



in association with Bennington College



PHOTO BY ERICA BELOUNGIE

Presents

Who's That Woman?

A Sondheim Cabaret

A Workshop Performance

Monday, March 2, 1998 at 8:00 pm

Margot Tenney Theater
Bennington College, Bennington, Vermont



not your ordinary chamber ensemble!

Ida Faiella
Executive Artistic Director
54 State Street, Albany, NY 12207 (518) 436-5321

Who's That Woman?
A Sondheim Cabaret

with

Ida Faiella, soprano

Harry Huff, piano

Barry Finclair, violin, viola

Bruce Williamson, clarinet, saxophone, flute

Ed Green, bass

Rob Cenci, percussion

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Director- Robert Sugarman

Set and Costume Designer - Daniel Michaelson

Lighting Designer - Steven Espach

Stage Manager/Photographer - Erica Beloungie

Technical Director, Master Carpenter - Peter Seward

Assistant Lighting Designer - Garin Marschall

Audio - Joshua Maurice

Recording - Larry Wineland

Spot Operator - Shannon Chmelar

Soft Goods Master - Anna Zimmer

Videographers - Jumpcut Productions

Crew

Steven Howard - Skye Bender de Moll - Ryan Barolet-

Fogarty - Doug Snyder - Erin James - Paul Olmer -

Ethan Newton - T'ayia Shiner - Elizabeth Esch

Production Photographers - Anne Stoltenberg,

Keelin Isenhower

Welcoming Remarks by:  
Bennington College President Elizabeth Coleman

Lyrics and Music by  
Stephen Sondheim  
(b. 1930 -)

Act One

*Who's That Woman?* - Follies, 1971

*I Remember* - Evening Primrose, ABC Television, 1966

*Pretty Women* - Sweeney Todd, 1979

*Ladies Who Lunch* - Company, 1970

*Can That Boy Foxtrot* - Cut from Follies, 1971

*Ah, but Underneath*- London production of Follies, 1987

*The Story of Lucy and Jessie* - Follies, 1971.  
Replaced by *Ah, but Underneath*- in London, 1977

*What Can You Lose?* - Dick Tracy (movie), 1990

*Everybody Says, "Don't"* - Anyone Can Whistle, 1964

*Getting Married Today* - Company, 1970

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Intermission

Act Two

Who's That Woman? - Follies, 1971

I Could Drive a Person Crazy - Follies, 1971

Losing My Mind - Follies, 1971

My Husband the Pig - Everyday a Little Death - A Little Night Music, 1973

The Little Things You Do Together - Company, 1970

In Buddy's Eyes - Follies, 1971

Could I Leave You? - Follies, 1971

No One Is Alone - Into the Woods, 1987

I'm Still Here - Follies, 1971. Replaced Can That Boy Foxtrot

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Daniel Michaelson began his theatrical career at age ten with a puppet version of "Carmen." In more recent years he has designed both sets and costumes for drama, dance, and opera. His Off-Broadway credits include "Dialogue for Lovers," "Clownmaker," "The Carpenters," "All She Cares About Is The Yankees," and the acclaimed production of "Spring Awakening," directed by Liviu Culei at the Public Theatre. Audiences have seen his dance costumes in New York, at Jacob's Pillow, and in Tokyo. Mr. Michaelson has designed extensively for opera, including the world premiere of "Pantagleize" and the American premieres of "L'Etoile" and Mozart's "L'Oca del Cairo."

Mr. Michaelson has been both Resident Costume Designer at the Juilliard School as well as a Muppet maker. A faculty member (and former Dean) of Bennington College since 1981, he has enjoyed his previous collaborations with Ida Faiella on "The Three Penny Opera" and "Pierrot Lunaire." With Bennington choreographer and dancer Susan Sgorbati he has collaborated for several years on site-specific dance works, including the Housatonic River Project, which focused on environmental concerns. He has facilitated collaborative projects in the arts and in education at Bennington College and with the local community, and has integrated his experience in artistic collaborations into his work as a professional mediator. Current projects include an artistic/environmental/mediation project in Madagascar, and the never-ending renovation of his one-room schoolhouse residence.

Mr. Michaelson would like to thank his dog, Sybil, for her many years of support and encouragement.

In the fall of 1997, **Steven Espach**, came to Bennington College as the Production Stage Manager and Dance Technical Director. He is also a freelance set and lighting designer.

Since coming to Bennington College Mr. Espach has managed The Threepenny Opera Spring of '97 working with Miss Faiella and *The Breasts of Tiresias* Fall of '97 and has designed lights for two dance pieces at the college. Design credits outside of Bennington include: lighting for Cabaret artists Andrea Marcovicci, David Staller, Margaret Whiting and Lucy Arnez, *The Glass Menagerie*, *The All Night Strut*, *Nunsense*, *Noises Off*, *Amadeus*, *The Misanthrope*, *The Three Sisters*, *The Fantasticks*, *Deathtrap*, *Broadway Bound*, *Twelfth Night*, *The Tempest* and *Glengarry Glen Ross*.



### About the Artists...

**Barry Finclair, Violin/Viola:** A former member of the New York Philharmonic, Mr. Finclair has been a member of L'Ensemble since 1973. He attended New York City's School of Performing Arts, the Juilliard School of Music, Mannes College of Music and the University of Southern California. At age 13 he was selected by Leonard Bernstein as soloist on the nationally televised New York Philharmonic Young People's Concerts. His awards and prizes include first place in the Merriweather Post Competition. He has appeared as soloist with the National Symphony Orchestra in Washington D.C. The personification of versatility, in the past weeks he played a solo violin recital, in the orchestra of the Metropolitan Opera and at the Grammys for Stevie Wonder and Aretha Franklin. He has played on hundreds of recordings including most of the music of Stephen Sondheim. Married to Ida Faiella, he takes full responsibility for the care of all their animals.

**Bruce Williamson** teaches saxophone and jazz piano at Bennington College. As a jazz Artist he has performed in clubs and festivals worldwide, working with artists such as Bobby McFerron, Gary Peacock, Art Lande, Mark Isham, Paul McCandless, Jack McDuff, Fred Hersch, Tom Harrell, Dave Douglas, Randy Brecker and Benny Green. He can be heard on numerous recordings, including his own CD ("Big City Magic") on Timeless Records. Bruce has been awarded two jazz composition grants from the National Endowment for the Arts. He has also worked with theatre visionary Julie Taymor, composer Elliot Goldenthal and with the American Ballet Theatre Orchestra. He prefers sunsets to sunrises, Maplenut ice cream over Rocky Road and his favorite Beatle is George.

**Ed Green, Bass:** Ed is a graduate of the Mannes College of Music and has played with bands in and out of New York City. and with various Jazz Groups including The Kai Winding Trombone Sextet. He is currently playing bass with groups out of the Albany, New York area and teaches at Cambridge Elementary School. Mr. Green has performed with L'Ensemble on several occasions.

**Ida Faiella** is the founder and Executive Artistic Director of L'Ensemble which performs all facets of chamber music from unaccompanied sonatas to fully staged productions. While many artists are described as "versatile," Ida has enjoyed concurrent successes in the traditional concert world and in the field of popular music and jazz. Ms. Faiella's musical sympathies extend far and wide. Her childhood singing idols were Maria Callas and Billie Holiday. Singing at an early age, she had her own radio show when she was eleven. As a young singer, she performed with big bands including those of Les and Larry Elgart until she confessed that she was not 21. As an opera major at the Hartt College of Music, she worked in well known jazz clubs with bassist Ron McClure (much to the dismay of her voice teacher). Upon moving to New York City her early musical collaborations were with jazz musicians such a drummer Paul "Motion" Motian and singer Sheila Jordan. She was recently invited to present a retrospective concert of American Popular Music in Tanglewood's Ozawa Hall.

At Bennington College she has tackled major works of 20th century classical music including Schoenberg's *Pierrot Lunaire* and the soprano solo of his second String Quartet. She has performed from New York City's Lincoln Center to halls in rural areas, and from Moscow to Paris. Whatever genre of music she sings, Faiella applies the same exacting standards, and critics have applauded her efforts. *The New York Times* wrote that she "sings with considerable intelligence and an apt intimacy and warmth." *The Albany Times Union* stated "Faiella sang Schubert from the heart as well as the head. Her profound sense of the little dramas of each song made a powerful impact". In another *Times Union* review, Ron Emery wrote, "The score required Faiella to sing, speak, chant, shout, croon, and act! She was outrageously wonderful."

Besides being married to violinist Barry Finclair and the mother of Cristina, Ms. Faiella tends to the needs of her parrot Mongo Santamaria, cats Cosi and Emi and dog Wolf (Wolfgang). She is pleased to report that no animals were harmed in the preparation of her high C.



Pianist **Harry Huff** has collaborated with such celebrated performing artists as Hakan Hagegard, Jessye Norman, Eleanor Steber, Judy Collins, Art Garfunkel, Joan Rivers, Bill T. Jones, and Lar Lubavitch. He has toured extensively with the late Brecht/Weill interpreter Martha Schlamme, with Swedish soprano saxophonist Anders Paulsson, and with Meredith Monk and Vocal Ensemble. Mr. Huff has been a guest artist at the Aspen, Mostly Mozart, Spoleto, Copenhagen, and Avignon summer music festivals, and has been featured soloist with The Orchestra of St. Luke's, The New York Pops, and The New Jersey Symphony. As organist, he is Director of Music of Calvary Episcopal Church, Gramercy Park, Artist-in-Residence at Union Theological Seminary, and Organist of Temple Shaaray Tefila, all in New York City. Mr. Huff has been a frequent visitor to the Bennington College campus and accompanied Tenor Tom Bogdan in concert here. Mr. Huff is particularly fond of fried chicken and...

**Robert Sugarman** has long been fascinated by the skill and compassion of Stephen Sondheim's writing and is delighted to be involved in *Who's That Woman?* Sugarman has directed plays by Aeschylus, Shakespeare, Chekhov, Shaw, Beckett, Lorca, Anouilh, Genet, Noel Coward and A.R. Gurney as well as the musicals *The Fantasticks* and *Oh, What a Lovely War*. Most recently he directed staged readings of two new plays for Bennington County Playwrights. Mr. Sugarman has written plays that have been performed in theatres from New York to California. In all his work in theatre, he has relied on insights gained from Lee Strasberg at the Actors Studio in New York and Joan Littlewood at London's Theatre Workshop. A lifelong fascination with live performance began as a child when his father brought the first Shrine Circus to Syracuse. In addition to seeking productions for his latest scripts. Mr. Sugarman is currently at work on a book, *Circus Learning: Mastering Space and Time*. Mr. Sugarman has collaborated previously with L'Ensemble in their productions of Stravinsky's *L'Histoire du Soldat* and Walton's *Facade*.

**Rob Cenci - Percussionist:** Mr. Cenci has appeared in Heritage Artists Productions of "Nunsense," "Wonder Years," "Man of La Mancha," "Aint' Misbehavin'," "Bee Hive," "Angelina," and many others. Mr. Cenci is currently Artist-in-Residence at Schenectady Community College serving as drummer in the Empire Jazz Orchestra backing such artists as Lew Solof (Blood Sweat and Tears) and Down Beat poll winner Nick Brignola. He also tours the East Coast with the percussion group "Strike Force" Rob plays in many night clubs and social functions with the Albany area's top pianists Cole Brodrick, Peg Dehaney, and Ray Alexander.

Currently he is teaching privately in the Albany area.



Who's That Woman?  
A Sondheim Cabaret

Stephen Sondheim has brought a contemporary urban world and its sensibility to the American musical theatre. Sondheim's witty, sophisticated words and music pose questions of perception and identity as educated, often privileged, folks wander through a postmodern world. He creates stunning discontinuity by wedding conventional melodic forms to lyrics of icy analysis as in the mock striptease number "Ah, But Underneath" that tells of a woman who, in her efforts to please men, has lost herself.

Who's That Woman?: A Sondheim Cabaret explores the women in Sondheim's work. In the title song that opens both acts, a woman asks the mirror on the wall for answers about herself and finds that the harried face in the glass is her worn. The first act presents women who are alone; the second act, women in relationships. In the first act, the women search their earliest memories - "I Remember Sky"; remember themselves as young woman - "Pretty Women"; see themselves as older women - "Ladies Who Lunch"; evoke sexual memories - "Can That Boy Foxtrot?"; examine the price of sexual adventures - "Ah, But Underneath"; question female identity choices - "Lucy and Jessie"; reminisce about their experiences - "What Can You Lose?"; assert themselves - "Everybody Says 'Don't'"; and "I'm Not Getting Married."

The second act women consider culpability for failed relationships - "I Could Drive a Person Crazy"; revel in the richness of memories - "I Think About You"; review attempts at sustained relationships - "My Husband the Pig" and "Everyday a Little Death"; realize that it is good trying - "The Little Things You Do Together"; discover their worth - "In Buddy's Eyes" and "Could I Leave You?"; understand they belong to a community - "No One Is Alone"; know that they will keep trying - "I'm Still Here."

Sondheim's most important achievement is his projection of complex ideas onto the Broadway stage in ways that are dynamic, musical, clever and, no matter how critical, ingratiating. Who's That Woman: A Sondheim Cabaret gives audiences a special perspective on the remarkable composer-lyricist's achievement.

Acknowledgements:

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