

Author's Notes

"White. A blank page or canvas. The challenge: bring order to the whole. Through design. Composition. Balance. Light. And harmony." These, the opening lines from Stephen Sondheim and James Lapine's Pulitzer Prize-winning musical *Sunday in the Park with George*, set up the "challenge" of the artist when creating a new piece. There are several Sondheim revues—he likes to call them "anthologies"—from Craig Lucas & Norman Rene's *Marry Me a Little* to Paul Lazarus' *You're Gonna Love Tomorrow*. So, what is the point in doing another one?

The answer is simple: to create another piece of art that might shed light on the material of America's foremost musical theatre genius. From the start, I knew I did not wish to approach the continuity for such a show as sketch comedy that would simply have us move to the next number. I wanted to create a new story—perhaps one of a couple who once performed together in a cabaret act and who were once married. The idea was just simple and open enough to explore Sondheim's themes on men and women and their conflicts, but more importantly, the ties that bind them together.

Special thanks go to Bruce Williamson, for without whom, there would be no Musical Performance Tutorial and whose time and encouragement were invaluable; C. Victoria Root, who devoted her time and energy to make this show sound beautiful; Gladden Schrock, who challenges me to do all this better; David Henry Hwang, whose early advice and continual insight brought/bring a new level of dedication to my time as a dramatic writer; and all the others who helped make this show possible—the page turner and beyond.

This show is dedicated to a young woman who has changed my life and brought new meaning to it. She has blessed me richly and the fact that we will be able to perform together in this concert thrills my soul. To my love, Beth Kessler, and I leave you words from the composer who brought us together more close:

"And if they tell us it's a thing we'll outgrow,
They're jealous as they can be
That with so many people in the world,
You love me!"

—from "Saturday Night" (2000)

RCT
Spring 2003

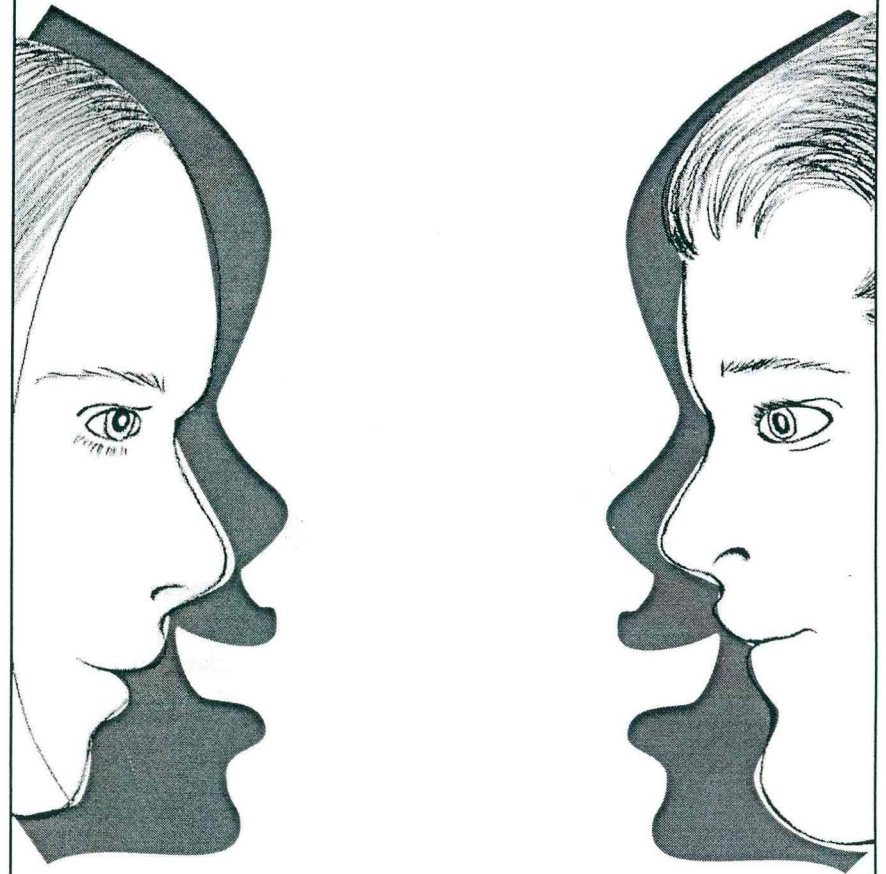
Music at Bennington presents

Saturday
May 3rd
8pm

& Sunday
May 4th 2003
3pm in the
Deane Carriage Barn

NOT A DAY GOES BY

A musical revue of the work of **Stephen Sondheim**



Music at Bennington
presents

ELIZABETH KESSLER RYAN C. TITTLE

in

NOT A DAY GOES BY

A Musical Revue of the Work of Stephen Sondheim

Music and Lyrics by
STEPHEN SONDHEIM

Continuity by
RYAN C. TITTLE

C. VICTORIA ROOT
Piano, Flageolet

Assistant to Accompanist	Poster/Program Design
NAOMI FISHER	ELIZABETH KESSLER

Supervised by
BRUCE WILLIAMSON

This concert is made possible by the generous support of Judith Rosenberg Hoffberger, '54, and the Henry and Ruth Blaustein Rosenberg Foundation.

ELIZABETH KESSLER (*performer, graphic designer, co-creator*) has performed in the Bennington College productions of Scott Murphy's *Shark in The Creek* and Heiner Muller's *Mommsen's Block*, under the direction of Ed Kemp. Before Bennington, she performed in Sondheim and James Lapine's *Into The Woods*, Marsha Norman and Lucy Simon's *The Secret Garden*, and Roger O. Hirson and Stephen Schwartz's *Pippin*. She has also starred in Gian Carlo Menotti's *Amahl and the Night Visitors* at the DaCapo Opera Company and in Paul Zimet and Dan Froot's short operas *Black Milk* and *Colored Glasses*. She has sung with the Bennington College Vocal Chamber Ensemble, the Connecticut All State and Regional Choirs, the Weston High School Madrigal Choir, the Weston High School Concert Choir, and the Weston High School Women's Choir. Her studies at Bennington include jazz and free improvisation as well graphic and web design. She has developed several original websites and recently redesigned the homepage of the Bennington publisher Images from the Past. She has worked as the Bennington College Dance Program graphic designer and has completed the original animation *The Little Sapling* and an adaptation of Istvan Banyai's children's book *R. E. M.* She is currently finishing her senior project animation *Don't Touch Anything*.

RYAN C. TITTLE (*performer, continuity*) wrote the plays *Marcia*, *Marcia Marcia* (2003) and *Discordia* (2000), based upon Elizabeth Adkisson's adaptation of *The Minor* by Denis Ivanovich Fonvizin. He also wrote the short play *Above the Mountains* (2003) which was presented as part of *The Cliff Plays* at Bennington College, and the short play *She's Standing Behind Me* (2002). He has performed in Sondheim and Hugh Wheeler's *A Little Night Music* and Scott Murphy's *Shark in the Creek*. At the Alabama School of Fine Arts, where he graduated in 2001, he performed in over twenty plays, including Arthur Miller's *The Crucible* and Jean Giraudoux' *The Enchanted*. Winner of the Ruby Lloyd Apsey Award for Playwriting, he has studied with the Tony Award-winning playwright of *M. Butterfly* David Henry Hwang and has been honored by the Alabama Shakespeare Festival and the Alabama Writers' Forum for dramatic writing. All of his plays are dedicated to his love, Beth Kessler.

STEPHEN SONDHEIM (*music and lyrics*) wrote the music and lyrics for *Saturday Night* (2000), *Passion* (1994), *Assassins* (1991), *Into the Woods* (1987, revised 2002), *Sunday in the Park with George* (1984), *Merrily We Roll Along* (1981, r. 1994), *Sweeney Todd: The Demon Barber of Fleet Street* (1979, r. 1989), *Pacific Overtures* (1976, r. 1984), *The Frogs* (1974), *A Little Night Music* (1973), *Follies* (1971, r. 2001), *Company* (1970, r. 1995), *Anyone Can Whistle* (1964), and *A Funny Thing Happened on the Way to the Forum* (1962, r. 1996) as well as the lyrics for *Do I Hear a Waltz?* (1965), *Gypsy* (1959), and *West Side Story* (1957). *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981, r. 1987), *You're Gonna Love Tomorrow* (1983), and *Putting it Together* (1993, r. 1999) are anthologies of his work as composer and lyricist. He won Tony Awards for Best Score for a Musical for *Passion*, *Into the Woods*, *Sweeney Todd: The Demon Barber of Fleet Street*, *A Little Night Music*, *Follies*, and *Company*. *Sunday in the Park with George* received the Pulitzer Prize for Drama in 1985.

C. VICTORIA ROOT (*accompanist*) was placed in front of a piano when she was three and has not recovered since. She spent ten years at the New England Conservatory's Extension Division, studying not only piano but voice, theory, and composition. As well as participating in numerous performances, she gave two solo recitals in high school. Her study has continued here at Bennington and last year she accompanied the new musical *Eleanor of Aquitaine*. She has also been known to dabble in other instruments, including the pennywhistle or flageolet, which makes a sneak appearance here.

BRUCE WILLIAMSON (*supervisor*) received his B.A. from the University of Miami and his M.A. from Hunter College, New York City. He has performed at clubs and festivals worldwide with jazz artists Art Lande, Mark Isham, Jack McDuff, Tom Harrell, Gary Peacock, Paul McCandless, Toshiko Akiyoshi, Bennie Green, Dave Douglas, and others. He has worked with the American Ballet Theatre Orchestra (*Othello*), theater projects with director Julie Taymor (*Juan Darién* and *The Green Bird*), and the Broadway shows *Chicago* and *The Lion King*. His studio work includes *Titus* and *The Butcher Boy* with film composer Elliot Goldenthal. He was Jazz artist-in-residence in Osaka, Japan and is a recording artist for Timeless Records (latest CD *Big City Magic*). He was a National Endowment for the Arts recipient for Jazz Composition in 1991 and 1995. He has taught at SUNY Purchase, Hunter College, and Williams College.

Cast of Characters

Elizabeth Kessler.....FAY
 Ryan C. Tittle.....GEORGE
 two ex-cabaret performers, once married

Musical Numbers

Overture (from *A Funny Thing Happened on the Way to the Forum*)
 ACT I: The Party and the Past
 Rain on the Roof (from *Follies*)
 Love, I Hear (from *A Funny Thing Happened on the Way to the Forum*)
 Good Thing Going (from *Merrily We Roll Along*)
 Everybody's Got the Right (from *Assassins*)
 Side by Side by Side (from *Company*)
 Wait (from *Sweeney Todd: The Demon Barber of Fleet Street*)
 There is No Other Way (from *Pacific Overtures*)
 Not a Day Goes By- Part I (from *Merrily We Roll Along*)
 Entr'acte ("Broadway Baby" from *Follies*)
 ACT II: The Past and the Party
 Who Could Be Blue?/Little White House (from *Marry Me a Little*)
 So Many People (from *Saturday Night*)
 Sunday (from *Sunday in the Park with George*)
 It Takes Two (from *Into the Woods*)
 Loving You (from *Passion*)
 With So Little To Be Sure Of (from *Anyone Can Whistle*)
 Not a Day Goes By- Part II (from *Merrily We Roll Along*)
 Our Time (from *Merrily We Roll Along*)

Setting

A party. The past in various settings.

Naomi Fisher, assistant to accompanist
 Elizabeth Kessler, graphic design