

Banff Festival of the Arts



'ALBERT HERRING'

by

Benjamin Britten

Thursday, July 16, 1981

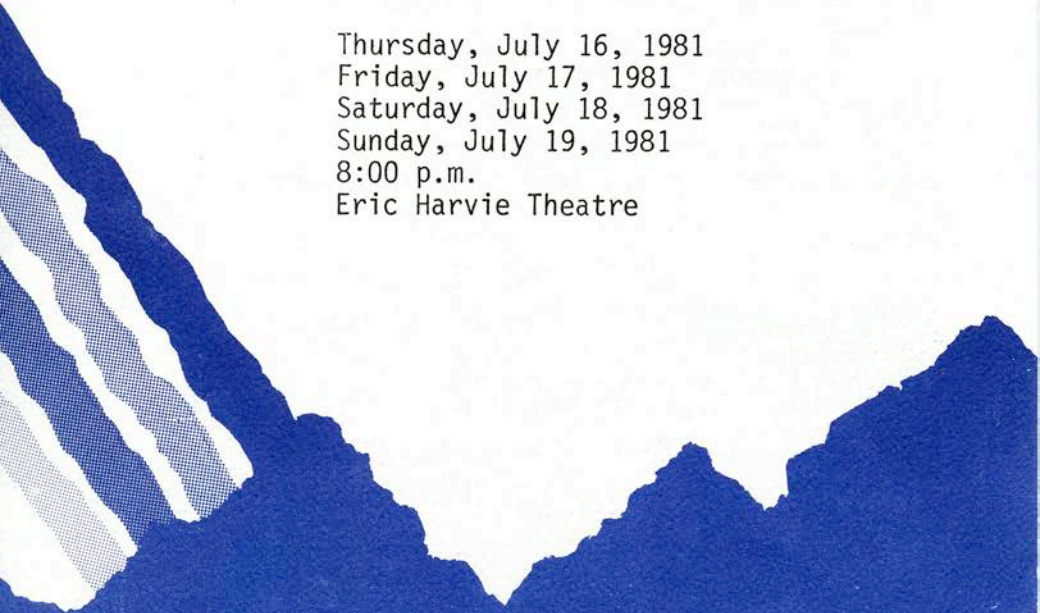
Friday, July 17, 1981

Saturday, July 18, 1981

Sunday, July 19, 1981

8:00 p.m.

Eric Harvie Theatre



**A Celebration of Young Talent
May through August 1981**

THE BANFF CENTRE

presents

'ALBERT HERRING'

Cast:

Laurie Bassett.....Lady Billows, an elderly autocrat
(July 17, 19)
 Kristina Johnston.....Lady Billows, an elderly autocrat
(July 16, 18)
 Julia Pedigo.....Florence Pike, her housekeeper
 Valerie Errante.....Miss Wordsworth, Head Teacher at the
church school
 Timothy Cruickshank.....Mr. Gedge, the Vicar
 David Johnson.....Mr. Upfold, the Mayor
 Robert Grenier.....Superintendent Budd
 Erich Parce.....Sid, a butcher's shophand
 Richard Margison.....Albert Herring, from the greengrocer's
(July 17, 19)
 Robert Missen.....Albert Herring, from the greengrocer's
(July 16, 18)
 Irena Welhasch.....Nancy, from the bakery
 Laetitia Snethen.....Mrs. Herring, Albert's mother
 Alison Watson.....Emmie
 Deborah Miller.....Cis
 Tim Machin.....Harry } village children
 Drew Jackson, Jeannie Marin
 Jason Pujos-Michel,
 Jason Ross, Tamara Ross.....Choirboys

Roderick Brydon.....Music Director/Conductor

Orchestra:

Susan Hoepfner.....flute, alto flute, piccolo
 Lon Bussell.....oboe
 William Jenken.....clarinet, bass clarinet
 John Feldberg.....bassoon
 Peter Burris.....French horn
 Judith Murray.....percussion
 Lucile Brais.....harp
 Marjorie Kransberg.....first violin
 Kiki Collins.....second violin }-Pacifica String Quartet
 Francie Martin.....viola
 Dane Little.....cello
 Raymond Radkowski.....double bass

Douglas Campbell....Director
 Virginia Reh.....Assistant Director
 Brian Jackson.....Set and Costume Design
 Michael Whitfield...Lighting Designer
 Ray Chesin.....Assistant Lighting Designer

Act I Scene I: Lady Billows' House. A morning in Early April.
Scene II: Herring's Greengrocer Shop. Later the same day.
Act 2 Scene I: A marquee in the Vicarage garden. Afternoon of
May first.
Scene II: Herring's shop. That same evening.
Act 3: Herring's shop. Early afternoon the next day.

'Albert Herring' by Benjamin Britten (1913-76) was first produced in Glyndebourne on June 20, 1947. The libretto is by Eric Crozier, based on de Maupassant's story 'Le Rosier de Madame Husson'.

Production Staff - Myra A. Malley.....Stage Manager
Tusia Kozub.....Assistant Stage Manager

Music Staff (Opera)-Alexander Gray.....Artistic Director
Derek Bate.....Head Coach
Jose Hernandez.....Assistant Conductor
Sandra Atkinson.....Coach/accompanist
Albert Krywolt.....Coach/accompanist

Production Office - David Hignell.....Acting Production Manager
David Grinstead.....Technical Director
Thomas McCarthy.....Production Stage Manager
Deborah G. Jennings.....Assistant to the Production
Manager
Charles D'Amours.....Production Assistant
Peter Urbanek.....Production Assistant
Ann Anderson.....Production Secretary

Carpenters - S. Fred Mendelson...Head Carpenter
Joseph Pierre Oliver..Show Carpenter/Head Stage
Carpenter
Roger J.G.C. Busque..Assistant Carpenter
Richard Gregson.....Assistant Carpenter
Al Ksen.....Carpentry Intern

Costumes - Sally Roberts.....Head of Costumes
Avril Stevenson.....Cutter
Linda Grandmaitre....Tailor
Lesley Jones.....Millinery
Christine Andrews....Cutter
Mary Jo Pollak.....Accessories
Lisa Cerveny.....Dyer
Susan Montalbetti....Assistant Dyer/Wardrobe
Marc Babin.....Costumier
Allan Freisen.....Costumier
Michel Proulx.....Costumier
Anita Simard.....Costumier
Sharon Secord.....Seamstress
Nicole Vezina.....Seamstress
James Leitch.....Sewing Assistant/Wardrobe
Julia Tribe.....Head of Wardrobe/Assistant
Seamstress

Electricians- Chris Markiewicz.....Show Head Electrician
Jeff Stewart.....Head Electrician
Rod Olafson.....Assistant Electrician
Graham Frampton.....Electrics Intern
Keren Penney.....Electrics Intern
Becky Brisben.....Electrician
Ross Phinney.....Electrician

Flys -	John Goodey.....Head Flyman
Make-up -	Gail Myrick.....Head of Make-up
	Barbara McLean.....Make-up Assistant
	Colette Venier.....Make-up Assistant
Properties -	Larry Demedash.....Head of Props
	Kari Hagness.....Props Assistant
	K.J. Johnson.....Props Assistant
	Barbara Gyurka.....Properties Intern
	Judith Bindle.....Head of Show Props
	Leslie G. Frankish-Nelson..Show Props
	Pearl Louie.....Props Construction
	Aimé Vincent.....Props Construction
Scenic Artists -	Aniko Avar-Lang.....Head Scenic Artist
	Karen Ryan.....Scenic Artist
	Sossy Harmandayan...Scene Painting Intern
	John Rutledge.....Assistant Painter
	Jonathan Blum.....Assistant Painter
Sound -	Michael A. Twose....Head of Sound
	Harold Kilianski....Sound Technician
	David Kines.....Sound Technician Intern
Stage Crew -	Martin Conboy
	Tanice Fraser
	Andrew Ness
	Ross Phinney
	Robyn Rosenberg
	Gina Widzinski

WITH SPECIAL THANKS TO:

Shaw Festival
 L. Kathryn Kerr
 Metallo Brothers
 Alberta Theatre Projects
 University of Calgary Drama Department
 Theatre Calgary
 Homestead Antiques
 Collector's Furniture
 Larry Farley
 University of Alberta Drama Department
 Centaur Theatre
 Gordon Crosse
 Cameron More
 E. Atkinson

There will be two twenty minute intermissions. A cash bar and a special champagne service will be available in the foyer during the intermissions and after the performance. The audience is invited to meet the cast in the foyer at a special reception after the opening night performance (Thursday, July 16, 1981).

The Story of the Opera as told by the Director

'Albert Herring' is based on a short story by Guy de Maupassant. The action takes place in a small village in Suffolk called Loxford. The village is preparing for a May Queen Festival, a revival of an old Tradition. Lady Billows, the instigator, quizzes her committee - comprising the Vicar, the Mayor, the Policeman, and the Schoolteacher - as to the virtue of the various candidates they put forward as possible Queens. All are rejected by Florence, Lady Billows' maid who has been doing a bit of spying. Sinister figure Florence. A proposal is made that since no virtuous girl can be found perhaps they should seek a "King of the May". After the usual committee rejection of this proposal as absurd, it is then acknowledged as a splendid idea when Lady Billows accepts it and Albert Herring is selected. The scene ends in a glorious celebration of the committee's triumph.

Albert Herring is a young innocent with a dominant mother. He keeps the local greengrocer shop (fruit/vegetable shop) and is considered simple and something of a laughing stock, mocked by the local children and held in amused but affectionate contempt by his friends. He is forced to accept his election as "King of the May". First of all, since the deputation that arrives at the shop to announce his election is led by Lady Billows who would tolerate no refusal and has offered a prize of twenty-five sovereigns for the successful candidate (which, of course, Albert is since there is no opposition), and by his mother who will brook no rejection of such a considerable sum. During this second scene of Act I, prior to the arrival of the deputation, Albert has considered the possibilities of "another kind of life" outside the duties of the shop. Stimulated by Sid, the butcher's boy, who asks him "...has he ever had a pint at the local?" and what about girls! Albert's imagination, fired by this and a conversation between Sid and Nancy, the baker's daughter, about "the pleasures of love" soliloquizes - "...perhaps he should try that kind of life." However, all the fires of rebellion are quenched by his accession to the throne, "King of the May."

The second act of the opera takes us to the feast celebrating Albert's coronation. Sid laces Albert's lemonade with rum and the first scene of the act ends with a violent attack of hiccoughs, brought on by the drink and Albert's obvious enjoyment of his first taste of 'strong waters'.

In the second scene Albert, under the influence of the rum, discourses on his general disgust with himself, his simplicity and, again led by a conversation overheard between Nancy and Sid discussing the need for youth to hurry headlong down pleasure's path, determines that he will break the apron string. And so with his twenty-five pounds he takes off to see the world. The act ends with the return home of his mother who assumes that her virtuous son, wearied from his successes is sound asleep in his bed.

The third act opens in an atmosphere of general despondency - where is Albert? He has been missing all night and we are well into late morning or early afternoon and still no sign of him! His mother, thoroughly enjoying her 'lacrimae rerum', is sure he is dead. Suddenly his crown, a floral wreath, has been discovered crushed by a cart at Campsey Ash. He is dead. The whole assembled company mourns in a spectacular threnody "in the midst of life is death". They are all having a thoroughly good time when Albert returns. The outcome we leave to the opera to tell.