

# *The Fairy Queen* Audition Packet

7<sup>th</sup> and 9<sup>th</sup> of December 2023

YCA PAGE: <https://collegearts.yale.edu/events/shows-screenings/fairy-queen>



The Opera Theatre of Yale College Presents

# *The Fairy Queen*

*after Shakespeare's A Midsummer Night's Dream*  
BY HENRY PURCELL

DECEMBER 7<sup>TH</sup> AND 9<sup>TH</sup>, 8PM

STAGE DIRECTOR	MUSIC DIRECTOR	PRODUCER
CARSON WHITE	FRANCIS FEDORA	MIA ROLLAND

[HTTPS://OTYC.SITES.YALE.EDU/](https://otyc.sites.yale.edu/)

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## The Show

Hermia and Lysander flee from the wrath of her father and the Athenian law, Demetrius chases after his love and Helena after him; four craftsmen turned amateur acting troupe members meet in the depths of the same forest that evening to rehearse their new play. These eight Athenians stumble into fairy realm in the midst of a feud between its rulers Oberon and Titania and for a night are caught up in the wonder, trickery and danger of this magic kingdom before being returned discombobulated, largely unscathed and somewhat changed to the real world the next morning.

This adaptation of *A Midsummer Night's Dream* revels in the magic and darkness of Titania's fairy realm with Shakespeare's text set alongside five masques of English Baroque opera by Purcell.

**Note:** The Fairy Queen contains sexual content, allusions to and threat of violence and depictions of misogyny.

## The Rehearsal Team!!



**Stage Director:** Carson White

**Pronouns:** they/she

**Class Year/College:** Franklin '25

**Major:** TAPS and Psyc Double

**Favourite Play:** *After Life*

**Favourite Opera:** *Akhnaten*, Phillip Glass

**What time they got to bed last night:** [REDACTED]

**Bio:** Carson does a slightly silly amount of theatre. They want to be a professional director/intimacy choreographer/random assortment of other theatre things. Outside of theatre, Carson... walks to other rehearsals (and squeezes in being a CCE, singing and maybe going to class sometimes).

**Why this show:** I sang in church choirs for almost 10 years growing up and always loved singing Purcell. Baroque music is some of my favourite and I'm so excited to get to put up this beautiful opera. Hopefully, we'll get to do some really fun design stuff and lean into the mystery, chaos and magic of this text + Mia/Francis are awesome!

**Email/Number:** [carson.white@yale.edu](mailto:carson.white@yale.edu); +1 (619) 980-9930



**Music Director:** Francis Fedora

**Pronouns:** he/him

**Class Year/College:** TD 2023.5

**Major:** Physics and HSHM

**Favourite Play:** *Waiting for Godot*

**What time you got to bed last night:** 11:15!

**Bio:** Francis is a physics / history of science major and an avid cellist active in the music/early music scene on campus. He's played regularly with OTYC, YBOP, Schola and student recitals at the ISM. He loves baroque opera and continuo playing more than anything and is very excited to have the opportunity to music direct this show in his last semester as an undergrad.

**Why this show:** OTYC's Fall Baroque Opera is how I first got hooked on early music and I'm super excited for this show to bring many more musician into the fold.

**Email/Number:** [francis.fedora@yale.edu](mailto:francis.fedora@yale.edu); (845) 260-1263



**Producer:** Mia Rolland

**Pronouns:** she/her

**Class Year/College:** Saybrook '24

**Major:** Music

**Favourite Opera:** *Der Rosenkavalier*, Strauss

**Favourite Musical:** *Funny Girl*

**What time you got to bed last night:** 11pm :)

**Bio:** Mia enjoys all things performance, having done opera, musical theatre and theatre at Yale. As the Artistic Director of OTYC, she is passionate about transforming current standards of representation and accessibility in opera. Mia is an aspiring opera singer with coveted directing hopes. She is so excited about this wonderful team and magical show.

**Why this show:** Because fairies!

**Email/Number:** [mia.rolland-bezem@yale.edu](mailto:mia.rolland-bezem@yale.edu); (203) 503-4865

Check out our [YCA page](#) to see all the other cool people involved with this project so far!! It also has positions we're looking to fill:

### **Getting involved with prod [please do!]**

We would be thrilled to find a role for anyone interested in any area of this production but, in particular, are keen to get involved:

- an Assistant Costume Designer
- Assistant Director/Producer/Stage Manager(s)
- Hair & Makeup Artists
- Pit!



## Values

The following are values of mine and things I think are important for me to articulate (in no particular order) as a director.

- I will not be perfect. Things will not always go perfectly. That is ok!
- I am really looking forward to doing an opera and building a visually and aurally beautiful show.
- Your wellbeing is more important than this or any show. There is no such thing as an acting/opera emergency.
- Your boundaries are perfect exactly where they are for you in this moment. They do not need to be explained or justified. They can change.
- Designers and technicians are as important as singers and actors - in opera they are crucial.
- I am queer. I am transfemme.
- Discrimination of any form is unacceptable. If this cannot be a space where people feel comfortable bringing as much of themselves as they wish it should not exist.
- I would like to make community with all of you. Theatre has been a safe haven for me – that I continue to help grow those spaces is so important to me.
- Rehearsal, design, and technical theatre should be a joy.
- I expect to learn as much if not more from working with whoever is cast as they will hopefully learn from me.
- Everyone should get something out of every show they do. I hope with the size of this show we'll be able to create a really talented, versatile ensemble and bring different strengths to the show.
- I'm excited to bring together the opera and the acting worlds of Yale theatre in this show. Both parts have a lot to add to each other and it will be an awesome challenge!
- You will have your ways of working as an actor, an artist, or a person - if you want to use them, I will. That said experience is not expected or a necessity.
- As I'm trying to find my language as a director I ask you to forgive me for the exercises that don't work - especially as I work on my first opera.
- Disagree with me. Please.
- I'll probably have recommended half a dozen plays to read in the first three days of rehearsal. If you do the same to me I will be so happy.
- Increasingly I find myself moving away from naturalism as a default (mostly in design, however). But I retain a love for the smallness and intimacy of theatre. These are interesting and challenging things to fit into opera.
- Communication, clarity, and transparency I think are a way to fix and prevent so many problems. That's why I include this. I am less scary/official than this possibly makes it seem.
- If you are at all interested in theatrical intimacy choreography and/or wider consent and care work within performance settings you are a cool human being. Let's talk :)) This will be part of our work from the first rehearsals, for every moment of the play.

-Carson

## Rehearsal Timeline

**Note:** We will not be asking for information on other shows you've auditioned for or your other commitments or taking those into account during our casting, aside from the necessary comparing of casting trees<sup>1</sup> as part of YDC Casting Cycle<sup>2</sup>. The number and nature of the commitments you make is your decision to take alone. We've included this timeline so you can have as detailed a knowledge of the time commitment this play will be. It is, however, flexible and if you have any concerns/questions about it feel free to shoot us an email or tell us during auditions!

Please reach out if you have any concerns or want more details than this rough outline!

### **10<sup>th</sup> of September**

Casting Day! - we will start calling selected auditionees at noon.

### **September**

Begin learning music with signing leads; begin ensemble work; and character/text work with acting leads.

### **Late September-October Break**

Begin learning choruses/other solo moments. Scene work with acting leads. Initial staging work on solo sung moments.

### **Between October and November Breaks**

Begin staging of choruses and adding ensembles into the staging for other solos. We will have out Sitz and hopefully be able to run the show once before we leave for November Break.

### **27<sup>th</sup> of November – 2<sup>nd</sup> of December**

Run large sections of the play, rework specific musical/staging bits that need extra focus.

### **3<sup>rd</sup>- 6<sup>th</sup> December of October: Tech**

Tech rehearsals will run from 6-11pm at a max. We'll load-in and work on technical elements on Sunday and continue on Monday. We'll run through the show once on Monday and then have an invited dress on Tuesday. Wednesday will be a day off for voices and we'll do a lighter look at some staging/technical aspects of the show.

### **7<sup>th</sup> and 9<sup>th</sup> of December: Performances**

We might add a Sunday matinee performance on the 10<sup>th</sup> if there is sufficient interest in the show. There will be no performance on Friday the 8<sup>th</sup> so that people also singing in YGC can perform.

### **9<sup>th</sup>-10<sup>th</sup> of December: Strike**

Strike will happen immediately following the final performance on Saturday evening. We will wrap up any loose ends on Sunday morning/afternoon. If there's a Sunday matinee this will take place on Sunday afternoon.

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<sup>1</sup> All the shows that are casting in September after auditions (and callbacks) will draw up a table of who they're interested in offering parts. In the event that an actor decides for whatever reason they don't want/can't accept the role teams will have a second (and usually third option) ready for each character.

<sup>2</sup> <https://collegearts.yale.edu/organizations/yale-drama-coalition/resources/casting-policy> for more information of what this is if you don't know!

## Audition Information

Purcell's *The Fairy Queen* is a semi-opera and so since the acts of music are spliced with those of Shakespeare's *A Midsummer's Night Dream* **there are parts for both singers and actors!** *Midsummer's* four lovers (Helena, Hermia, Demetrius and Lysander) will be purely speaking roles. Similarly, all the fairies (both the chorus and the more defined Fairies) will be mostly singing roles with maybe only a few lines of dialogue. And last but not least, Titania, Oberon, Bottom and Puck will all be major singing roles and will have dialogue as well.

If you're auditioning, we'd be super grateful if you could fill out [this form](#) so we can get to know you a little better!

### **Extra-curricular Bazar:**

If you would like to meet some of the members of our team prior to auditions/ask any questions in person about the show or auditions, we will be with the Opera Theatre of Yale College table at the Extra-Curricular Bazar on Sunday the 3rd of September (10am-12pm). Please feel free as well to email [mia.rolland-bezem@yale.edu](mailto:mia.rolland-bezem@yale.edu) or [carson.white@yale.edu](mailto:carson.white@yale.edu) if you have any questions about this show, opera/theatre at Yale in general, or whatever else you need!

**Auditions:** There will be both singing and acting auditions for *The Fairy Queen* that will take place as part of the OTYC's general Fall auditions. You can sign up for seven-minute slots [here](#) - **if you are submitting both a singing and acting audition please sign up for two slots in a row!** This semi-opera has some characters who don't sing and some who have only a few or no spoken lines so which characters you want to be considered for you will determine which auditions you need to submit. Please fill out the [audition form](#) prior to your slot.

For singing auditions: please prepare a song of your choosing, from whatever genre is most comfortable ([here](#) are some guidelines and examples). Please prepare at least a 32-bar cut (60-90 seconds) but you can sing up to the whole song if you prefer. There is the opportunity to submit a self-tape (only of your singing audition). In-person auditions are preferred but a self-tape will not put you at a casting disadvantage. You can submit this at the end of the [audition form](#) [**required for Titania, Oberon, Bottom, Puck, Fairies, Chorus**].

For acting auditions: please prepare a 10-20 line Shakespeare monologue - it doesn't have to be memorised. This can be any monologue of your choosing but we have also selected sides from *A Midsummer Night's Dream*, which you are free to use. You'll perform the monologue; we'll discuss it a little and give some notes and ask you to perform it again. We may also ask you to cold-read one of the (other) sides we've selected [**required for Hermia, Lysander, Helena, Demetrius, Titania, Oberon, Bottom, Puck**].

**Note:** If you're not happy with your audition, you are more than welcome to sign up for another if there are slots left or to coordinate with our amazing producer, Mia ([mia.rolland-bezem@yale.edu](mailto:mia.rolland-bezem@yale.edu)), to find an alternative time. Please also reach out if the times of the auditions don't work for you and we can find time for an individual slot for you.



You're also more than welcome to reach out at any point if there is anything we can do to make the process easier for you - auditioning, especially in the September Casting Cycle, is stressful and difficult and we want to do everything we can to make it less so for you.

We will have copies of the acting sides at auditions but if you want to print your own copies individual documents of each side are attached to our [YCA audition page](#) for printing!

### **Audition Timeline**

**YDC Season Preview:** Sunday 27<sup>th</sup> @ 4pm, Off-Broadway Theatre

**OTYC @ The Extra-Curricular Bazar:** Sunday, 3<sup>rd</sup> @ 10am, Schwarzman Centre

**Auditions:** Tuesday 5-7:30pm, WLH 207 and Wednesday 4-6pm, Sudler Auditorium

Sign up here for a slot (**remember to sign up for two consecutive slots if you will be submitting an acting and a singing audition**)

Sudler Auditorium is located on the second floor of WLH (William L. Harkness Hall - 100 Wall St), most easily reached through the entrance on Cross Campus closest to College St. And there is an elevator to this room from the first floor inside this entrance.

**September Casting Day:** Sunday 10<sup>th</sup>

All shows casting in the YDC's September casting cycle will gather and start calling actors at noon to offer roles. You will hear back via email later in the afternoon/evening if we were unfortunately not able to cast you.

## The Characters

**Titania (S)**, the fairy Queen, ruler of this forest kingdom, currently fighting with her consort, Oberon. She draws the mortals into this realm and is made to fall in love with Bottom by Oberon before he repeals his trickery and they reunite.

*Has intimacy with Bottom and potentially Oberon.*

**Oberon (T/B tbc)**, the fairy Queen's consort and leader of his own band of fairies. He and Puck orchestrate the lovers' happy ending and play a trick upon Titania that wins her favour again.

*Has potential moments of intimacy with Titania.*

**Puck (A/T tbc)**, Oberon's magic, impish and conniving servant.

**Bottom (B)**, social leader of the group of craftsmen-turned-amateur actors known as the Rude Mechanicals, who also get drawn into the forest. In the midst of rehearsal Puck transforms him into part donkey and Oberon uses him for his trick on Titania, magically making her fall in love with him.

*Has intimacy with Titania.*

**Fairies/Chorus (all voice parts)**, the other magical beings in this forest kingdom, some followers of Titania, some of Oberon, some forces in their own right.

*These characters will sing the choruses and remaining solos of the opera so some will be quite large parts!*

**Helena (non-singing)**, desperately in love with Demetrius, but he is still smitten by Hermia. She's self-conscious, downtrodden and fiery.

*Potential intimacy with Demetrius and Lysander.*

**Hermia (non-singing)**, in love with Lysander but forbidden by her father to marry him, they elope into the woods. Slightly haughty and self-centred, especially towards Helena but maybe she's just very in love.

*Intimacy with Lysander.*

**Demetrius (non-singing)**, also in love with Hermia, he pleads with her father and the Athenian court to force her to marry him. He's dismissive of Helena and her love for him, and a little cruel even.

*Potential intimacy with Helena and Lysander.*

**Lysander (non-singing)**, in love with Hermia but unable to convince her father to let him marry her. He's dependable but a tad suggestable - in his own world.

*Intimacy with Hermia and potentially Helena/Demetrius.*

## Audition Sides

### Titania

*Context: While she was sleeping, Oberon, king of the forest, used a magic potion on Titania that would make her fall in love with the first thing she saw when she awoke and he got his servant, Puck, to make sure she fell in love with something terrible. So Puck turned a local craftsman into a half-man half-donkey and woke Titania when she was near. As she opens her eyes she falls totally and completely in love.*

What angel wakes me from my flowery bed?

I pray thee, gentle mortal, sing again:

Mine ear is much enamoured of thy note.

So is mine eye enthralled to thy shape,

And thy fair virtue's force perforce doth move me

On the first view to say, to swear, I love thee.

Thou art as wise as thou art beautiful

Out of this wood do not desire to go.

Thou shalt remain here, whether thou will or no.

I am a spirit of no common note.

The summer still doth tend upon my state

And I do love thee; therefore go with me.

I'll give thee fairies to attend on thee.

And they shall fetch the jewels from the deep,

And sing while thou on pressed flowers doth sleep;

You and I will purge they mortal grossness so,

Thou shalt like an airy spirit go.

Peaseblossom, Cobweb, Mote, and Mustardseed!

## Oberon

*Context: Oberon and Titania, Fairy King and Queen are fighting, and after a stand-off he orders his servant Puck to find a magic flower that can make someone fall in love with the first thing they see upon waking so he can play a trick upon her and restore order to the quarrels of the four lovers by making Helena's affections reciprocated.*

I pray thee, give it me.

I know a bank where the wild thyme blows,  
Where oxlips and the nodding violet grows,  
Quite over-canopied with luscious woodbine,  
With sweet musk-roses and with eglantine.  
There sleeps Titania sometime of the night,  
Lull'd in these flowers with dances and delight;  
And with the juice of this I'll streak her eyes,  
And make her full of hateful fantasies.  
Take thou some of it, and seek through this grove:  
A sweet Athenian lady is in love  
With a disdainful youth: anoint his eyes;  
Effect it with some care, that he may prove  
More fond on her than she upon her love:  
And look thou meet me ere the first cock crow.

## Bottom

*Context: Bottom, a local craftsman, was rehearsing with his amateur acting troupe in the woods, when a fairy, Puck, turned him into a half-man half-donkey, and made the Fairy Queen, Titania, fall head-over-heels in love with him. The resulting mischief has finally been settled and all, Bottom included, returned to normal. He awakes for slumber thinking he had just gone off stage to wait for his cue in rehearsal and remembers bit and pieces of the previous night thinking it to be the strangest dream.*

When my cue comes, call me, and I will answer. My next is, 'Most fair Pyramus'. Heigh-ho! Peter Quince? Flute the bellows-mender? Snout the tinker? Starveling? Gods my life! Stolen hence, and left me asleep? I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream. Methought I was - there is no man can what. Me thought I was - and methought I had - but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was. I will get Peter Quince to write a ballad of this dream. It shall be called 'Bottom's Dream', because it hath no bottom.

## Puck

*Context: This monologue comes at the end of the opera and Puck directly addresses the audience about the play and all its magical happenings that they've just witnessed.*

If we shadows have offended,  
Think but this, and all is mended.  
That you have but slumbered here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
If you pardon, we will mend.  
And as I am an honest puck,  
If we have unearned luck  
Now to scape the serpent's tongue  
We will make amends ere long;  
Else the puck a liar call.  
So, good night unto you all.  
Give me your hands, if we be friends:  
And Robin shall restore amends.



## Hermia

*Context: Hermia and Lysander escaped into the woods to flee from her father's demand that she marry someone else. They went to sleep in a secluded grove but when she woke up he was no longer there. Knowing that Demetrius, the man her father wanted her to marry, was envious of her love for Lysander, she thinks he might have killed him to win her by default.*

Now I but chide; but I should use thee worse,  
For thou, I fear, hast given me cause to curse,  
If thou hast slain Lysander in his sleep,  
Being o'er shoes in blood, plunge in the deep,  
And kill me too.

The sun was not so true unto the day  
As he to me. Would he have stolen away  
From sleeping Hermia? I'll believe as soon  
This whole earth may be bored and that the moon  
May through the centre creep and so displease  
Her brother's noontide with Antipodes.  
It cannot be but thou hast murder'd him.  
So should a murderer look: so dead, so grim.

## Helena

*Context: Helena is desperately in love with Demetrius, who unfortunately, is in love with Hermia. Here she laments why Hermia should get to be so happily in love with Lysander and why Demetrius doesn't requite her feelings and plans to tell him of Lysander and Hermia's planned elopement.*

How happy some o'er other some can be!  
Through Athens I am thought as fair as she.  
But what of that? Demetrius thinks not so;  
He will not know what all but he do know:  
And as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities:  
Things base and vile, folding no quantity,  
Love can transpose to form and dignity:  
Love looks not with the eyes, but with the mind;  
And therefore is wing'd Cupid painted blind:  
For ere Demetrius look'd on Hermia's eyne,  
He hail'd down oaths that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.  
I will go tell him of fair Hermia's flight:  
Then to the wood will he to-morrow night  
Pursue her; and for this intelligence  
If I have thanks, it is a dear expense:  
But herein mean I to enrich my pain,  
To have his sight thither and back again.

## Demetrius

*Context: The morning after the four lovers escaped into the woods, their families go out looking for them and find them all asleep in the same clearing, wake them up and demand an explanation. Demetrius recounts some of the events of the evening and explains his new love for Helena.*

My lord, fair Helen told me of their stealth,  
Of this their purpose hither to this wood;  
And I in fury hither follow'd them,  
Fair Helena in fancy following me.  
But, my good lord, I wot not by what power,—  
But by some power it is,—my love to Hermia,  
Melted as the snow, seems to me now  
As the remembrance of an idle gaud  
Which in my childhood I did dote upon;  
And all the faith, the virtue of my heart,  
The object and the pleasure of mine eye,  
Is only Helena. To her, my lord,  
Was I betroth'd ere I saw Hermia:  
But, like in sickness, did I loathe this food;  
But, as in health, come to my natural taste,  
Now I do wish it, love it, long for it,  
And will for evermore be true to it.

## Lysander

*Context: Hermia's father, Egeus, has promised Demetrius her hand in marriage, and the Athenian court has threatened her on pain of death to obey her father even though she truly loves Lysander. Having tried to fight against this decision, they now make plans to elope.*

A good persuasion: therefore, hear me, Hermia.

I have a widow aunt, a dowager

Of great revenue, and she hath no child.

From Athens is her house remote seven leagues,

And she respects me as her only son.

There, gentle Hermia, may I marry thee;

And to that place the sharp Athenian law

Cannot pursue us. If thou lovest me then,

Steal forth thy father's house to-morrow night;

And in the wood, a league without the town,

Where I did meet thee once with Helena,

To do observance to a morn of May,

There will I stay for thee.