

**LOUISA MULLER**, stage director

Heralded by *Opera News* for her “absorbing, provocative staging,” Louisa Muller returns to Garsington Opera to direct **Platée** and makes debuts with Santa Fe Opera with **La traviata** for the company’s opening night and Pinchgut Opera with **Rinaldo**, all new productions. Her future engagements include debuts of new productions with the Metropolitan Opera, MusikTheater an der Wien, and The Juilliard School as well as revivals of her productions in a debut with Canadian Opera Company and in returns to the Lyric Opera of Chicago and Santa Fe Opera. Last season, she brought a new production of Dame Ethel Smyth’s **The Wreckers** to Houston Grand Opera in a critically-acclaimed debut. She also revived her production of Handel’s **Amadigi di Gaula** for Philharmonia Baroque and returned to the Lyric Opera of Chicago to lead its production of **Ernani**.



Ms. Muller’s production of **The Turn of the Screw** for Garsington Opera received the prestigious Royal Philharmonic Society Award and was named by *The Guardian* as one of the Top Ten Classical Music Performances of the Year. She received rich critical acclaim for her staging of **Das Rheingold** with the New York Philharmonic, which the *New York Times* called “riveting...a remarkable evening of music theater” and named among its list of the Best Classical Music Performances of the Year. She created new productions of **The Rake’s Progress** for The Juilliard School and **Amadigi di Gaula** for Boston Baroque. In addition, she directed concert stagings of **Ariadne auf Naxos** at the Edinburgh International Festival and **Don Giovanni** at the Royal Conservatory Antwerp. She is also a recent finalist in the “Newcomer” category of the International Opera Awards.

She has been a frequent and beloved presence at Wolf Trap Opera, where she has directed new productions of Corigliano’s **The Ghosts of Versailles**, called “a dazzling thing all around” by the *Washington Post*; **The Rape of Lucretia**, with the *Washington Post* again heralding her work as “an intense wallop of a well-sung production;” **Tosca**, praised as “searing summer verismo” by *Washington Classical Review*; and **Roméo et Juliette**, “the drama taut” and with “compelling stage pictures,” reported the *Washington Post*.

She has led performances of **Tannhäuser** and Don Carlo with Los Angeles Opera, and has returned to the Lyric Opera of Chicago to direct **Madama Butterfly**, **La bohème**, and **Tosca**. Ms. Muller has also led productions of **Madama Butterfly** for Opera Queensland, Grand Théâtre de Genève, and Houston Grand Opera and **La traviata** for Minnesota Opera. As a member of the Metropolitan Opera’s directing staff, Ms. Muller has helmed revivals of **Don Giovanni** as well as **Cavalleria Rusticana/Pagliacci** and **L’elisir d’amore**. Her production of **Porgy and Bess** for the NDR Elbphilharmonie

Orchester was cancelled due to the COVID-19 pandemic as was a new production of Gordon's **The Grapes of Wrath** at the Aspen Music Festival in 2019.

Invested in the dramatic training for singers, she has twice directed the Lyric Opera of Chicago's Rising Stars concert featuring its Ryan Opera Center and has collaborated with those singers in individual dramatic coaching tailored to their repertoire. She has given masterclasses and dramatic coaching at the National Opera Studio in London, Houston Grand Opera Studio and Young Artists Vocal Academy, Wolf Trap Opera, Baylor University, University of Wisconsin, Lawrence University, and the University of Texas and has been a faculty member of the Scuola di Belcanto in Urbania, Italy. She has directed scenes programs for Santa Fe Opera, Houston Grand Opera Studio, Wolf Trap Opera Studio, and Rice University.

She holds degrees from Lawrence University and the University of North Carolina at Greensboro. She is a citizen of the United States and Germany and makes her home in Vienna.

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