

Queensland Ballet

ARTISTIC DIRECTOR LEANNE BENJAMIN

A Midsummer Night's Dream

12 - 27 APRIL 2024
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QUEENSLAND'S CHAMBER ORCHESTRA

From the Artistic Director

Arguably Shakespeare's most famous comedy, *A Midsummer Night's Dream* translates beautifully from page to stage through dance.

Liam Scarlett's rendition is a whimsical delight, created in 2015 as a co-production for Queensland Ballet and the Royal New Zealand Ballet. His witty choreography dissolves the boundaries between fantasy and reality, transporting us to a dreamscape where the mortal and fairy realms intertwine.

A Midsummer Night's Dream holds a special place in my heart; I portrayed Titania for many years in Fredrick Ashton's production. Liam's reimagining of this timeless Shakespearean tale is a true gift to us all.

This fantastical masterpiece has captured the imagination of audiences and creatives across generations with its story of love, mistaken identities, mischief and mayhem. We recently performed this ballet on tour across Queensland and in Canberra last year, and it is wonderful to share this ballet again in Brisbane.

This production is enhanced by the remarkable vision of costume and set designer Tracy Grant Lord and lighting designer Kendall Smith, whose accompaniments bring the moonlit woods and characters to life. Felix Mendelssohn's stunning score, arranged by Queensland Ballet Music Director and Principal Conductor Nigel Gaynor, is transportive and played wonderfully by Camerata – Queensland's Chamber Orchestra.

Behind each Queensland Ballet season are valued supporters who bring it to life, and my gratitude goes to the Australian and Queensland Governments, our Partners, and our cherished donors who enable us to share this beautiful art form with as many people as possible. A final thanks must go to you – our audience, for your support. I hope you enjoy this enchanting story.

L Benjamin

Leanne Benjamin OBE AM
Artistic Director



Queensland Ballet performing *A Midsummer Night's Dream* in 2016.
Photography David Kelly.

Photography Jason Bell.
Cover: Principal Artist Joel Woellner and Former Principal Artist Mia Heathcote. Photography David Kelly.

Credits

Choreographer

Liam Scarlett

Stager

Laura Morera

Music

Felix Mendelssohn

Music Arranger and Conductor

Nigel Gaynor

Costume and Set Designer

Tracy Grant Lord

Lighting Designer

Kendall Smith

Music Performed by

Camerata – Queensland's Chamber Orchestra

Duration: Approximately two hours, including a 20-minute interval.

A co-production of Queensland Ballet and Royal New Zealand Ballet. It was first performed in Wellington, New Zealand, on 20 August 2015.

Every effort was made to ensure program details were correct at the time of printing, however details are subject to change where necessary and without notice. Please check queenslandballet.com.au for updates.

Queensland Ballet acknowledges the traditional custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.

About the Choreographer

Liam Scarlett was born in Ipswich, England, and trained as a dancer at the Linda Shipton School of Dancing and then The Royal Ballet School before joining The Royal Ballet in 2005. He was promoted to First Artist in 2008.

In 2012, Liam retired from dancing to pursue his choreographic career and was appointed the first ever Artist in Residence with The Royal Ballet. He went on to create his first full length work *Hansel and Gretel* (2013) in the Linbury Studio Theatre. He also choreographed new works for Ballet Black, Miami City Ballet, Norwegian National Ballet, the BalletBoyz, English National Ballet, San Francisco Ballet, American Ballet Theatre, Royal New Zealand Ballet, Atlanta Ballet, Polish National Ballet, and The Royal Ballet School.

“Liam was a creative tour de force and his passion and artistic sensitivity were infectious.”

Lucy Green, Queensland Ballet Principal Artist



Liam Scarlett (1986 – 2021)
Choreographer

In 2015, Liam created *A Midsummer Night's Dream* as a co-production for the Royal New Zealand Ballet and Queensland Ballet, bringing to life the whimsical masterpiece with his witty choreography, detailed characterisations, and charming blend of classical ballet with touches of modern dance. Queensland Ballet later toured the production to Melbourne, China, regional Queensland and Canberra to great critical acclaim.

Liam became Artistic Associate with Queensland Ballet in 2017. Queensland Ballet's 2018 Season included Liam's *The Firebird* – the production from the Norwegian National Opera & Ballet, where he brought his hallmark musicality and finely-crafted choreography to the iconic 20th century ballet.

In 2019 Queensland Ballet premiered Liam's *Dangerous Liaisons* – a co-production with Texas Ballet Theater. Based on Pierre Choderlos de Laclos' time-honoured novel which had captured audiences for the past 200 years, Liam's rendition of the sultry tale, set amongst

the aristocratic elite of late 18th century France, was a hedonistic tale of love, virtue and humanity, reimagined into a dramatic new ballet for mature audiences.



Liam Scarlett and Queensland Ballet rehearsing *A Midsummer Night's Dream* in 2016. Photography Eduardo Vieira.



The Characters

A *Midsummer Night's Dream* is full of vibrant and mischievous characters who find themselves in some very peculiar situations. Meet the fairies, woodland creatures and explorers that inhabit this mystical realm.

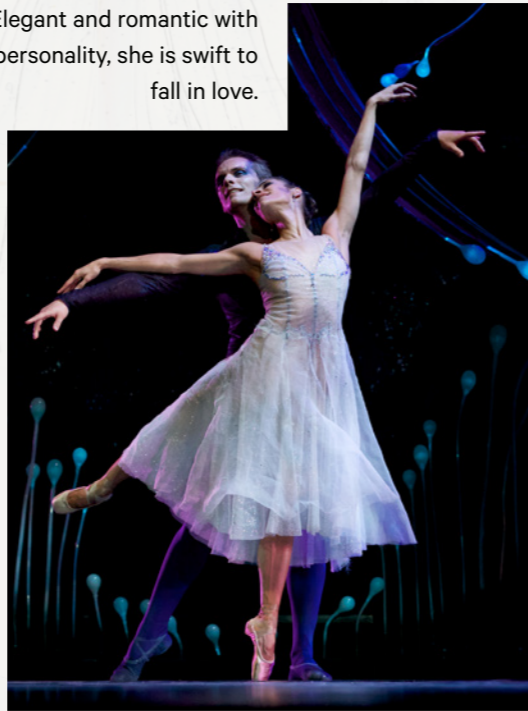


Oberon

King of the fairies and married to Titania. This complex character is proud and powerful, mischievous yet possessive of a softer side.

Titania

Queen of the fairies and married to Oberon. Elegant and romantic with a fiery personality, she is swift to fall in love.



Helena

Helena is an explorer, and in love with Demetrius. Romantic and thoughtful, she is a lifelong friend of Hermia.



Demetrius

A young gentleman explorer who can be fickle with his emotions. He is in love with Hermia.

Lysander

A young gentleman explorer who falls prey to fairy magic. He is in love with Hermia and wants to run away with her.

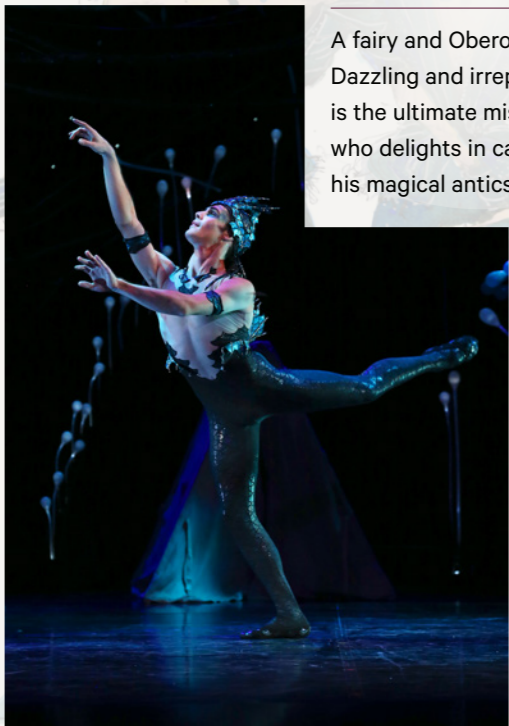


Hermia

An explorer and strong female character, Hermia is in love with Lysander but is pursued by Demetrius, whose feelings she does not return.

Puck

A fairy and Oberon's apprentice. Dazzling and irrepressible, Puck is the ultimate mischief-maker who delights in causing chaos with his magical antics.



Bottom

A young rustic who unwittingly becomes the focus of fairy mischief.



The Fairies

Cobweb, Peaseblossom, Mustardseed, and Moth.



The Story

Act I

In a forest clearing, under a moonlit night sky, Titania and Oberon quarrel over a Changeling found sleeping in the woods. Titania eventually takes possession of the infant.

In his rage Oberon summons his apprentice Puck, and sends him to search for a magical flower. When sprinkled into the eyelids of a person sleeping, this magic flower causes the sleeper to fall in love with the first creature he or she sees upon awakening. Oberon plans to use this on Titania in revenge.

Meanwhile, some explorers enter the forest in search of the exotic specimens to be found there, and a complicated love triangle ensues. Helena pines for Demetrius, who is in turn infatuated with Hermia, who is happily coupled with Lysander. Upon seeing this, Oberon orders Puck to resolve this situation by using the magic flower to make Demetrius return Helena's affections. However, Puck confuses the two men and administers the potion to the wrong one, causing even more trouble.

Titania awakens under the flower's spell to fall in love with the rustic Bottom, whom Puck has transformed into a donkey. Oberon spies on the couple, taking great pleasure in Titania's humiliation, to which she is entirely oblivious.

Act II

Upon realising Puck's mistake with Demetrius and Lysander, Oberon is furious and sets about punishing Puck and resolving the mess, so that Lysander returns to loving Hermia and Demetrius finds love with Helena.

Bottom is restored to human form and as the night draws to a close, Titania and Oberon resolve their differences and gently return the sleeping Changeling to where it was found, and to its own midsummer night's dream.

From the Costume and Set Designer

On the creative process leading up to the Queensland Ballet première in 2016

It's a story that takes place in moonlight in the middle of a fairy wonderland. I had early discussions with Liam about the kind of space he would like to create, and he described a sort of jungle [with lots] of possibilities for positions [where] he could put the dancers in. He talked about it just being one place but having lots of opportunities to fly and jump and possibly elevated above the floor.

The fact that the whole thing takes place at nighttime and is a dream informed the palate. He talked about the idea of the rustics and the romantics and the ballet being as if they were on safari, explorers on the hunt for fairies. Even though the fairies were under their noses, they couldn't see them.

The fairies are just gorgeous and magical, they're almost flying around stage. And then you get the regality of Titania, Oberon and the devotion and tomfoolery character of Bottom. I love them all.

You spend often up to a year working on these jobs, and once they are on stage, we have a very limited amount of time to adjust anything. So we have to really make sure that everything we put on stage is there for a reason. In our heads we didn't know what it is going to be, but there's an alchemy that happens when everybody who in their various areas comes together for the first time. It was just a joy to see and be part of.



Tracy Grant Lord
Costume and Set Designer

“This is a lavish production, which takes a “more is more” approach to nearly every element. Tracy Grant Lord’s set design is part storybook, part amusement park – with its strings of fairy lights, glowing fauna and a treetop bridge.”

The Sydney Morning Herald, 2018.



Former Principal Artist Victor Estévez performing in *A Midsummer Night's Dream* in 2016.
Photography David Kelly.

Q&A with the Music Arranger and Conductor

Tell us a little about the history of Felix Mendelssohn's score for *A Midsummer Night's Dream*.

Mendelssohn was just seventeen when he composed the overture opus 21 in 1826. At that time, it was intended just for concert use. Sixteen years later (1842) he was commissioned by King Frederick William IV of Prussia to write incidental music for the play. Mendelssohn incorporated his overture and completed his extraordinary masterpiece.

The original *A Midsummer Night's Dream* score is approximately 50 minutes in length, however Liam Scarlett's choreography is 100 minutes over two acts. How have you rearranged the score?

To emulate Mendelssohn's orchestral sound I used only orchestral instruments that he had previously used, with one exception. In Act II Puck kicks the slumbering Bottom who was transformed into an ass. I included the percussion instrument Ass's Jaw (from Central America), which is literally the jawbone of an ass with the teeth wired in. When shaken or hit the teeth rattle, producing a macabre and sinister effect! While arranging or composing the transitions between sections of music, I had to consider the key (signature) relationships, as well as the motifs of each character. Strong harmonic relationships make the score sound more unified, as does the reoccurrence of each character's theme. When choosing which instrument/s carry the tune, you consider which tone or colour best suits the moment. A very general example would be to say that usually a flute has a 'happier disposition' than



Nigel Gaynor
Queensland Ballet Music Director and
Principal Conductor

the clarinet, so for a section that should be brighter or more optimistic than the previous section, the flute is usually the best choice.

How has music been used in Scarlett's production to communicate meaning, intent and create imagery?

Mendelssohn's *A Midsummer Night's Dream* score is widely considered to be the greatest fairy music written in the 19th century. Conveniently for us, much of Mendelssohn's other orchestral music lends itself to portraying a fairy landscape, with delicate rapid string passages, shifting harmonies and restrained use of brass instruments.

For example, I selected the Hebrides Overture as Oberon's theme. This music was originally intended to portray the oceanic power and mystery of the Scottish West coastline. The piece starts softly in a minor key and builds and surges in much the same way as a rugged seascape does. This creates an eerie, threatening atmosphere, which is ideal for this character, who is the king of the fairies.

Puck is described by Shakespeare as being able to run around the girth of the globe in 40 minutes which is why he is superbly personified by the 'quicksilver' Scherzo from Mendelssohn's String Octet. This rapid and intense music hurtles onwards, helping to create comic moments for a hasty Puck, who is very keen to serve his master, yet fails to fully consider the consequences of his actions!

Do you have a favourite moment, motif or character?

The start of the music is breathtaking, instantly creating an atmosphere that transports us to a magical forest with fairies and mystery. I especially love Oberon's theme which is the Hebrides overture, and my favourite character is Puck!



Nigel Gaynor and Camerata – Queensland's Chamber Orchestra in 2023.
Photography Jakob Perrett.

Our Dancers

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Lucy Green



Alexander Idaszak



Yanela Piñera



Patricio Revé



Joel Woellner



Neneka Yoshida

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Chiara Gonzalez



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Soloists



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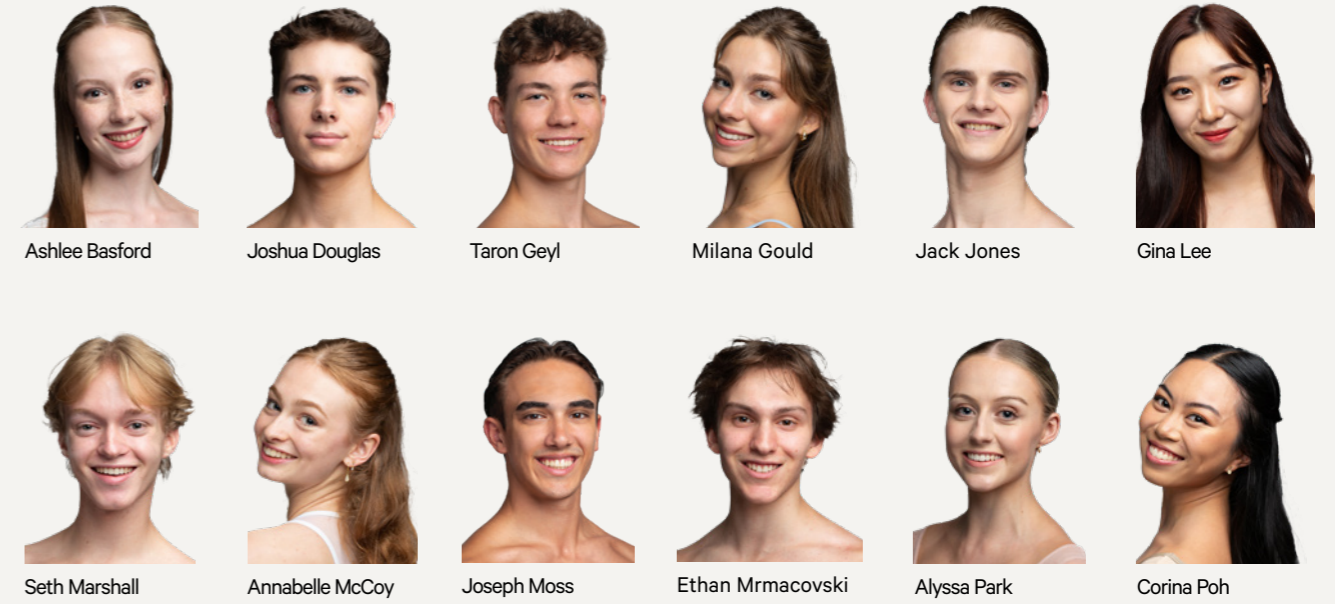


Sophie Zoricic

Company Artists



Jette Parker Young Artists

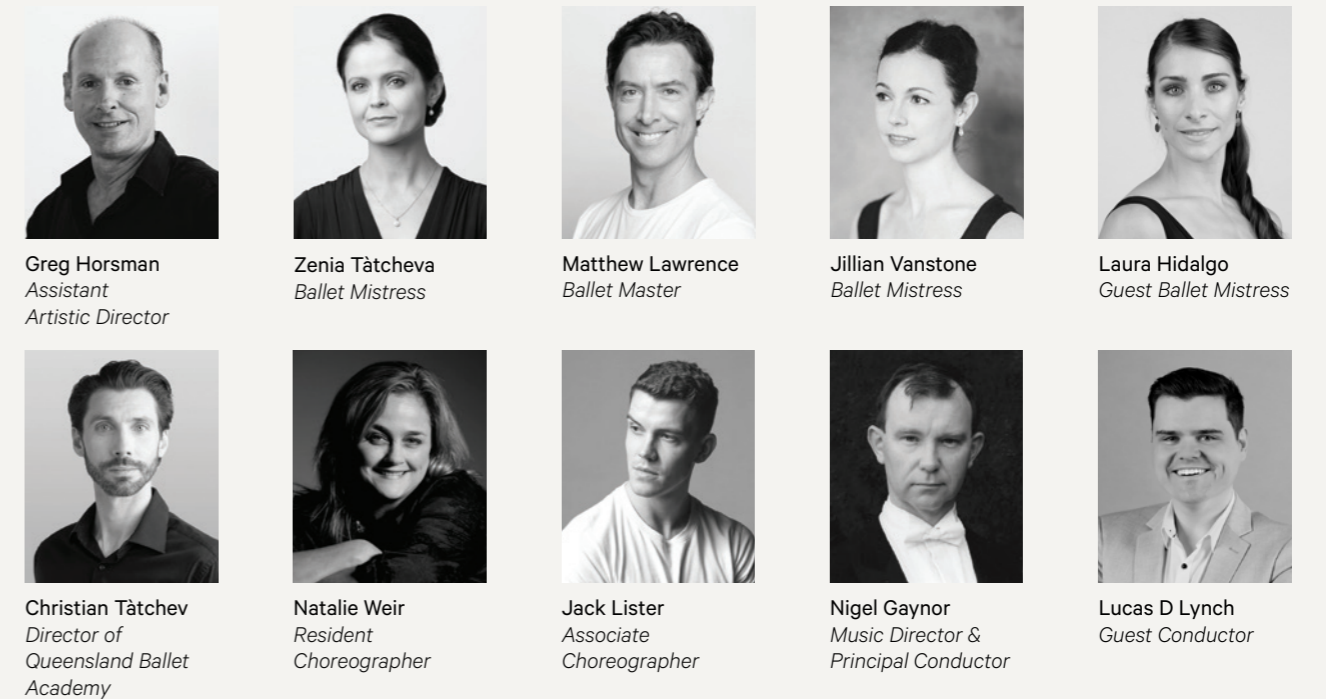


The Jette Parker Young Artist Program is generously supported by Oak Foundation, Barbara Bedwell, Marietje & Keith Brown, Brett Clark AM & Maria Clark, Dr Ben Duke & Ms Cate Heyworth-Smith KC, FA & MA Pidgeon, Frazer Family Foundation, Goldberg Family Foundation, Patricia Macdonald Memorial Foundation, CP Morris Fund at the APS Foundation, Ms Jane Murphy and Dr Anthony Cooper and Liz & Graeme Wikman.

Young Dancers

The role of the Changeling will be performed by one of the following Queensland Ballet Academy Foundation Program students: Oscar Peet, Richard Statham, or Oscar Ziolk.

Artistic and Music Staff



Live Music Partner

Camerata – Queensland's Chamber Orchestra is a two-time Helpmann Award nominated ensemble and has established itself as a chamber orchestra of national significance. Known for its innovative and adventurous programming, Camerata thrives on collaborations with artists across a range of artforms.



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“A charming and exquisite production”

ArtsHub, 2023

“... an immensely enjoyable production brimming with
colourful characters”

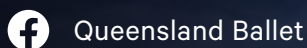
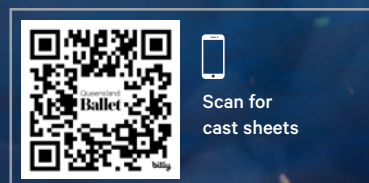
Limelight, 2018

“A perfect introduction to ballet, the design, dance,
music and humour make *A Midsummer Night’s Dream*
the complete entertainment package.”

Man in Chair, 2018

Queensland
Ballet

ARTISTIC DIRECTOR LEANNE BENJAMIN



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