

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, San Diego Opera, Florida Grand Opera, Opera Theater of St. Louis, Opera Company of Philadelphia, Glimmerglass Opera, Boston Lyric Opera, Opera Boston, Odyssey Opera, 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

International: Canadian Opera Company, Calgary Opera, Vancouver Opera, Edmonton Opera, Banff Center for the Arts, Nouvelle Ensemble Moderne (Montreal), 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, Opera Hong Kong, Hong Kong Grand Opera, More Than Musical (Hong Kong), Berlin Opera Academy

Young Artist: Metropolitan Opera, Washington National Opera, San Francisco Opera Merola Program, Indiana University, Wolf Trap Opera, Academy of Vocal Arts, Florida Grand Opera Young Artist Program, Eastman School of Music, New England Conservatory of Music, Cincinnati College-Conservatory of Music, Music Academy of the West, Yale School of Music, Manhattan School of Music, Atlantic Music Festival, Texas Tech University, University of Missouri-St. Louis, Missouri State University, University of California at Humboldt, Miami University of Ohio, Vianden Festival (Luxembourg) Palm Beach Opera. **In Asia:** Opera Hong Kong Young Artist Program, Shanghai Conservatory, Wuhan Conservatory, Kyung Hee University (Seoul), Tokyo TIVAA

Recent Projects:

<i>Suor Angelica/Gianni Schicchi</i> (Director), Berlin Opera Academy	2022
<i>Exotica</i> (Adaptation/Director/Surtitles), Hong Kong Grand Opera Co, Ltd. & TIVAA Tokyo	2021
<i>Norma</i> (Director/Surtitles), Calgary Opera	2020
<i>Le Nozze di Figaro</i> (Adaptation/Scenic/Lighting Design), Miami University	2020
<i>Crazy in Love</i> (Adaptation/Director/Surtitles), Opera Hong Kong	2019

<i>The Kiss of Tosca</i> (Adaptation/Orchestration/Director/Production Design), Hong Kong <i>More Than Musical, Ltd.</i>	2018
<i>Dido & Aeneas/Orpheus Britannicus</i> (Director/Production Design/Performing Edition), The Atlantic Music Festival	2018
<i>Impressions de Pelléas</i> (Director/Surtitles), A. J. Fletcher Opera Institute	2018
<i>La Traviata</i> (Adaptation/ Director/Production Design), Hong Kong MTM	2017
<i>Norma</i> (Director/Surtitles), The Dallas Opera	2017
<i>ConcertArt</i> (Scenic/Lighting Design), UNC School of the Arts	2017
<i>Lucia di Lammermoor</i> (Director/Surtitles), The Academy of Vocal Arts	2017
<i>Florenzia en el Amazonas</i> (Director/Surtitles), A. J. Fletcher Opera Institute	2017
<i>The Seven Deadly Sins</i> (Director/Production Design), Tanglewood Music Center	2016
<i>La tragédie de Carmen</i> (Director/Surtitles), A. J. Fletcher Opera Institute	2016
<i>Higglety, Pigglety, Pop/ Die Zauberflöte</i> (Adaptation/Director/Production Design), Bard Conservatory of Music, Vocal Arts Program	2016
<i>Norma</i> (Director/Surtitles), Florida Grand Opera	2016
<i>Don Pasquale</i> (Director/Surtitles), San Francisco Opera Merola Program	2015
<i>Powder her Face</i> (Director/Production Design), Odyssey Opera Boston	2015
<i>Don Giovanni</i> (Director/Scenic Design/Surtitles), San Diego Opera	2015
<i>Die Fledermaus</i> (Adaptation/English translation/Director/Scenic & Projection Design), Shenandoah Conservatory of Music	2015
<i>Dido & Aeneas/Orpheus Brittanicus</i> [world premiere] (Adaptation/Performance Edition/ Director/Production Design), Shenandoah Conservatory of Music	2014
<i>Elektra</i> (Director/Lighting Design/Surtitles), Michigan Opera Theater (Detroit)	2014
<i>Don Giovanni</i> (Director/Scenic Design/Surtitles), Opera Philadelphia	2014
<i>Payne's Hollow</i> [world premiere] & <i>The Turn of the Screw</i> (Adaptation/Director/ Production Design/Surtitles), The Bard Conservatory of Music, Vocal Arts Program	2014
<i>Florenzia en el Amazonas</i> (Director/Surtitles), Boston University Opera Institute	2014
<i>Così fan tutte</i> (Director/Surtitles), The Academy of Vocal Arts	2013
<i>Trial by Jury/The Face on the Barroom Floor/Trouble in Tahiti</i> (Adaptation/Director/Production Design/Tech Direction), Miami University Opera	2012
<i>La Finta Giardiniera</i> (Adaptation/Director/Scenic Design/Surtitles), San Francisco Opera Merola Program	2012
<i>Postcard from Morocco</i> (Scenic Design/Surtitles), San Francisco Opera Merola	2012
<i>L'elisir d'amore</i> (Director/Projection Design/Surtitles), The Academy of Vocal Arts	2012
<i>Don Giovanni</i> (Director/Surtitles), Cincinnati Conservatory of Music	2012
<i>The Pirates of Penzance</i> (Scenic/Lighting Design/Tech Direction), Miami University Opera	2011
<i>Giulio Cesare in Egitto</i> (Adaptation/Director/Surtitles), Cincinnati Conservatory of Music	2011
<i>El Amor Brujo/La Vida Breve</i> (Adaptation/Director/Surtitles), Manhattan School of Music	2011
<i>Cardillac</i> [USA Stage Premiere, original version] (Director/Surtitles), Opera Boston	2011

<i>Cendrillon</i> (Adaptation/English Translation/Director/Production Design), Miami University Opera	2010
<i>Il Barbiere di Siviglia</i> (Director/Surtitles/Projection Design), Indiana University	2010
<i>Of Mice and Men</i> (Director/Surtitles), Cincinnati Conservatory of Music	2010
<i>Ballo dell'Ingrate, Il combattimento di Tancredi e Clorinda, Trouble in Tahiti</i> (Director/Projection Design/Surtitles), Portland Opera	2010
<i>Carmen</i> (Adaptation/Director/Surtitles), Boston Lyric Opera	2009
<i>L'Amico Fritz</i> (Director/Surtitles), San Francisco Opera Merola Program	2009
<i>Das Liebesverbot</i> [USA Stage Premiere, original version] (Adaptation/Director/ Surtitles), Glimmerglass Opera	2008

Artistic Director, MORE THAN MUSICAL, LTD. (Hong Kong)

2017-2019

This new company in Hong Kong focuses on re-visioning opera classics, presenting them in very intimate venues and emphasizing a contemporary aesthetic. In addition to directing their first two productions, *La Traviata* and *The Kiss of Tosca*, I have volunteered assistance on budgeting, grant-writing, casting and other administration duties.

Artistic Director, A.J. Fletcher Opera Institute and Professor of Music at the University of North Carolina School of the Arts

2015-2020

An opera training program for exceptional young singers, the A.J. Fletcher Opera Institute offers highly personalized and in-depth training. Institute Fellows perform in fully-staged productions of new and established operatic works. During my tenure, we expanded the program from six Fellows to ten, including one coach accompanist. Three productions were awarded a total of four national awards and the curriculum was re-imagined to include two hours of voice lessons per week, language, diction, operatic literature, acting, movement, stage combat, and career enhancement strategies.

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, lighting 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

A top executive position, reporting directly to the Board of Directors. Mandates were numerous: To expand the repertoire; to attain a national and international company 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 other artistic organizations, especially locally and especially with the University of Cincinnati College-Conservatory of Music (CCM). In short, a transformation of the company.

Key Accomplishments:

- Increase in the company annual budget from \$2.6m to \$6.2m, with commensurate increase in sustainable private and corporate philanthropy. Each year ended in fiscal balance: no deficits or accumulated debt.
- *Optimization*: a \$1million 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*, *Die Sieben Todsünden*, 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: *Brundibár*, *Different Fields*, *Don Giovanni*, *Faust*, *The Turn of the Screw*, *Salome*, *Nabucco*, *Elektra*, *La Voix Humaine*/*Die Sieben Todsünden*/*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
- Revival of the Cincinnati Opera Young Artist Program
- Laid the ground work for what has evolved into *OperaFusion*, a formalized collaboration with CCM
- Visual/stylistic re-branding

**Artistic Director, Tulsa Opera
1987-1993**

A top executive position, reporting directly to the Board of Directors. 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 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 and execution of *The Spanish Trilogy*, a production of three operas (*Carmen*, *Fidelio*, *Il Barbiere di Siviglia*) using 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.

TEACHING EXPERIENCE

- 2015-2020: Professor of Music & Artistic Director, A.J. Fletcher Opera Institute, University of North Carolina School of the Arts
- 2013-2016: Professor of Opera, The Academy of Vocal Arts, Philadelphia
- 2013-2016: Professor of Opera Workshop, The Bard Conservatory of Music
- 2010-2013: Promotion to Full Professor and Re-Appointment as Distinguished Artist-in-Residence, CCM
- 2006-2010: Distinguished Artist-in-Residence & Associate Professor of Opera, CCM
- 2001-2005: Guest Instructor and Stage Director, CCM
- 2005-2012: Guest Instructor/Master Classes, Indiana University
- 1988-1990: Drama Director, Metropolitan Opera Young Artist Program

AWARDS AND HONORS

- 2019: Winner of The American Prize for Best University Level production (*Impressions de Pelléas*, A.J. Fletcher Opera Institute)
- 2018: National Opera Association Production Competition Award: 3rd Place in Category 8 (*Impressions de Pelléas*, A.J. Fletcher Opera Institute)
- 2017: National Opera Association Production Competition Award: 2nd Place in Category 5 (*Florencia en el Amazonas*, A.J. Fletcher Opera Institute)

- 2016: National Opera Association Production Competition Award: 1st Place in Category 5 (*La Tragédie de Carmen*, A.J. Fletcher Opera Institute)
- 2016: National Opera Association Production Competition Award: 3rd Place in Category 6 (*Higglety, Pigglety, Pop/Die Zauberflöte*, Bard Conservatory Vocal Arts Program)
- 2016: *Norma* Florida Grand Opera Best Opera at the Miami Life Awards
- 2011: National Opera Association Production Competition Award: 2nd Place in Category 4 (*Cendrillon*--Miami University Opera)
- 2010: National Opera Association Production Competition Award: 1st Place in Category 5 (*Of Mice and Men*--CCM Opera)
- 2009: National Opera Association Production Competition Award: 3rd Place in Category 5 (*Postcard from Morocco*--CCM Opera)
- 2008: DORA Awards, Toronto: Nomination for Best Opera Production (*Pelléas et Mélisande*--Canadian Opera)
- 2008: National Opera Association Production Competition Award: 2nd Place in Category 1 (*L'incoronazione di Poppea*--CCM Opera)
- 2007: DORA Awards, Toronto: Nomination for Best Opera Production (*Faust*--Canadian Opera Company)
- 2007: National Opera Association Production Competition Award: 1st Place in Category 5 (*Une Éducation Manquée/ Le Pauvre Matelot*--CCM Opera)
- 2006: DORA Awards, Toronto: Nomination for Best Opera Production (*Macbeth*--Canadian Opera Company)
- 2006: National Opera Association Production Competition Award: 1st Place in Category 3 (*Albert Herring*--CCM Opera)
- 2003: DORA Awards, Toronto: Winner, Best Opera Production (*Jenůfa* --Canadian Opera Company)
- 2003: Cincinnati Post-Corbett Award for Individual Artist of the Year
- 2002: National Opera Association Production Competition Award: 1st Place in Category 3 (*The Crucible*--CCM Opera)
- 1994: Australia, *The Age Performing Arts Awards* Best Opera Production of the Year (*Il Trovatore*--Victoria State Opera)

CREATIVE WRITING

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

ADAPTATIONS/PERFORMING EDITIONS

- 2021: *Exotica*
- 2019: *Crazy in Love*
- 2018: *The Kiss of Tosca*
- 2017: *La Traviata*
- 2016: *Die Zauberflöte* (abridged version)
- 2014: *Dido & Aeneas/Orpheus Britannicus*
- 2014: *The Turn of the Screw* (abridged version)
- 2012: *Trial by Jury*
- 2012: *La Finta Giardiniera*
- 2012: *Trial by Jury*
- 2011: *Giulio Cesare in Egitto*
- 2011: *El Amor Brujo*
- 2010: *Cendrillon*
- 2009: *Carmen*
- 2009: *Ariadne auf Naxos*
- 2008: *Le Nozze di Figaro*
- 2008: *Das Liebesverbot*
- 2008: *L'incoronazione di Poppea*
- 2007: *Così fan tutte*
- 2007: *Werther*
- 2006: *Faust*
- 2005: *Show Boat*
- 1995: *Wozzeck*

ENGLISH SINGING TRANSLATIONS

- 2014: *Die Fledermaus*
- 2012: *Trial by Jury* (text alterations)
- 2010: *Cendrillon*
- 2009: *Ariadne auf Naxos*
- 2008: *The Love for Three Oranges*
- 2007: *Così fan tutte*
- 2004: *Der Kaiser von Atlantis*
- 2004: *The Maids*
- 1993: *Iphigénie en Tauride*
- 1990: *Ariadne auf Naxos*
- 1988: *Stiffelio* (co-authored with David Lawton)
- 1987: *Don Giovanni*
- 1985: *Die Zauberflöte* (co-authored with Stefan Kozinski)

EDUCATION

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

SKILLS & QUALIFICATIONS

20 years as an Arts Administrator (Artistic Director: AJ Fletcher Opera Institute, More Than Musical, Ltd. Hong Kong, Cincinnati Opera and Tulsa Opera)

- Visioning & Strategic Planning
- Curriculum Development
- 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*
- A principal in large-scale project development and execution: Optimization (\$1m budget); Cincinnati Opera New Office space (\$4m budget); Cincinnati Opera Festival Campaign (\$12 million)
- Creation of two Young Artist Programs (Cincinnati Opera and Tulsa Opera)
- Numerous Production Consortiums: Cincinnati Opera (*Dead Man Walking, Carmen, Margaret Garner*); Tulsa Opera: Spanish Trilogy (*Carmen, Fidelio, Barbieri*), *Il Trovatore, Armida*
- Grant writing
- Public Relations & Marketing: Design and Copy writing
- Extensive experience as a public speaker in PR events, lectures, presentations.

40+ years as a Stage Director

- 250+ original productions in the US, Canada, Europe, Asia and Australia
- World Premieres: *Frankenstein, Towers of the Moon, Jackie O, La Conquista, Medusa* [stage premiere], *Payne Hollow, Crazy in Love*
- U.S. Premieres: *Le Trouvère; Armida; I Puritani* [Naples version]; *The Maids; Das Liebesverbot, Cardillac* [original version]
- Dramaturgy: *Frankenstein, Margaret Garner; Jackie O*; Triple Bill: *La Voix humaine/Die Sieben Todsünden/Medusa*; Double Bill: *The Emperor of Atlantis/The Maids, La Conquista, El Amor Brujo, The Sorrows of the Young...Werther*, Triple Bill: *Trial by Jury/The Face on the Bar Room Floor/Trouble in Tahiti, Show Boat, La Traviata, The Kiss of Tosca*, Triple Bill: *Ballo delle Ingrate/Combattimento di Tancredi e Clorinda/Trouble in Tahiti*
- Adaptations: *La Traviata, The Kiss of Tosca, La Finta Giardiniera, Die Zauberflöte, The Turn of the Screw, Das Liebesverbot, The Sorrows of the Young...Werther* [based on Massenet's opera of the same title]; *The School for Lovers, a.k.a. Così fan tutte* [based on Mozart's opera]; *L'incoronazione di Poppea; Ariadne auf Naxos; Carmen, Cendrillon, Giulio Cesare in Egitto, El Amor Brujo, Le Nozze di Figaro, Faust, Show Boat, Wozzeck*
- Production Design: *Don Giovanni; Faust; Beyond Innocence* [ballet]; *Out-o-Sense* [ballet]; *Dido and Aeneas/Orpheus Britannicus; The Rape of Lucretia; Die Zauberflöte; The School for Lovers, a.k.a. Così fan tutte; L'incoronazione di Poppea; Ariadne auf Naxos, Suor Angelica/Gianni Schicchi, Cendrillon, Trial by Jury/The Face on the Bar Room Floor/Trouble in Tahiti, La Finta Giardiniera, Postcard from Morocco, Powder Her Face, La Traviata, The Kiss of Tosca, Le Nozze di Figaro, The Turn of the Screw, Higglety, Pigglety, Pop! Payne Hollow, The Seven Deadly Sins*
- Directing Video for use in opera: *Frankenstein, The Modern Prometheus; The Seven Deadly Sins; The Emperor of Atlantis; The Maids; La Traviata, Werther; Faust; La Bohème; Armida; Trouble in Tahiti/Ballo dell'Ingrate/Combattimento, La Traviata*

Related Experience/Skills

- NEA On-Site evaluator and grant panelist
- Contacts in the professional opera world: US, Canada and Europe
- Visiting Clinician at Universities and Young Artist Programs
- Fluency in German, moderate fluency in Italian, reading ability in French
- Extensive training as a singer
- Training in Conducting
- Extensive Musical, Diction and Dramatic Coaching experience
- Scenic, Costume, Lighting, Video Design Experience
- Fluency in numerous computer programs, both MAC and PC: Excel, PowerPoint, Entourage; Proficiency in Final Cut Pro, PhotoShopCS2, VectorWorks, iLife Suite
- Videography, editing and digital output
- Author of 60+ Projected English Translation scripts [Surtitles]
- Author of 13 English (singing) translations of opera
- Feature articles (both as author and subject of) in numerous trade publications