

and Where



Fischer-Hirsch

"ALBERT HERRING"—Chosen by the village as King of the May because of his purity, Charles May, in title role, is tricked into taking a glass of rum from Deborah Kieffer, believing it to be lemonade. The Benjamin Britten opera will be given at Hunter Friday and Saturday.

Hunter College Opera Association

ALBERT HERRING

by Benjamin Britten

William Tarrasch, Conductor; Hugh Thompson, Director
Friday/Saturday May 7/8 at 8:15 P.M. Hunter College Playhouse.
Tickets: \$3.75/\$2.50. Hunter College Concert Bureau, 695 Park Avenue, New York 21, N. Y. RE 7-8490/8475. Please enclose self-addressed stamped envelope with mail order.

NEW YORK TIMES, SATURDAY, MAY 8, 1965.

OPERA GROUP OFFERS BRITTEN'S 'HERRING'

Benjamin Britten's comic opera "Albert Herring" was given a thoroughly delightful presentation by the Opera Workshop at the Hunter College Playhouse last night. The fine cast, without exception, was visually and musically pleasing, and the splendid little orchestra conducted by William Tarrasch made the most of Britten's polished, witty score.

The title role, appropriately enough (since the hero is King of the May), was sung and acted superbly by Charles May. Frances Martin, as Lady Billows, carried off the work's most demanding part in fine style as both singer and comedienne.

Casimir Ganski disclosed one of those really subterranean bass voices as the police superintendent, and Janice Carwin, Iris Hanisch, Lionel Garamond and Raymond Leiter were happy choices as his fellow committee members.

Adrienne Del Vecchio, Anne Linden and particularly Evelyn Simon were utterly convincing as the three children, and Rosemary Leeder was equally so as Albert's mother, while Sean

Barker and Sheila Nadler made a handsome pair of conspirators.

Charles Elson's sets were perfectly attuned to the work, reflecting its piquant blend of the charming and the ridiculous, and Hugh Thompson's direction maintained a nice balance between broad humor and subtlety.

RICHARD D. FREED.