

Nicholas Muni

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Curriculum Vitae

Professional Experience

- Free-Lance Stage Director 1975-Present

USA:

New York City Opera, San Francisco Opera, Los Angeles Opera, Houston Grand Opera, Seattle Opera, Dallas Opera, Opera Theater of St. Louis, Opera Company of Philadelphia, Glimmerglass Opera, Boston Lyric Opera, Opera Boston, Opera Pacific, Cincinnati Opera, Chicago Opera Theater, Minnesota Opera, Portland Opera, Austin Lyric Opera, Baltimore Opera, Virginia Opera, Tulsa Opera, Opera Omaha, Lyric Opera Kansas City, Opera Columbus, Utah Opera, Sarasota Opera, Long Beach Opera, Opera Delaware, Providence Opera Theater, Mobile Opera, Opera Theater of Rochester, Syracuse Opera, Indianapolis Opera, Toledo Opera

Canada:

Canadian Opera Company, Vancouver Opera, Edmonton Opera, Banff Center for the Arts, Nouvelle Ensemble Moderne (Montreal),

International:

Victoria State Opera (Melbourne), National Theater of Prague, Opera Ireland, Stadttheater Giessen, Theater Erfurt, Stadttheater Bern, Tiroler Landestheater (Innsbruck), International Kurt Weill Festival/Anhaltisches Theater Dessau

University/Young Artist:

Metropolitan Opera, Washington National Opera, San Francisco Opera Merola Program, Indiana University, Academy of Vocal Arts (Philadelphia) Manhattan School of Music, Bard Conservatory of Music, Wolf Trap Opera, Eastman School of Music, New England Conservatory of Music, Cincinnati College-Conservatory of Music, University of California at Humboldt, Miami University of Ohio

Recent and Upcoming Projects:

<i>Don Giovanni</i> (stage direction, scenic design, surtitles) Opera Philadelphia	2014
<i>Payne Hollow</i> (stage direction, scenic/lighting design, surtitles) Bard Conservatory of Music	2014
<i>Florenzia en el Amazonas</i> (stage direction, surtitles) Boston University Opera Institute	2014
<i>Così fan tutte</i> (stage direction, surtitles) Academy of Vocal Arts	2013
<i>Trial by Jury/The Face on the Barroom Floor/Trouble in Tahiti</i>	

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| (stage direction, scenic & lighting design, adaptation, tech direction),
Miami University Opera | 2012 |
| <i>La Finta Giardiniera</i> (stage direction, scenic design, surtitles),
San Francisco Opera Merola Program | 2012 |
| <i>Postcard from Morocco</i> (scenic design, surtitles)
San Francisco Opera Merola Program | 2012 |
| <i>L'elisir d'amore</i> (stage direction, projection design, surtitles),
Academy of Vocal Arts | 2012 |
| <i>Don Giovanni</i> (stage direction, surtitles), CCM | 2012 |
| <i>The Pirates of Penzance</i> (scenic & lighting design, tech direction),
Miami University Opera | 2011 |
| <i>Giulio Cesare in Egitto</i> (stage direction, adaptation, surtitles), CCM | 2011 |
| <i>El Amor Brujo/La Vida Breve</i> (stage direction, adaptation, surtitles)
Manhattan School of Music | 2011 |
| <i>Cardillac</i> [USA Stage Premiere, original version]
(stage direction, surtitles) Opera Boston | 2011 |
| <i>Cendrillon</i> (stage direction, English singing translation, adaptation, scenic
& lighting design), Miami University Opera | 2010 |
| <i>The Turn of the Screw</i> (scenic design), CCM | 2010 |
| <i>Il Barbiere di Siviglia</i> (stage direction, surtitles, projection design),
Indiana University | 2010 |
| <i>Of Mice and Men</i> (stage direction, surtitles), CCM | 2010 |
| <i>Ballo delle Ingrate, Il combattimento di Tancredi e Clorinda,</i>
<i>Trouble in Tahiti</i> (stage direction, projection design, surtitles)
Portland Opera | 2010 |
| <i>Carmen</i> (stage direction, adaptation, surtitles) Boston Lyric Opera | 2009 |
| <i>L'Amico Fritz</i> (stage direction, surtitles),
San Francisco Opera Merola Program | 2009 |
| <i>Das Liebesverbot</i> (stage direction, surtitles), Glimmerglass Opera | 2008 |
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- President and CEO, LEXICA Productions, Inc. 2004-Present
This production company supports a range of activities, such as arts management, stage direction, surtitle rentals, scenic and video design. Future plans include the establishment of The Lexica Foundation, which will focus on providing grant support for innovative uses of technology in opera production.

 - Artistic Consultant, Cincinnati Opera 2004-2005
The main focus of this job was achieving a seamless transition to new leadership.

 - Artistic Director, Cincinnati Opera 1996-2004
This was a top executive position in which I reported directly to the Board. My mandates were numerous: To expand the repertoire; to attain a national and international profile; to bring a more contemporary and high-quality visual aesthetic to the presentations; to focus on diversity in all aspects of the operation; to forge more partnerships with artistic organizations, especially locally and especially with the Cincinnati College-Conservatory of Music. In short, a transformation of the company.
Key Accomplishments:
 - ❖ Increase in the company annual budget from \$2.6m to \$6.2, with commensurate increase in sustainable private and

corporate philanthropy. Each year during my tenure ended in fiscal balance: no deficits or accumulated debt.

- ❖ *Optimization*: a \$1 million retro-fit of the theater, the planning, funding and execution for which was achieved within nine months.
 - ❖ Company premieres: *Brundibár, Different Fields, Jenůfa The Turn of the Screw, Pelléas et Mélisande, Bluebeard, Erwartung, Nabucco, Dead Man Walking, Elektra, La Voix Humaine, The Seven Deadly Sins*, the world stage premiere of *Medusa*, the north American premiere of *The Maids, Der Kaiser von Atlantis*, and the world premiere of *Margaret Garner*.
 - ❖ New Productions: *Don Giovanni, Faust, The Turn of the Screw, Salome, Nabucco, Elektra, La Voix Humaine/The Seven Deadly Sins/Medusa, Der Kaiser von Atlantis/The Maids*.
 - ❖ Co-Commission: *Margaret Garner* (Detroit and Philadelphia)
 - ❖ Co-productions: *Margaret Garner* (Detroit and Philadelphia), *Pelléas et Mélisande* (Canadian Opera), *Carmen* (Seattle, Pittsburgh, Denver, Florida), *Dead Man Walking* (Opera Pacific, Pittsburgh, NYCO, Detroit, Austin, Baltimore)
 - ❖ The development of a long range plan, culminating in The Festival Campaign, a \$12m blended capital/endowment drive to support future excellence. Special aspects of the long-range plan were the \$4 million renovation of the north wing of Music Hall into state-of-the-art offices and the commissioning of a world premiere, *Margaret Garner*, presented during the 2005 festival.
 - ❖ Reviewed and/or featured in national/ international publications: *Wall Street Journal, Madrid Scherzo, London Opera, Opera Now, Opernwelt, Opera Canada, Opera News, Musical Quarterly, Gramophone and American Record Guide*.
 - ❖ Reviewed and/or featured in Local/Regional publications: *Cincinnati Magazine, Cincinnati Enquirer, Cincinnati Post, City Beat, Oakwood Register, Louisville Courier-Journal, Columbus Dispatch, Indianapolis Star and Pittsburgh Gazette*.
 - ❖ Creation of an interactive scheduling and budgeting system.
 - ❖ Re-structuring of Production Staffing and operational systems
 - ❖ Created Cincinnati Young Artist Program
 - ❖ Laid the ground work for what has evolved into *OperaFusion*, a formalized collaboration with the Cincinnati College-Conservatory of Music
 - ❖ Visual/stylistic re-branding
- Artistic Director, Tulsa Opera 1987-1993
This was a top executive position in which I reported directly to the Board. My mandates were to raise the national profile of the company and to introduce a more contemporary and vital visual aesthetic.
Key Accomplishments:
 - ❖ Increase in Company Annual Budget from \$1.7 to \$2.1m, with commensurate increase in sustainable private and corporate philanthropy. Each year during my tenure ended in fiscal balance: no deficits or accumulated debt.
 - ❖ U.S. premieres: *Le Trouvère, Armida* (Rossini)
 - ❖ National Public Radio "World of Opera" Broadcasts: *Le Trouvère, Armida* (Rossini)

- ❖ Company premieres: *The Juniper Tree* (Glass/Moran), *La Cenerentola*, *Le Trouvère*, *HMS Pinafore*, *Armida*, *La Fanciulla del West*, *Fidelio*.
 - ❖ New Productions: *The Juniper Tree* (Glass/Moran), *La Traviata*, *Carmen*, *Fidelio*, *Il Barbiere di Siviglia*
 - ❖ Co-Productions: *Le Trouvère* (Seattle Opera), *Armida* (Minnesota Opera)
 - ❖ Production of *La Traviata* was purchased and presented by New York City opera
 - ❖ Development of execution of *The Spanish Trilogy*, a production of three operas (*Carmen*, *Fidelio*, *Il Barbiere di Siviglia*) through a unified scenic, dramaturgical and casting concept.
 - ❖ Created a Young Artist Program and Educational Outreach Ensemble
- Principal Stage Director & Artistic Advisor, Kentucky Opera 1983-1988
Directed two productions per year, most of them new productions, and assisted in casting, strategic planning and budgeting activities

Awards and Honors

- National Opera Association Award: 2nd Place in Category Four 2011
(*Cendrillon*--Miami University Opera)
- National Opera Association Award: 1st Place in Category Three 2010
(*Of Mice and Men*--CCM Opera)
- National Opera Association Award: 3rd Place in Category Five 2009
(*Postcard from Morocco*--CCM Opera)
- DORA Awards, Toronto: Nomination for Best Opera Production 2008
(*Pelléas et Mélisande*--Canadian Opera Company)
- DORA Awards, Toronto: Nomination for Best Opera Production 2007
(*Faust*--Canadian Opera Company)
- National Opera Association Award: 1st Place in Category Five 2007
(*Une Éducation Manquée/ Le Pauvre Matelot*--CCM Opera)
- DORA Awards, Toronto: Nomination for Best Opera Production 2006
(*Macbeth*--Canadian Opera Company)
- National Opera Association 1st Place in Category Three 2006
(*Albert Herring*--CCM Opera)
- DORA Awards, Toronto: Winner, Best Opera Production 2003
(*Jenůfa* --Canadian Opera Company)
- Cincinnati Post-Corbett Award for Individual Artist of the Year 2003
- National Opera Association Award: 1st Place in Category Three 2002
(*The Crucible*--CCM Opera)
- Australia, *The Age Performing Arts Awards* 1994
Best Opera Production of the Year (*Il Trovatore*--Victoria State Opera)

Teaching Experience

- Distinguished Artist-in-Residence, Associate Professor of Opera 2006-10
Cincinnati College-Conservatory of Music
- Promotion to Full Professor and Re-appointment 2010-Present
Cincinnati College-Conservatory of Music

- Guest Instructor/Master Classes, Indiana University 2005-Present
- Guest Instructor and Stage Director 2001-2006
Cincinnati College-Conservatory of Music
- Drama Director, Metropolitan Opera Young Artist Program 1988-1990

Creative Writing

- *Owen Wingrave, A Study Guide* 2013
- *Acting in Opera: A Contemporary Guide for the Inquisitive Young Artist* (in progress)
- *Die Zauberflöte, A Study Guide* 2013
- *La Finta Giardiniera, A Study Guide* 2012
- *Don Giovanni, A Study Guide* 2011
- *Cardillac, A Study Guide* 2010
- *The Love for Three Oranges, A Study Guide* 2008
- *Das Liebesverbot, A Study Guide* 2007
- *Werther, A Study Guide* 2006
- *The Opera Box* 2005
- *Macbeth, A Study Guide* 2005
- *Showboat, A Comparative Guide* 2005
- *What is a summer opera festival...really?* (London Opera Magazine) 2005
- *Auditioning, a matter of choice(s)* (Opera America Newsline) 2000

Adaptations/Performing Editions

- *Trial by Jury* 2012
- *La Finta Giardiniera* 2012
- *Giulio Cesare in Egitto* 2011
- *El Amor Brujo/La Vida Breve* 2011
- *Cendrillon* 2010
- *Carmen* 2009
- *Ariadne auf Naxos* 2009
- *Le Nozze di Figaro* 2008
- *Das Liebesverbot* 2008
- *L'incoronazione di Poppea* 2008
- *Cosí fan tutte* 2007
- *Werther* 2007
- *Faust* 2006
- *Show Boat* 2005
- *Wozzeck* 1995

Singing Translations (English)

- *Trial by Jury* (adaptation portion) 2012
- *Cendrillon* 2010
- *Ariadne auf Naxos* 2009
- *The Love for Three Oranges* 2008
- *Cosí fan tutte* 2007
- *Der Kaiser von Atlantis* 2004
- *The Maids* 2004
- *Iphigénie en Tauride* 1993
- *Ariadne auf Naxos* 1990
- *Stiffelio* (co-authored with David Lawton) 1988
- *Die Zauberflöte* (co-authored with Stefan Kozinski) 1985

Education

- B.M. Oberlin Conservatory of Music, 1974
Concentrations: Voice Performance (major), Conducting (minor)
- National Institute of Music Theater Fellowship in Stage Directing 1982
- Goethe Institute Diploma (Bremen, Germany) 1986
- Stage Directing Internship with Jean-Pierre Ponnelle 1985-86

Skills and Qualifications

15 years as an Administrator (Artistic Director, Cincinnati Opera and Tulsa Opera)

- Visioning & Strategic Planning
- Fundraising and Donor Cultivation
- Budgeting Formulation and Monitoring
- Repertoire Planning and Casting Director
- Union negotiations (AGMA, IATSE, AFM)
- Commissioning new work (*Margaret Garner*)
- National Public Radio Broadcasts: *Armida*, *Le Trouvère*
- Creation of two Young Artist Programs (Cincinnati Opera and Tulsa Opera)
- Several Production Consortiums (*Dead Man Walking*, *Carmen*, *Margaret Garner*);
Tulsa Opera: Spanish Trilogy (*Carmen*, *Fidelio*, *Barbiere*)
- Grant writing
- Public Relations & Marketing: Design and Copy writing
- Extensive experience as a public speaker in PR events, lectures, presentations.

30+ years as a Stage Director

- 200+ original productions in the US, Canada, Europe and Australia
- World Premieres: *Frankenstein*, *Towers of the Moon*, *Jackie O*, *La Conquista*, *Medusa*
- U.S. Premieres: *Le Trouvère*; *Armida*; *I Puritani* (Naples version); *The Maids*; *Das Liebesverbot*, *Cardillac* (1926 version)
- Dramaturgy: *Frankenstein*, *Margaret Garner*; *Jackie O*; *Triple Bill: Voix humaine*, *Seven Deadly Sins*, *Medusa*; *Double Bill: The Emperor of Atlantis*, *The Maids*; *Das Liebesverbot*, *Cendrillon*, *Giulio Cesare*, *El Amor Brujo*, *La Finta Giardiniera*
- Production Design: *Don Giovanni*; *Faust*; *Beyond Innocence* (ballet); *Out-o-Sense* (ballet); *Dido and Aeneas*; *The Rape of Lucretia*; *The Magic Flute*; *The School for Lovers*, a.k.a. *Così fan tutte*; *L'incoronazione di Poppea*; *Ariadne auf Naxos*
- Directing Video for use in opera: *Frankenstein*, *The Modern Prometheus*; *The Seven Deadly Sins*; *The Emperor of Atlantis*; *The Maids*; *Werther*; *Faust*; *La Bohème*; *Armida*

Related experience/skills/attributes

- NEA On-Site evaluator and grant panelist
- Contacts in the professional opera industry: US, Canada and Europe
- Visiting Clinician at Universities and Young Artist Programs
- Fluency in German, moderate fluency in Italian, reading/writing ability in French
- Training/Experience as a singer, actor, conductor
- Extensive Musical, Diction and Dramatic Coaching experience
- Scenic, Costume, Lighting Design Experience
- Fluency in numerous computer programs, both MAC and PC: Excel, PowerPoint, Entourage; Proficiency in Final Cut Pro, PhotoShopCS5, VectorWorks, iLife Suite
- Videography, editing and digital output
- Author of 40+ Projected English Translation scripts [Surtitles]
- Author of 11 English singing translations of opera
- Feature articles (both as author and subject of) in numerous trade publications