
Concert Programmes

Conservatory of Music and Drama

2009-01-01

A Midsummer Night's Dream

DIT Conservatory of Music and Drama

Ba in Drama Graduating Production

Technological University Dublin

Follow this and additional works at: <https://arrow.tudublin.ie/aacomusc>



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

DIT Conservatory of Music and Drama: A Midsummer's Night's Dream: Concert Programme. BA in Drama (Performance) Graduating Production of William Shakespeare's A Midsummer Night's Dream in the Gleeson Hall, DIT Kevin Street, 2009 directed by Peter McDermott.

This Other is brought to you for free and open access by the Conservatory of Music and Drama at ARROW@TU Dublin. It has been accepted for inclusion in Concert Programmes by an authorized administrator of ARROW@TU Dublin. For more information, please contact yvonne.desmond@tudublin.ie, arrow.admin@tudublin.ie, brian.widdis@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-NonCommercial-Share Alike 3.0 License](#)

DIT Conservatory of Music and Drama
BA in Drama Graduating Production

A Midsummer Night's Dream



by William Shakespeare

Directed by Peter McDermott

Set Design by Fiona Leech

Lighting Design by Moyra D'Arcy

Costume Design by Helen Connolly

DIT Postgraduate Open Evening

MARCH

11

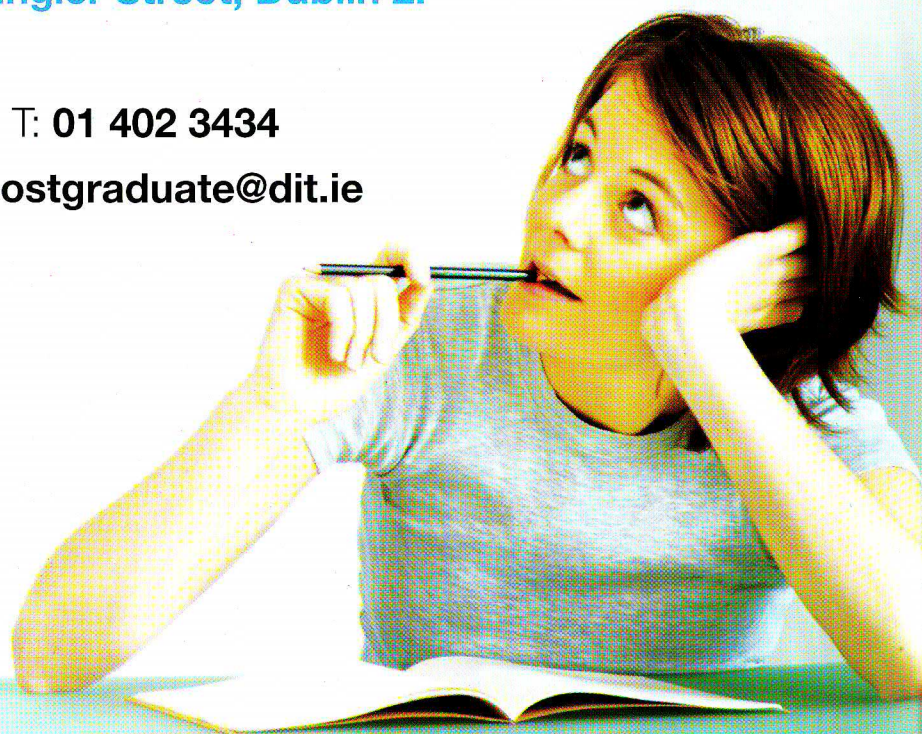
Graduates – Thinking about a postgraduate programme? At DIT, our full and part-time postgraduate programmes, at Diploma, Masters and PhD level, are designed with the real world in mind.

Come along and find out more about where DIT can take you.

DIT Postgraduate Open Evening
on Wednesday, 11th March
from 3pm to 7.30pm at
DIT, Aungier Street, Dublin 2.

T: **01 402 3434**

E: **postgraduate@dit.ie**



DIT Conservatory of Music and Drama

DIT Conservatory of Music and Drama provides high quality instrumental and vocal instruction to students at junior, undergraduate and postgraduate level, and drama instruction to undergraduate students. The Conservatory is a member of the Association of European Conservatories and has been offering undergraduate programmes in music since 1986 and the drama undergraduate programme since 1996. The Conservatory provides postgraduate opportunities through MMus, MPhil and PhD programmes.

For over 60 years, DIT Conservatory of Music and Drama has been committed to practical drama training and education. The Honours BA in Drama (Performance) is a three-year full-time programme which includes actor training, movement, Shakespeare in performance, Irish drama, performance for radio and camera, as well as theatre in education and performance analysis. In their final year, students perform in a full-scale production and in an acting showcase for an industry audience. Graduates have worked in the Abbey Theatre, RTÉ, the Royal Shakespeare Company, London's West End and TEAM Theatre Company, among many other institutions.

Dr Clíona Doris
Head of DIT Conservatory of Music and Drama

Ms Anne-Marie O'Sullivan
Head of Department of Vocal, Opera and Drama Studies

Dr David Mooney
Head of Department of Keyboard Studies

Dr William Halpin
Head of Department of Orchestral Studies

Dr Kerry Houston
Head of Department of Academic Studies

For further information, contact conservatory@dit.ie or visit www.dit.ie.

Welcome to *A Midsummer Night's Dream*

The Faculty of Applied Arts at Dublin Institute of Technology is proud to present the BA in Drama (Performance) Graduating Production of William Shakespeare's *A Midsummer Night's Dream* in the newly refurbished Gleeson Theatre, DIT Kevin Street campus, under the direction of my colleague, Peter McDermott.

DIT Conservatory is one of five schools in the Faculty of Applied Arts within Dublin Institute of Technology. The Faculty has an international reputation for pioneering and developing innovative, interdisciplinary and professional-level programmes across the visual, media and performing arts, social sciences and humanities. There are currently over 3,000 students studying at undergraduate and postgraduate level in the Faculty. Students pursue a wide range of career possibilities in traditional and emerging fields in social, cultural, economic and public life.

Congratulations to our graduating drama class and I wish them every success in their future careers.

Brid Grant
Director, and Dean of the Faculty of Applied Arts



Director's Note

In the lead up to the Duke's wedding, four lovers escape the strict law of Athens (and possibly the death penalty), to find themselves in an enchanting but dangerous world where mischievous fairies wreak havoc with their affections. A troupe of amateur actors is also there, rehearsing a play for the wedding celebrations. When one of them is turned into an ass, the fairy queen – under a spell by the spiteful fairy king – falls in love with him . . .

On plot alone, Shakespeare's *A Midsummer Night's Dream* is a beast of a play. The intermingling of three different worlds - of courtly lovers, lyrical fairies and bawdy rustics - may help explain why, according to Trevor Griffiths, ". . . for some two hundred years [the play] scarcely enjoyed any kind of theatrical life at all, languishing in almost total eclipse in the late seventeenth and eighteenth centuries."

It was the Victorians who first championed the play, no doubt influenced by the interest in dreams and the supernatural during the Romantic period. An emphasis on theatrical spectacle in late nineteenth-century theatre and the popularity of Mendelssohn's incidental music for the play (including the famous wedding march) gave rise to a dominant interpretation that still endures somewhat today: a musical romance in a lush pastoral setting with balletic or child-like fairies and 'mechanicals' executing comic gags.

In the twentieth century new inroads were made. Granville Barker was one of the first directors to emphasise the fairies' eerily exotic qualities. Jan Kott's ground-breaking book *Shakespeare Our Contemporary* speaks of the "animal eroticism" between Titania and Bottom and of Puck's traditional connection with genuine evil, revealing the dark undertones within the play. Peter Brook's famous 1970 production offered a celebration of the imagination and of theatre-making. More recently, the Freudian implications of 'dreaming' have been brought to the fore: the fairy world as a psychic shadow of the court of Athens, the Pyramus and Thisbe play as a burlesque reminder of what could have happened to the four lovers. Gender criticism has highlighted not only the male domination of the women in the play, but also the remarkable forthrightness and even open rebellion of the women in opposing the submissiveness expected of them.

In a sense, what were once perceived as weaknesses in the play are now seen as strengths. *A Midsummer Night's Dream* is regarded as a cohesive ensemble piece made up of interwoven thematic strands, its mixture of courtly language, lyricism and bawdy prose providing a rich verbal score and opportunities for multi-layered theatricality. Above all, it is sheer entertainment, and it is in the spirit of entertainment that the graduating students of DIT's BA in Drama offer you tonight's performance. It represents a culmination of their three years of drama training and, on their behalf, I thank you very much for your support. Enjoy the show!

Peter McDermott

The page features a white background with decorative elements. At the top, there are dark, stylized silhouettes of tree branches and leaves. At the bottom, there are silhouettes of tall grasses and two figures, one appearing to be in a dynamic pose as if dancing or falling. The title "A Midsummer Night's Dream" is centered at the top in a large, bold, serif font.

A Midsummer Night's Dream

Cast (in order of appearance)

Theseus	Colmcille Donnelly
Hippolyta	Grace Odumosu
Egeus	Stephen Lynch
Hermia	Claire O'Reilly
Demetrius	Sam Doyle
Lysander	Shaun McGowan
Helena	Rachel Brady

Quince	Niamh Dillon
Bottom	Martin Burns
Flute	Sarah Jane Seymour
Starveling	Nicola Davis
Snout	Labhaoise Molony
Snug	Gemma Crowley

Puck	Gavin Fullam
------	--------------

Fairies	Gemma Crowley
	Nicola Davis
	Niamh Dillon
	Colmcille Donnelly
	Stephen Lynch
	Labhaoise Molony
	Grace Odumosu
	Sarah Jane Seymour

Oberon	Eamonn Browne Carey
Titania	April Bracken



A Midsummer Night's Dream

Production Team

Direction	Peter McDermott
Set Design	Fiona Leech
Lighting Design	Moyra D'Arcy
Costume Design	Helen Connolly
Movement Coaching	Sue Mythen
Choreography	Ella Clarke
Fight Direction	Paul Burke
Assistant Direction	Valerie O'Connor
Composer of "Titania's Lullaby"	Dermot McDermott
Production Manager	Tom Coghlan
Stage Manager	Pauline Donnolly
Lighting Operation	Moyra D'Arcy
Sound Operation	Ben Rawlins
Wardrobe	Helen Connolly
Set Construction	Tom Coghlan
Marketing	Gráinne O'Rourke
Graphic Design	Jill O'Callaghan

Drama Lecturing Staff

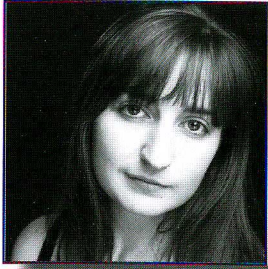
Susie Kennedy, Mary Moynihan, Miriam O'Meara, Ella Clarke, Paul Burke, Vinny Murphy

Acknowledgements

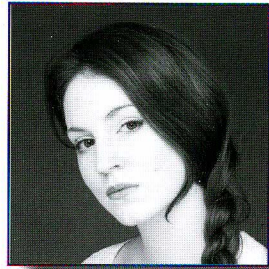
Paul McDunphy, Donal O'Malley, Deirdre Scully, Mary Grant, Fiona Howard, Ronán Grant, Damian Bruce, Fiach MacConghail and Tony Wakefield of the Abbey Theatre, the Royal Shakespeare Company Stratford-upon-Avon, Nuala Gurrin, Colum O'Cleirigh, Dun Laoghaire-Rathdown County Council Parks Department, Pat McCormack, Emile Coghlan, Ingrid Fallon, National Association of Youth Drama, the porters of DIT Rathmines and DIT Kevin Street campuses.

BA in Drama Class of 2009

April Bracken



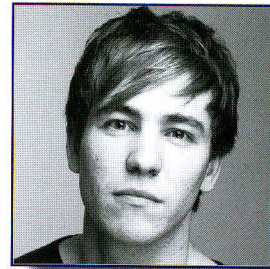
Rachel Brady



Eamonn Browne Carey



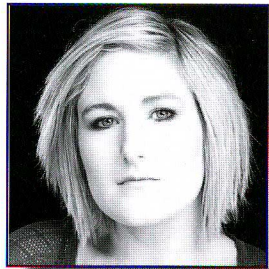
Martin Burns



Gemma Crowley



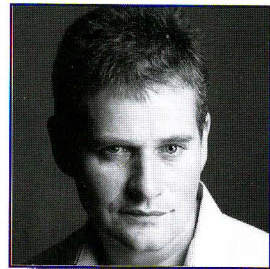
Nicola Davis



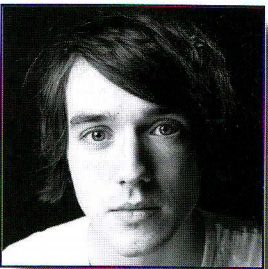
Niamh Dillon



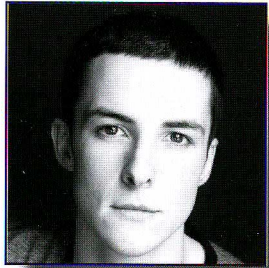
Colmcille Donnelly



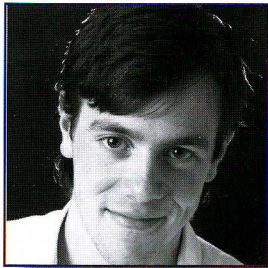
Sam Doyle



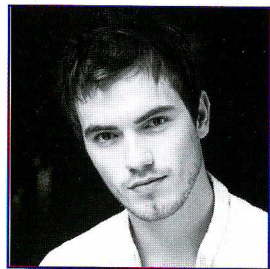
Gavin Fullam



Stephen Lynch



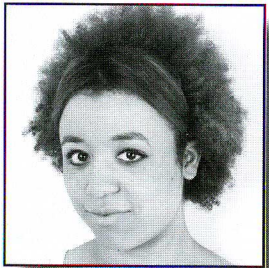
Shaun McGowan



Labhaoise Molony



Grace Odumosu



Claire O'Reilly



Sarah Jane Seymour





Production Team Biographies

Peter McDermott (Director)

Peter McDermott lectures in drama at the DIT Conservatory of Music and Drama. Originally from New York, where he trained in the Sanford Meisner acting technique, he moved to Ireland in 1991 and has directed and produced productions in the Project Arts Centre, Andrew's Lane Theatre, Bewley's Café Theatre and the Mill Theatre Dundrum. He was Drama Co-ordinator for DIT from 2002 to 2007 and has also worked as a theatre researcher and freelance actor trainer. He has given presentations and workshops on actor training and drama education in London, Beijing, New York and across Ireland.

Fiona Leech (Set Designer)

Since graduating with an Honours Degree in Design in 1991, Fiona Leech has been working in theatre as a freelance designer. The jobs she has undertaken have been many and varied - companies such as Pigsback Theatre Company, Team Theatre Company and Upstate theatre Company in the early 1990s to large pantomimes at the Olympia Theatre in the late 1990s. Since 2000, and the birth of her three children, Fiona has scaled down her work load and works mainly with Aisling Ghéar in Belfast. This is her fifth graduation show with the DIT Conservatory of Music and Drama.

Moyra D'Arcy (Lighting Designer)

Recent projects as a Lighting Designer include Positive Dead People, directed by Paul Meade; Trans Euro Express by Gary Duggan; All in the Timing for Inis Theatre; All Around my Head and Before Colour for the Dublin Fringe Festival 2008; Electra et Cetera for the Gaiety School of Acting; Over and Out for Lane Productions; Ruby Tuesday at Bewley's Café Theatre; The Good Person of Szechwan for DIT BA in Drama; Bug for Purple Heart Theatre Co; The Shawl for Bewley's Café Theatre; The Dedalus Lounge for Pageant Wagon; Coraline for Puca Puppets. She also tours extensively as a re-lighter.

Helen Connolly (Costume Designer)

Helen Connolly studied Interior and Furniture Design at Dublin Institute of Technology. After graduating she worked in the music industry as creative director of various Bodytonic events, InisFOX 06 festival and Space Camp club night. She had her introduction to theatre through the Dublin Fringe Festival, as costume designer and set design consultant for Some Explicit Polaroids. In 2007 she became involved with the Gaiety School of Acting, with whom she has worked on costume projects in IMMA, the Project Arts Centre and Meeting House Square. She has also worked in television, as wardrobe assistant for Maxim Creative Group and on video production with coolhandloop.

Sue Mythen (Movement Coaching)

Sue Mythen works as a freelance Movement Director for film, theatre and opera. Most recently she directed *Jumping on my Shadow* for TEAM and was movement director for *Magick Macabre* (Riverdream Productions). Other credits include *Dead Man Walking* (Opera Ireland), *Coraline* (Púca Puppets), *Elektra* (Canadian Opera Company), *Devotion* and *Last Call* (TEAM), *A Devilish Exercise* (Rose Theatre, London) and *Chelsea Valentine* (Pleasance, London). On film Sue choreographed the ballroom scenes for *Northanger Abbey* for ITV Drama. Sue has taught movement in a number of drama schools in Ireland and UK, including the DIT Conservatory, and is currently co-writing a book on the subject of movement training for actors.

Ella Clarke (Choreographer)

Ella Clarke is an independent dance artist involved in choreography and performance. Her work as a performer includes productions for CoisCéim Dance Theatre, Dance Theatre of Ireland, 2nd Nature (Vienna), Scottish Dance Theatre, Rex Levitates Dance Co, Siren Productions and The Abbey Theatre. Her choreographies include *Phaedra's Love* for Loose Canon Theatre Company, *Big Love*, *Romeo and Juliet* and *Woman and Scarecrow* for The Abbey Theatre, *Wedding Day of the Cro-Magnons* for Bedrock, *Macbeth*, *Shutter* and *Titus Andronicus* for Siren Productions, *Don Gregorio* and *Transformations* for Wexford Festival Opera and *Sweeney Todd* for The Gate Theatre. She has adapted and performed four of eminent experimental choreographer Deborah Hay's solo works. She has been Lecturer in Dance for DIT Conservatory of Music and Drama since 2002.

Paul Burke (Fight Director)

Paul has been Fight Director for productions in the Abbey Theatre, the Gate Theatre, *Rough Magic*, Siren Productions and Opera Ireland. TV work includes *The Tudors*. He recently directed an outdoor production of *War of the Roses* for the Dublin Fringe Festival. He lectures in stage combat at DIT Conservatory of Music and Drama.



DUBLIN INSTITUTE OF TECHNOLOGY
CONSERVATORY OF MUSIC AND DRAMA

BA (Honours) in Drama Performance

(DT529) *Three-year full-time undergraduate programme*

- Actor Training
- Voice and Movement Training
- Shakespeare in Performance
- Irish Drama
- Contemporary Theatre
- Performance for Radio and Camera
- Theatre in Education
- Performance Analysis

Final-year students perform in a full-scale production and in an acting showcase for an industry audience.
For full details on the programme and application information please visit www.dit.ie/conservatory

W: www.dit.ie/conservatory

E: conservatory@dit.ie

T: (01)402 3513/3508/3572

Testimonials



DONNACADH

Donnacadh O'Briain (2002)

- Just directed Shakespeare's King Lear for Second Age Theatre Company, which opened at the new Wexford Opera House in January, toured to Galway and Cork and is now playing at the Helix in Dublin.
- Associated with the Royal Shakespeare Company since 2005, working with Artistic Director Michael Boyd on Shakespeare's History Plays and Associate Director Gregory Doran on The Canterbury Tales (Stratford-upon-Avon and London).
- Won the Better Bankside Shakespeare Award for his production of Richard III at London's Southwark Playhouse and also worked as Artist in Residence at Warwick University.
- On the DIT Drama course: *"It was a very solid foundation in the theory and practice of theatre making and has fundamentally impacted on all my work since leaving."*



CLARE

Clare Barrett (2003)

- Recent roles include: Maisy, Maisy Daly's Rainbow (Tall Tales Theatre Company, Irish Tour); Dixie, Cat On A Hot Tin Roof (Corn Exchange Theatre Company, Dublin Theatre Festival/Tour); Clare Clown, 40 Songs of Green (Barabbas ... the company, NCH Dublin); Blue haired Fairy/Flaming Nora, Pinocchio (PBM, Pavilion Theatre Dublin).
- TV work includes: Fallout (RTÉ/Frontier Films); Nurse, Fair City (RTÉ).
- On the breadth of the DIT Drama course: *"It means you're ready for anything, which I've noticed at auditions is definitely an advantage."*



AOIFE

Aoife Courtney (2007)

- Produced and performed in Jet Lag Waltz, a commission by her company Ready Fire Aim staged in 2008.
- Selected for The Next Stage 2008, an initiative for up-and-coming young theatre artists run by Theatre Forum, Dublin Theatre Festival and the Abbey Theatre.
- Performed in Heart of Darkness, Gavin Kostick's hit for Dublin Fringe Festival 2007.
- On the DIT Drama course: *"... the skills I learnt on my degree are to the highest standard ... the actor training is exceptional..."*



Upcoming Events

March

Saturday 7th
11am-3pm

Annual Open Day
DIT Conservatory of Music and Drama
163-7 Rathmines Road (beside Rathmines Public Library)

Wednesday 11th
4-7pm

Postgraduate Open Evening
DIT Aungier Street campus

Friday 13th
7.30pm

DIT Symphony Orchestra
Conducted by Gearóid Grant
Ayane Yamanaka, Piano
Rossini: Italian Girl in Algiers
Shostakovich: Piano Concerto No. 2
Dvořák: Symphony No. 9 (From the New World)
Gleeson Theatre, DIT Kevin Street campus, Dublin 8

LUNCHTIME RECITALS (Admission Free)

Monday Jazz Recitals
1.10pm

Theatre, DIT Conservatory of Music and Drama, 163-7 Rathmines Road

March 9th

Linley Hamilton (Trumpet), Hugh Buckley (Guitar)

March 16th

Cormac Kenevey (Voice), Cian Boylan (Piano),
Linley Hamilton (Trumpet), Damian Evans (Double Bass)

March 23rd

Seán Mac Erlaine (Alto Saxophone),
Pawel Szumilo (Guitar), Pawel Wysota (Double Bass)

March 30th

Cian Boylan (Piano), Hugh Buckley (Guitar),
Damian Evans (Double Bass)

Wednesday Classical Recitals
1.10pm

Theatre, DIT Conservatory of Music and Drama, 163-7 Rathmines Road

March 11th

Gráinne Stafford (Soprano), Trudi Carberry (Piano)

March 18th

Eoin Flood (Guitar)

April

April 1st -3rd

DIT Drama Auditions

April 13th - 17th

'Berklee in Dublin' Improvisation Workshop

April 29th - May 1st
7.30pm

BA in Drama (Performance)
Love, Lust and the Lack of It
(Version of Aristophane's *Lysistrata*) by Ena May
Theatre, DIT Conservatory of Music and Drama
163-7 Rathmines Road (beside Rathmines Public Library)

APPLIED ARTS

Offering graduate education & professional, career-focused research opportunities:

MASTERS PROGRAMMES

School of Art, Design & Printing
MA Professional Design Practice

Conservatory of Music & Drama
MMus/PgDip (Performance)
Classical, Traditional, Jazz

School of Languages
MA sa Ghaeilge Fheidhmeach

School of Media
MA Digital Media Technologies
MA International Journalism
MA Journalism
MA Media Studies (p/t)
MA Public Relations
MA Public Affairs and Political
Communication

School of Social Sciences & Law
MA Child, Family and Community Studies
MA Criminology
Postgraduate Diploma in Law
MA Law

DOCTORAL RESEARCH

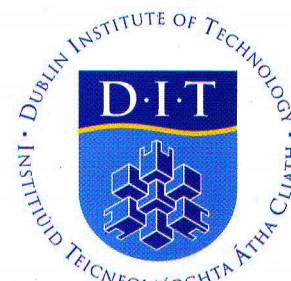
Subject Areas

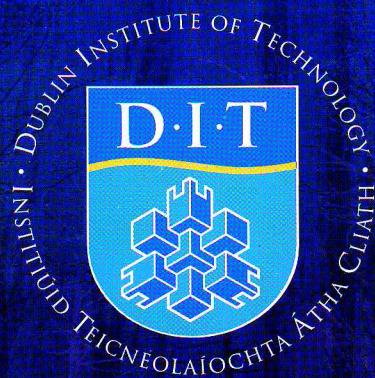
- Intelligent media content and technologies
- Geospatial imaging
- Language and speech technologies
- Social software
- Migration, transculturalism & documentary practice
- Ethnography, cultural studies & creative practice
- Gender, sexuality and the law
- Diversity and equality issues
- Juvenile crime and youth justice
- Media, technologies & civil society
- Early childhood care and education
- Higher education policy
- Social care/alternative care
- Practice-based research in visual, performing & media arts
- Music performance, composition & public exhibition
- Music pedagogy
- Historical musicology

Further information:

MASTERS PROGRAMMES
Office of Graduate Studies
Dublin Institute of Technology
T: (0)1 402 3434
E: postgraduate@dit.ie
W: www.dit.ie/DIT/graduate

DOCTORAL STUDY
Dr Brian O'Neill
Head of Research
Faculty of Applied Arts
T: (0)1 402 3481
E: brian.oneill@dit.ie





w: www.dit.ie

e: facultyarts@dit.ie

t: +353 1 402 7829