a 2017 Solti Foundation U.S. Career Assistance Award and the 2011 Robert J. Harth Conducting Prize from the Aspen Music Festival, where he was a three-time Conducting Fellow in the Aspen Conducting Academy. He holds a joint Bachelor of Arts in Music and Government from Harvard University and a Master of Music in Orchestral Conducting from New England Conservatory.



# Artists

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**JAMES MARVEL** (Co-Director) is thrilled to be returning to the Clarence Brown Theatre! James received his M.F.A. from UT in 2000 and appeared as an actor in productions of *The Threepenny Opera*, *A Midsummer Night's Dream*, *The Oresteia*, and *The Seagull*. James has directed over 100 productions and was named Classical Singer Magazine's "2008 – Stage Director of the Year." In 2014, James directed soprano Kathryn Frady in the world premiere of Larry Delinger's *Amelia Lost* for Marble City Opera in Knoxville. The production was named "Most Memorable Operatic Performance of 2014," and will be performed by Frady this summer at the Opera in the City Festival in London, England. Career highlights include productions for Lincoln Center, New Orleans Opera, Opera Boston, Opera Santa Barbara, Austin Lyric Opera, San Antonio Opera, Kentucky Opera, Virginia Opera, and Santa Fe Opera. International credits include work in Canada, South Africa, South Korea, Italy, France, and Belgium.

**CASEY SAMS** (Choreographer/Co-Director) is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. In addition to the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *Top Girls*; *Mr. Burns*, *A Post-Electric Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *Underneath the Lintel*; and *Peter and the Starcatcher*.

**TERRY SILVER-ALFORD** (Assistant Music Director) is a member of the UT Theatre faculty and teaches Musical Theatre Performance, Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light

Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: *South Pacific*, *A Shayna Maidel*, *CTRL+ALT+DELETE*, *The 25th Annual Putnam County Spelling Bee*, *The Little Shop of Horrors*, *Guys and Dolls*, *Assassins*, *Tick, Tick, Boom*, *Parade*, *Recent Tragic Events* and *Into the Woods*. CBT musical direction credits include: *Urinetown*, *The Busy Body: A Comedy*, *Violet*, *The Threepenny Opera* (conductor), *Monty Python's Spamalot*, *Kiss Me, Kate*, *The Music Man*, *Man of La Mancha*, *The Who's Tommy*, *A Christmas Carol*, *A Year with Frog and Toad* and *Big River*.

**MICHAEL GANIO** (Scenic Designer) For American opera Michael Ganio has designed the world premiere of *Where Angels Fear to Tread* for Opera San Jose; *Agrippina* for Chicago Opera Theatre; *The Pirates of Penzance* for Portland Opera; *Ship of Fools*, *Semele*, and *Les Bavards* for The Mannes Camerata; and productions of *Fidelio*, *Tristan und Isolde*, *Il Trovatore* for Virginia Opera. Currently he is designing the world Premiere of *Trick or Treat* for Northern Stage and 59E59 Theatres, NYC; *A Christmas Story* and *Oslo* for the Repertory Theatre of Saint Louis; and *Sojourners* for Dartmouth College where he also teaches scenic design to future generations of theater makers. His work has been seen at The Oregon Shakespeare Festival, Seattle Repertory Theatre, American Players Theatre, Milwaukee Repertory Theatre, The Denver Center Theatre Company and The Cleveland Playhouse, among other American performing arts companies. Previously for the Clarence Brown Theatre he has designed *The Trip to Bountiful*. MichaelGanio.com

**BILL BLACK** (Costume Designer) has been designing, teaching and directing the production of costumes for the Department of Theatre and the Clarence Brown Theatre Company for 40 years and has participated in the production of more than 250 plays, musicals and operas. An active professional designer, his work has been seen across the country at professional theatres such as Alabama Shakespeare Festival, Denver Center Theatre Company, Madison Repertory Theatre, Pioneer Theatre Company, Playmakers Repertory

Company, Roundhouse Theatre, Skylight Opera Theatre, Tennessee Repertory Theatre, Three Rivers Shakespeare Festival, and for 27 seasons at the Tony Award Winning Utah Shakespearean Festival. His costume design work has been listed among "Pittsburgh's Best", "Best of Season" by the Salt Lake Tribune, and he is a two-time winner of the Knoxville Area Theatre Coalition award for best costume design. In 1996 and again in 2004 he was awarded the John F. Kennedy Medallion for outstanding service to the Kennedy Center/American College Theatre Festival. He served two terms as President of the Tennessee Theatre Association and two terms as Tennessee State Representative to the board of the Southeastern Theatre Conference. Bill is a member of United Scenic Artists Local 829.

**JENNIFER TIPTON** (Lighting Designer) is well known for her lighting of theater, opera and dance. Her recent work in theater includes Richard Nelson's *Uncle Vanya* at the Old Globe, San Diego. Her recent work in opera includes Gounod's *Romeo Et Juliette* at the Metropolitan Opera and her recent work in dance includes Alexei Ratmansky's *Romeo and Juliet* for the Bolshoi Ballet. She teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in 2008 she was awarded the USA "Gracie" Fellowship and a MacArthur Fellowship.

**CURTIS CRAIG** (Sound Designer) is happy to return to the Clarence Brown, where he has previously sound designed *A Midsummer Night's Dream*, *The Whipping Man*, *On the Razzle*, *The Music Man*, and *Man of La Mancha*. His recent sound design work has been heard with the People's Light and Theatre, Actors Theater of Louisville, Denver Center Theatre Company, Seattle Rep, Detroit Public Theatre, Chautauqua Theater Company, the World Famous Apollo Theater, Classical Theater of Harlem, the Royal Family Performing Arts Center, New York Fringe, Watertown Theater, Dallas Theater Center, and Pennsylvania Centre Stage. In 2017, his sound design and composition from the Denver Center production of *All The Way* was awarded the Silver Medal in Sound Design at the World Stage Design exposition in Taipei, Taiwan. He previously exhibited his work at World Stage Design expo in Cardiff, Wales and he won the Gold Medal in Sound Design for *Pentecost* in 2009 in Seoul, South Korea. He is the head of both the undergraduate program in

Theater Design & Technology and the Sound Design program at Penn State University. His work can be seen and heard at [www.curtiscraig.com](http://www.curtiscraig.com).

**JOE PAYNE** (Projection Designer) teaches Sound and Digital Media for the Department of Theatre. Favorites at CBT include: *The Crucible*, *The 39 Steps*, *The Threepenny Opera*, *Urinetown*, *Titus Andronicus*, *Monty Python's Spamalot*, *A Christmas Carol*, *Sweeney Todd*, and *The Who's Tommy*. Joe has designed sound, projections, and/or composed music for more than 200 productions in theatres throughout the country, including 18 seasons at the Utah Shakespeare Festival, Berkeley Repertory Theatre, Cincinnati Playhouse in the Park, Round House Theatre (Bethesda, MD), Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), Syracuse Stage, and others. Joe is a member of TSDCA (Theatrical Sound Designers and Composers Association), Commissioner for the USITT Digital Media Commission, and a member of United Scenic Artists local 829.

**STEPHANIE KLAPPER, CSA** (Casting Director/ NYC)'s work is frequently seen on Broadway, Off-Broadway, regionally, internationally, on television, and film. Resident Casting Director for Primary Stages and continues her long collaborations with numerous companies such as Mint Theater Company, New York Classical Theatre, Hudson Valley Shakespeare Company, Masterworks, and Resonance Ensemble as well as others in NYC and is the resident casting director for Adirondack Theatre Festival, Capital Rep, Cincinnati Playhouse in the Park, Hudson Valley Shakespeare Festival, Kansas City Rep, and works with many Regional Theatres. Currently has several very exciting projects running and upcoming in NYC, regionally and on film. Recent projects include: A. R. Gurney's *Final Follies*; *Conflict*; *The Saintliness of Margery Kemp*; *Romeo and Juliet*; *A Letter to Harvey Milk*; *First Love*; *Red Roses*, *Green Gold*; *A Walk with Mr. Heifetz*; *Pride and Prejudice* (Kate Hamill); *Hindle Wakes*; *Sweeney Todd* (KCR); *Westside Story* (Philadelphia Orchestra); *The Mecca Tales*; *Epiphany V* (short film). Member: Casting Society of America.

# Artists

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**CLAIRE SIMON, CSA** (Casting Director/Chicago) Although Claire has been casting professionally since 1996, her first casting gig was actually at the age of 10. While producing her second revival of *The King and I* in her garage, the neighborhood kids staged a revolt, and demanded a fair audition process after they discovered she was planning on giving herself the lead role for the second year in a row. She acquiesced and immediately held a casting session, after which she promptly cast herself again, stating that the whole thing was her idea, so she got to choose. Thankfully she matured a bit since then, and her casting skills have been honed, so that the Chicago actors will never be in danger of her stealing their roles. Currently Claire has the distinct privilege of casting *Empire*, *Chicago Fire*, *Chicago PD*, *Sense8*, and the upcoming series Philip K. Dick's *Electric Dreams*. An Artios winner for her work on *Empire* and *Prison Break*, she is also a national board member of CSA (Casting Society of America), board member of IPA and a member of the Academy of Television Arts and Sciences.

**MICHAEL ELLIOTT** (Vocal Coach) has worked as an actor, music director, and vocal instructor throughout the country, including National Tour performances of *I Love You, You're Perfect, Now Change* and the San Diego premier of the three-person opera *Bed and Sofa*. He is excited to be back at the Clarence Brown, having last been in here in to music direct *The Threepenny Opera*. In 2014, Michael garnered national recognition for his work as a composer, winning the Distinguished Achievement in Composition from the Kennedy Center American College Theatre Festival for *Frankenstein*. Currently, Michael serves as coordinator for the Musical Theatre program for the Department of Theatre and Dance at Ball State University where he teaches individual voice, oversees curriculum development, and music directs various Ball State productions. Michael earned a Master of Fine Arts in Musical Theatre from San Diego State University. Thanks to Kate, Rose, and William for their love and support.

## KERRI ANN CONSIDINE

(Dramaturg) is a Lecturer in the Theatre department, where she teaches classes in theatre history, research methods, and dramatic literature. She has also taught classes in film studies and composition in the department of English, and she was a 2016/17 graduate fellow in the UT Humanities Center. Dr. Considine has published performance reviews in *Theatre Journal* and *ASAP/Journal* and served as a research assistant on two theatre anthologies: the second edition of *The Norton Anthology of Drama* and the *Routledge Anthology of Restoration and Eighteenth-Century Drama*. She has had the pleasure of working on several productions with the Clarence Brown Theatre, including, most recently, *Top Girls*, *The Crucible*, *Mr. Burns*, *A Post-Electric Play* and *The Threepenny Opera*.

**JOHN SIPES** (Fight Coach) is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, John was a Director and the Resident Movement Director/Fight Choreographer for the Oregon Shakespeare Festival for sixteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director/Fight Choreographer for the Illinois Shakespeare Festival for twelve seasons and served as the Festival's Artistic Director for five seasons. John is a certified actor/combatant with the Society of American Fight Directors.

**PATRICK LANCZKI** (Production Stage Manager) is thrilled to be back for his fifth season at CBT and his third as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, starting at age 16, he has appeared in multiple national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. A special thank you to my assistants: Dana, Kelli, and Abigail, for all of your hard work on this production. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

**DANA ANGELLIS** (Assistant Stage Manager) is thrilled to be joining Clarence Brown Theatre for her first production! Regional: *Evita*, *Ragtime* (Asolo Repertory Theatre), *The Producers*, *Ripcord*, *Born Yesterday*, *Wittenberg*, *The Whipping Man*, *Red*, and *Every Brilliant Thing* (Peterborough Players). Dana resides in New Hampshire with her two cats. Much thanks to Mom and Dad for their constant love and support. Proud member of Actors' Equity Association.

**TOM CERVONE** (Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was the Class Representative for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

**RACHEL FORD** (KSO Executive Director) is currently the Executive Director of the Knoxville Symphony Orchestra. She is responsible for overseeing the financial, fundraising, marketing, education and operations aspects of the Symphony. She joined the Orchestra in April 2007. Previously, she worked for the Waterloo-Cedar Falls Symphony Orchestra (IA), the Pittsburgh Symphony Orchestra and the University Musical Society in Ann Arbor, Michigan. Rachel is a graduate of the League of American Orchestra's Orchestra Management Fellowship Program, having worked with the Kalamazoo, Harrisburg, Pittsburgh, Fort Worth and Syracuse symphonies. A graduate of the University of Michigan, Rachel holds a Bachelor of Music degree in Piano Performance. She is a member of the Rotary Club of Knoxville, Executive Women's Association, Joy of Music School Board of Directors, and is Secretary of the League of American Orchestras Group 5/6 Managers Committee.

**ROSE SAMPLEY** (KSO Director of Operations) has served as the Director of Operations for the KSO since 2016. Her background in technical theatre, her passion for the arts, and her experience working both locally with the Clayton Center for the Arts as well as internationally at Prague Shakespeare Company in the Czech Republic has molded her into the hardworking theatre technician she is today. Rose attended Maryville College where she studied International Business and spent countless hours constructing scenery for the Theatre Department's productions. She can be found directing the action behind the scenes at all KSO performances throughout Knoxville and East Tennessee. She executes, on average, eight to ten performances per month with the incredible support of the Knoxville Symphony Staff including Production Assistant Sara Deatherage. When Rose isn't in the theatre, she's welding, woodworking, and crafting works of art.

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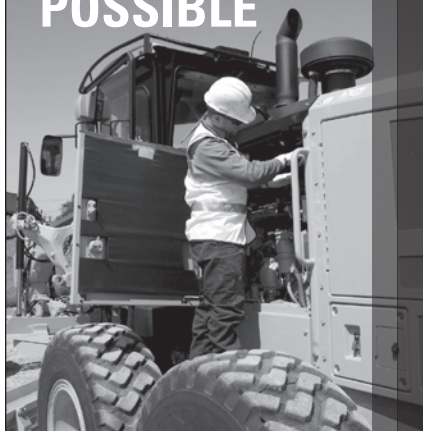


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**Abigail Jones**

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**Amber Williams**

Assistant Wardrobe Supervisor

**Emory Humphrey**

Wardrobe Crew

**Hayden Hall**

**Anna Heneise**

**Kat Johnson**

**Kate Samayoa**

**Nikki Smith**

## SCENERY

Assistant to Scenic Designer

**Kate Stepanek**

Deck Electrician

**Sara Oldford**

Deck Crew

**Curtis Bower**

**Sydney Johnston**

**Emily Park**

Crew Swing

**Bailee Boisclair**

**Mick Woodward**

## LIGHTING

Light Board Operator

**Brady Craddock**

Spot Operators

**Trevor Goble**

**Mikenzie Lappas**

**Sean Mines**

**Wil Waring**

## SOUND

Sound Mixer

**Andrew Wright**

Sound Board Operator

**Jonathan Winfile**

Deck AV

**J. Lane Litton**

## PROJECTIONS

Assistant Projection Designer

**Collin Hall**

Projections Operator

**Brenna Baumgartner**

## CASTING

Casting Director (NYC)

**Stephanie Klapper, CSA**

Casting Assistants (NYC)

**Lacey Davies**

**Leah Shapiro**

Assistant to SKC (NYC)

**Caitelin McCoy**

Casting Director (Chicago)

**Claire Simon, CSA**

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Production Stage Manager - **Patrick Lanczki**

Assistant Production Manager/

Rentals Coordinator - **Rachel Jarnigan**

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Costumers - **Elizabeth Aaron, Amber Williams,**

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Costume Craftperson - **William Andrew Young**

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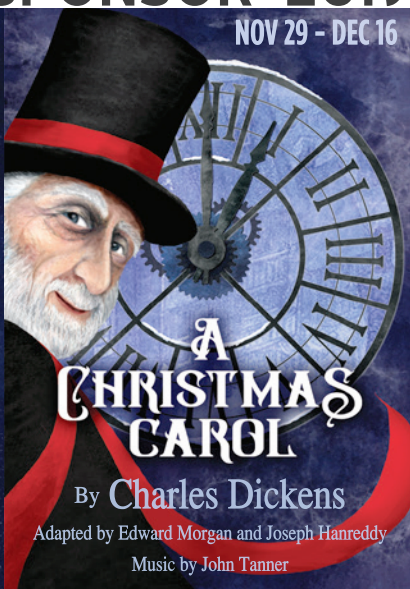
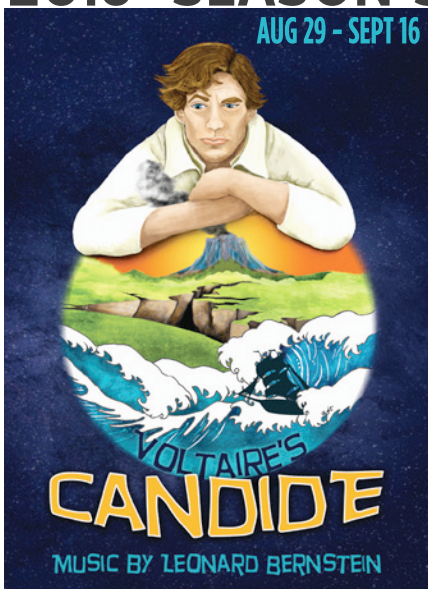




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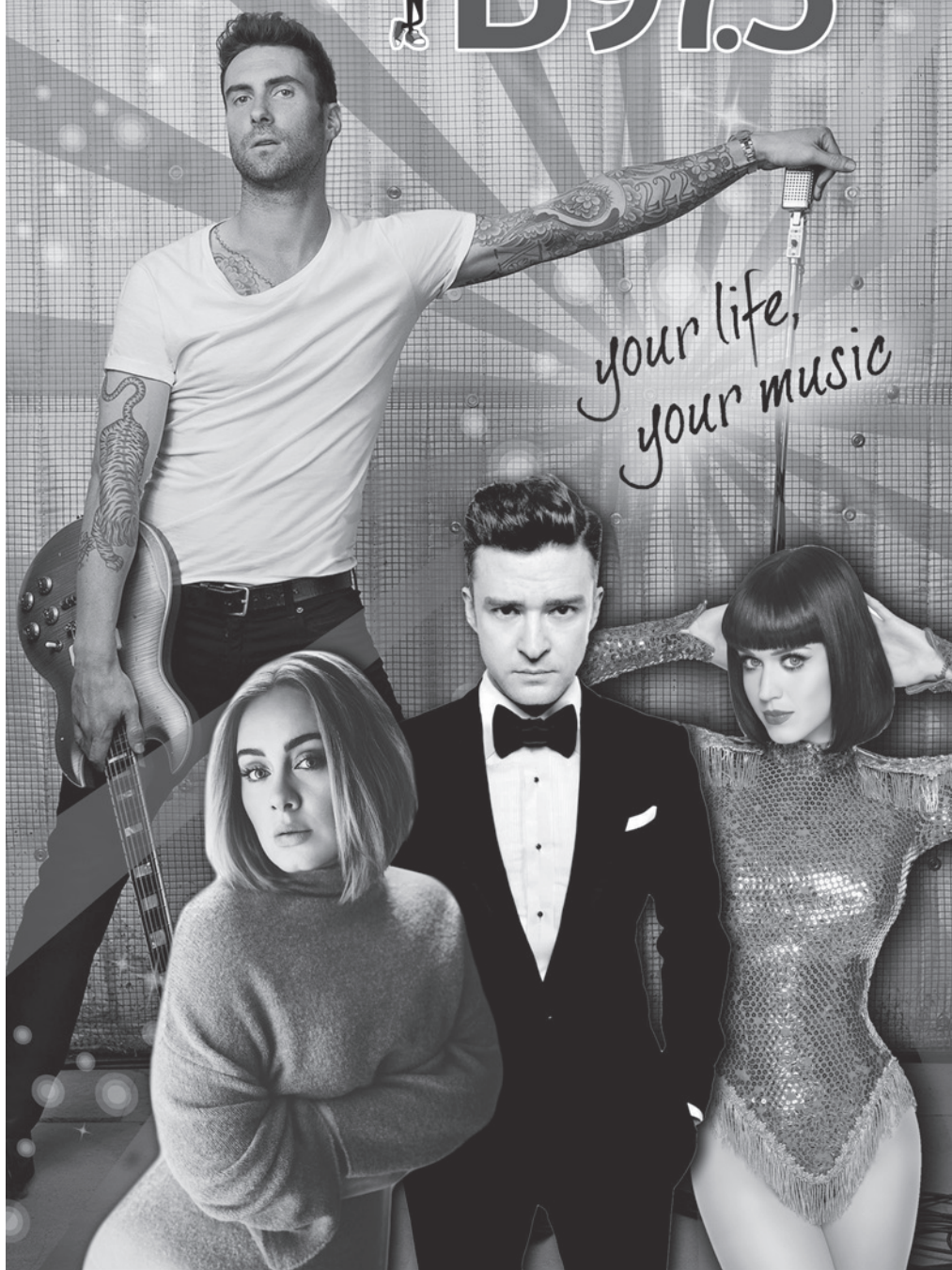
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Conductor's Circle members will be invited to attend an exclusive dinner in the spring featuring a special performance by members of the KSO. Members will also receive concierge drink service at intermission during Masterworks concerts, complimentary parking at all POPS series concerts, and invitations to receptions, rehearsals and special events.

We wish to acknowledge and thank those Conductor's Circle members who help ensure excellence for all of the KSO's artistic and community engagement endeavors. We are very grateful for their leadership.

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# KSO Commemorative Gifts

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The Knoxville Symphony Orchestra gratefully acknowledges the following gifts received between December 2017 and July 2018:

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# KSO Commemorative Gifts

The Knoxville Symphony Orchestra gratefully acknowledges the following gifts received between December 2017 and July 2018:

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# KSO Annual Fund

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## ***The Gift of Music***

The Knoxville Symphony Orchestra is truly thankful for your support, which makes a major impact on our service to the East Tennessee region. Along with creating excellent music and performing in the traditional venues, 80% of the KSO's time is spent not within the concert halls, but out in the community. Our Orchestra performs in school classrooms, libraries, hospitals, city parks, and churches, and reaches more than 200,000 children and adults each year. *Since many of these concerts and programs are offered at low or no cost, your financial contribution is essential to support all that we do.*

The KSO is proud to be the oldest continuously performing orchestra in the Southeast, and a vital component of the cultural tapestry that makes Knoxville such a special and distinctive place in which to live, work, and play.

The KSO gratefully acknowledges the following pledges and gifts received between December 2017 and July 2018.

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Gene and Karle Ingle  
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 Dr. and Mrs. J. Michael McCoy  
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 and Mr. William Hotz  
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 Ed and Kathy McGinley  
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Ms. Ingrid Warren  
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Ms. Kelley Weatherley-Sinclair  
Frank and Julienne Weathers  
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Andy and Leslie Wereszczak  
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Mrs. Betty White  
Mr. and Mrs. Chris White  
Mr. and Mrs. J. Harvey White  
Mr. and Mrs. R.D. White  
Dr. Michael and Shelley Wieting  
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Mr. and Mrs. Jerry Wilharm

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Mr. and Mrs. Al Williams  
Ms. Charlotte Williams  
Ms. Cherie Williams  
Ms. Debra Williams  
Edith P. Williams  
Mr. Jeff Williams  
Ms. Charlotte Wilson  
Dr. Shannon Wilson  
Nancy Woodhead  
Mr. Clifton Woods III  
Dr. and Mrs. John F. Woods  
Jonathan and Mary Woody  
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Ms. Paula Wright  
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Mr. Anthony Wylie and  
Ms. Kathleen Riordan  
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Ms. Kathy Young  
Mr. Tim Young and Mr. Jeff Cupp  
Ms. Sallie A. Young  
The Family of Eric Zhang  
Mrs. Jin Zhang  
Mr. Ray Zuhr

# Bertha Walburn Clark Society

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We thank the members of the Bertha Walburn Clark Society who have provided for the Knoxville Symphony Orchestra in their wills or estate plans. If you would like to join this dedicated group of supporters, please contact KSO Development Director Mary Sue Greiner at (865) 521-2304. If you have already named the KSO in your estate plans, please let us know so that we may thank you at our annual Bertha Walburn Clark Society Celebration.

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# 2018/2019 Corporate/Foundation Profiles



The Roy Cockrum Foundation, founded by Knoxville native Roy Cockrum in 2014 with proceeds from a Tennessee Powerball jackpot, pursues the following mission: "to award grants to support world-class performing arts projects in not-for-profit professional theaters throughout the United States of America." Also guiding the Foundation is its motto adopted from Albert Camus: "Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future."

## **Schaad**<sup>™</sup> companies ■ since 1910

Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.



Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit [www.pilotflyingj.com](http://www.pilotflyingj.com) for more information.

## **Jim and Natalie Haslam**

You don't have to walk far around the UT Knoxville campus to see the impact that Jim and Natalie Haslam have on the university. The College of Business, the music building, athletic facilities and the Haslam scholars program all are testament to their devotion to the university. Over the decades since their graduations from UT, both have served the university in numerous capacities—including Jim Haslam's 24 years as a UT trustee—and both have led several fundraising campaigns.



THE UNIVERSITY OF  
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COLLEGE OF ARTS & SCIENCES

The College of Arts and Sciences is UT's flagship college and the largest, most comprehensive, and most diverse of UT's eleven colleges. As such, our faculty are a central driver of the university's academic accomplishments and the greatest contributor to all aspects of the university's missions of instruction, research, and service to society. The college's twenty-one academic departments and schools, eight centers and institutes, and thirteen interdisciplinary programs span the disciplines of the humanities, social sciences, natural sciences, and the visual and performing arts. The college is also home to the Language and World Business Program and the College Scholars Program. There are 640 fulltime-equivalent (FTE) instructional faculty in the college which includes 420 research- active tenure-track faculty and 219 non-tenure track faculty.

# Our ideas are optimistic.



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Associate Psychology Professor Debora R. Baldwin researches optimism and related traits as psychological resources. "In our lab," she says, "we study personality characteristics like optimism and resilience and positive emotions such as joy, along with variables like stress and anxiety that can undermine subjective well-being."

To learn more about optimism research, visit [psychology.utk.edu](http://psychology.utk.edu).



# Fueling the arts and the audience.

Pilot Flying J is proud to support  
the Clarence Brown Theatre's mission  
to enrich local culture and guide  
the next generation of artists.



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