

NOEL KORAN ~ STAGE DIRECTOR

10815 Algonquin Road, Woodway WA 98020

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<http://www.noelkoran.com>

OVERVIEW

In an international theatrical career that has spanned over three decades, Noel Koran has established himself as a stage director with extensive credentials in Opera, Operetta and Shakespeare, having directed productions by such diverse composers as Britten, Lehar, Mozart, Puccini, Smetana, Tchaikovsky and Verdi. Prior to becoming a stage director he appeared on the stage more than 1,000 times in a variety of theatrical and musical genres that include Opera, Operetta and Musicals, as well as Shakespeare, Restoration Comedy, French Farce, 19th Century Melodrama, 20th Century Naturalistic Drama and Theatre of the Absurd. His extensive theatrical experience gives him a unique perspective as a stage director. He's got an exceptionally broad range and is comfortable with many directing styles. His sophisticated, yet emotionally honest approach to directing produces an evening of music drama that is both accessible and satisfying to the public. His dramatic instinct, combined with his understanding of the music, creates a beautifully atmospheric production that achieves that very difficult balance between the necessities of the libretto and the intent of the music.

CURRENT REPERTOIRE

Full length Operas

<i>Little Women</i>	Adamo
<i>Fidelio*</i>	Beethoven
<i>A Midsummer Night's Dream</i>	Britten
<i>Albert Herring</i>	Britten
<i>Turn of the Screw</i>	Britten
<i>Il matrimonio segreto</i>	Cimarosa
<i>L'elisir d'amore*</i>	Donizetti
<i>Susannah</i>	Floyd
<i>Orfeo ed Euridice</i>	Gluck
<i>Il mondo della luna</i>	Haydn
<i>Die Lustige Witwe</i>	Lehar
<i>Così fan tutte</i>	Mozart
<i>Don Giovanni*</i>	Mozart
<i>Le nozze di Figaro</i>	Mozart
<i>Die Zauberflöte</i>	Mozart
<i>La Cecchina, ossia la buona figliuola</i>	Piccinni
<i>Dialogues of the Carmelites</i>	Poulenc
<i>La Bohème*</i>	Puccini
<i>Tosca*</i>	Puccini
<i>Barber of Seville*</i>	Rossini
<i>The Bartered Bride</i>	Smetana
<i>Iolanthe</i>	Sullivan
<i>Eugene Onegin</i>	Tchaikovsky
<i>Aida*</i>	Verdi
<i>Falstaff</i>	Verdi
<i>The Threepenny Opera</i>	Weill

Short Operas

<i>La tragedie de Carmen</i>	Bizet/Brook
<i>I Pagliacci</i>	Leoncavallo
<i>The Old Maid and the Thief</i>	Menotti
<i>Gianni Schicchi</i>	Puccini
<i>Suor Angelica</i>	Puccini
<i>Riders to the Sea</i>	Vaughan Williams

Theater

<i>The Merry Wives of Windsor</i>	Shakespeare
<i>Much Ado About Nothing</i>	Shakespeare
<i>Othello</i>	Shakespeare
<i>The Tempest</i>	Shakespeare
<i>Twelfth Night</i>	Shakespeare

Theaters and Opera Companies

Teatro Comunale di Niccolò Piccinni, Bari, Italy; Amadeus Ensemble, Salzburg Austria; Austin Lyric Opera, TX; Cedar Rapids Opera Theater, IA; Peninsula Music Festival, WI; Quad Cities Opera, IL

Universities

Northwestern University; Ohio State University; Oklahoma City University; University of Southern California; University of Texas at Austin; University of Washington

* Operas directed in part, but prepared to direct in full

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SELECTED ENDORSEMENTS FROM COLLEAGUES

“Noel’s range as a director is extraordinary and he is obviously the master of many styles. In his staging of *Così fan tutte* (a notoriously difficult piece to get right) he achieved a beautiful balance between genuine, not forced, comedy and profound humanity. Noel’s production of *La buona figliuola* was a lovely evocation of period style without ever becoming precious or didactic.... As for *The Threepenny Opera*, I was completely overwhelmed by what Noel achieved. Over the years I have seen several productions of this almost impossible piece (including the famous off-Broadway revival with Lotta Lenya and the Broadway production by John Dexter with Sting) and none of them came even close to Noel’s vision. I simply couldn’t believe that I was watching students and not professional singing actors with years of experience dealing with the ambiguities of Brecht and Weill. Noel had transformed them all into strikingly focused performers of professional quality.”

Fabrizio Melano, Stage Director (retired), The Metropolitan Opera

“I have known Noel for several years and always look forward to collaborating with him as his imaginative vision and ability to create a wonderfully charged atmosphere encourages work of the highest artistic level. In the spring of 2004, Noel invited me to Northwestern to conduct the School of Music production of Mark Adamo’s *Little Women*, which was a Chicago premiere. I had previously worked on a professional production of this same work at Glimmerglass Opera, and I can say confidently that Noel’s sophisticated, yet emotionally honest approach as a director produced an evening of music drama that equaled, if not surpassed, the Glimmerglass production; no small compliment when one considers that Glimmerglass is one of the leading opera companies in the United States. His dramatic instinct combined with his deep understanding of the music created a beautifully atmospheric production that never succumbed to mawkishness or easy sentimentality. His direction achieved that very difficult balance between the intent of the music and the necessities of the libretto, something I greatly appreciated as the conductor.”

Andrew Bisantz, Conductor, Florida Grand Opera; Glimmerglass Opera; Eugene Opera

DIRECTING AWARDS

Twelfth Night, William Shakespeare - The Actors' Theatre, Columbus, 2001

One of the top ten Columbus productions of 2001.

Michael Grossberg, COLUMBUS DISPATCH, December 31, 2001

Much Ado About Nothing, William Shakespeare - The Actors' Theatre, Columbus, 2000

One of the top ten Columbus productions of 2000.

Michael Grossberg, COLUMBUS DISPATCH, December 31, 2000

1st Place Award - 1999 National Opera Association Production Competition.

For Stage Direction - Ohio State University production of *Susannah* (May 99)

1st Place Award - 1998 National Opera Association Production Competition.

For Stage Direction - Ohio State University production of *Così fan tutte* (May 98)

PROFESSIONAL TRAINING

The University of Texas, Austin, Texas

Master's of Music and Doctor of Musical Arts - in Opera Stage Direction

American Conservatory Theatre, San Francisco, California

Certificate of completion from the Advanced Actor's Training Program

PERSONAL

Languages: Fluent in German. Conversational in Italian. Working knowledge of French.

REFERENCES - Available upon request

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SELECTED REVIEWS FROM VARIOUS PUBLICATIONS

Così fan tutte, (Director), Peninsula Music Festival, Door County, Wisconsin

“For the first time in its 56 year history, the Peninsula Music Festival staged an opera when it presented Mozart’s “Così Fan Tutte” Saturday... For this performance...**Noel Koran** directed and Stephen Alltop led the orchestra. In my four years reviewing PMF concerts, this was one of the most enjoyable evenings I have ever witnessed... The relaxed atmosphere was a joy, and the audience responded with many ovations throughout the evening.”

Marty Lash, DOOR COUNTY ADVOCATE, 8/20/2008

La Cecchina, o sia La Buona Figliola (Director), Teatro Piccinni, Bari, Italy, September 2007

“...the direction of **Noel Koran** was of particular interest. Taking good advantage of minimal scenic resources, and employing a constant, airy luminosity, **Koran** maintained the opera’s “comic style” (with which Verdi was so impressed) at a carefully calibrated level....The applause after the most significant arias, and the repeated calls on stage for the singers, the conductor, and the stage director, attested to how much the public appreciated the performance.”

Nicola Sbisà, LA GAZZETTA DEL MEZZOGIORNO, 9/14/2007 (Translation by Jesse Rosenberg)

Così fan tutte (Director), Northwestern University, Evanston, Illinois, May 2006

“The best staging of **Così** I have ever seen — in all areas — the stage pictures, the character interactions, the comedy, the choices.”

Richard Boldrey, author of GUIDE TO OPERATIC ROLES AND ARIAS, 5/2006

Little Women (Director), Northwestern University, Evanston, Illinois, May 2004

“Northwestern University's Evanston campus offered a vast variety of musical and theatrical performances, with several reasons to rejoice this year. Most memorable was the Chicago area premiere of Mark Adamo’s ***Little Women***, performed at Cahn auditorium in May. **Noel Koran**, NU's director of opera, gave the audience a luminous production. It would be hard to imagine a professional show any more effective.”

Dorothy Andries, THE PIONEER PRESS, 12/2004

The Merry Wives of Windsor (Director), The Actors' Theatre, Columbus, Ohio, July - August 2003

“There is just no way around the obvious fact that the production of ***The Merry Wives of Windsor*** in Schiller Park is one of the better efforts that company has staged in a long while. It is a mirth-provoking piece of theatre, as Actors’ lively rendition amply proves and the acting ensemble works together with brio and skill. Every cast member, without exception, seems to have caught the creative spark and is inspired by **Koran’s** direction to give their utmost on the stage.”

Mark Passerello, INNERART, 8/2003

The Tempest (Director/Set Designer), The Actors’ Theatre, Columbus, Ohio, July - August 2001

“...If Actors’ production of ***The Tempest*** is representative of what we can expect from new Artistic Director **Noel Koran**, then exciting times are ahead. There’s a new sheriff in town, and what he’s given us here is a uniformly strong cast with consistent energy. ... The show contains the strongest incidental music since 1993’s ***The Winter’s Tale***. ... Koran’s set design of rocks and levels and mesh is not only functional but beautiful in its own right. ... The ***Tempest*** is the most consistently strong and entertaining Shakespeare production I’ve seen in Schiller Park in years.”

Dennis Thompson, WORTHINGTON NEWS, August 9, 2001

“The Actors’ Theatre production is a masterpiece of technical artistry wedded to skillful acting. The direction and set design by Noel Koran give the play great vitality and a mystical aura. The picturesque costumes and Koran’s graceful direction make the show a marvel to behold, while the soundtrack underscores several scenes to a great effect.”

Doug Hoehn, COLUMBUS ALIVE, July 29, 2001

Much Ado About Nothing (Director), The Actors’ Theatre, Columbus, Ohio, July - August 2000

“From inspired casting and consistently fine acting to elegant Edwardian costumes and an Italian-villa setting, this is the best Shakespearean production at Actors’ in years. Under opera pro **Noel Koran’s** brisk direction the well-trained ensemble finds farcical humor and genuine ardor in the Bard’s adroitly balanced tale of love and deception, malice and mirth.”

Michael Grossberg, COLUMBUS DISPATCH, August 2, 2000

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DETAILED PRODUCTION HISTORY

Professional

<i>I Pagliacci</i>	Leoncavallo	Lyric Opera Northwest, Seattle	Aug 2009
<i>Le nozze di Figaro</i>	Mozart	Lyric Opera Northwest, Seattle	Jan 2009
<i>Così fan tutte</i>	Mozart	Peninsula Music Festival, Wisconsin	Aug 2008
<i>La Cecchina, ossia la buona figliuola</i>	Piccinni	Teatro Piccinni, Bari, Italy	Sept 2007
<i>Così fan tutte</i>	Mozart	Quad Cities Opera, Davenport, Iowa	Jan 2006
<i>Falstaff</i>	Verdi	Cedar Rapids Opera Theatre, Iowa	Jan 2005
<i>Die Lustige Witwe</i>	Lehar	Amadeus Ensemble, Salzburg, Austria	Aug 2004
<i>The Merry Wives of Windsor</i>	Shakespeare	The Actors' Theatre, Ohio	Aug 2003
<i>Othello</i>	Shakespeare	The Actors' Theatre, Ohio	June 2003
<i>The Tempest</i>	Shakespeare	The Actors' Theatre, Ohio	Aug 2001
<i>Twelfth Night</i>	Shakespeare	The Actors' Theatre, Ohio	June 2001
<i>Much Ado About Nothing</i>	Shakespeare	The Actors' Theatre, Ohio	July 2000
<i>Twelfth Night</i>	Shakespeare	Austin Shakespeare Festival, Texas	Sept 1995
<i>Iolanthe</i>	Sullivan	Austin Gilbert & Sullivan Society	Nov 1993
<i>Tosca*</i>	Puccini	Austin Lyric Opera, Texas	Jan 1993
<i>Fidelio*</i>	Beethoven	Austin Lyric Opera, Texas	Nov 1992
<i>La Pietra del Paragone*</i>	Rossini	Austin Lyric Opera, Texas	April 1992
<i>La Bohème*</i>	Puccini	Austin Lyric Opera, Texas	Jan 1992
<i>Aida*</i>	Verdi	Austin Lyric Opera, Texas	Nov 1991
<i>Barber of Seville*</i>	Rossini	Austin Lyric Opera, Texas	April 1991
<i>Don Giovanni*</i>	Mozart	Austin Lyric Opera, Texas	Jan 1991

*Assistant Stage Director

Academic

<i>Eugene Onegin</i>	Tchaikovsky	University of Washington	May 2009
<i>Il mondo della luna</i>	Haydn	University of Washington	Nov 2008
<i>A Midsummer Night's Dream</i>	Britten	Northwestern University	Feb 2008
<i>An Evening of Opera Scenes</i>	Various	University of Southern California	Jan 2008
<i>The Old Maid and the Thief</i>	Menotti	Northwestern University	Nov 2007
<i>The Bartered Bride</i>	Smetana	Northwestern University	Feb 2007
<i>La Cecchina, ossia la buona figliuola</i>	Piccinni	Northwestern University	Nov 2006

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PRODUCTION HISTORY (CONTINUED)

Academic

<i>Così fan tutte</i>	Mozart	Northwestern University	May 2006
<i>Eugene Onegin</i>	Tchaikovsky	Northwestern University	Feb 2006
<i>The Threepenny Opera</i>	Weill	Northwestern University	Nov 2005
<i>Die Zauberflöte</i>	Mozart	Northwestern University	May 2005
<i>Gianni Schicchi/Suor Angelica</i>	Puccini	Northwestern University	Feb 2005
<i>Riders to the Sea</i>	Vaughan Williams	Northwestern University	Nov 2004
<i>Little Women</i>	Adamo	Northwestern University	May 2004
<i>Falstaff</i>	Verdi	Northwestern University	Feb 2004
<i>The Wandering Scholar</i>	Holst	Northwestern University	Nov 2003
<i>The Secret Marriage</i>	Cimarosa	Northwestern University	May 2003
<i>Le nozze di Figaro</i>	Mozart	Northwestern University	Feb 2003
<i>Little Women</i>	Adamo	Ohio State University	May 2002
<i>The Telephone</i>	Menotti	Ohio State University	Mar 2002
<i>Falstaff</i>	Verdi	Oklahoma City University	Feb 2002
<i>La tragedie de Carmen</i>	Bizet/Brook	Ohio State University	Jan 2002
<i>Gianni Schicchi</i>	Puccini	Ohio State University	May 2001
<i>Die Zauberflöte</i>	Mozart	Ohio State University	May 2000
<i>The Ghosts of Versailles</i> (Excerpts)	Corigliano	Ohio State University	Feb 2000
<i>Riders to the Sea</i>	Vaughan Williams	Ohio State University	Nov 1999
<i>Susannah</i>	Floyd	Ohio State University	May 1999
<i>The Wandering Scholar/Savitri</i>	Holst	Ohio State University	Jan 1999
<i>Così fan tutte</i>	Mozart	Ohio State University	May 1998
<i>Orfeo ed Euridice</i>	Gluck	Ohio State University	May 1997
<i>Albert Herring</i>	Britten	Ohio State University	Jan 1997
<i>Le nozze di Figaro</i>	Mozart	Ohio State University	May 1996
<i>The Marriage of Figaro</i>	Mozart	University of Texas	Nov 1995
<i>Turn of the Screw</i>	Britten	University of Texas	Feb 1994
<i>Albert Herring</i>	Britten	University of Texas	Feb 1993
<i>L'enfant Prodigue</i>	Debussy	University of Texas	Oct 1990
<i>Gianni Schicchi</i>	Puccini	University of Texas	Oct 1989

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SHORT BIOGRAPHY

In an international performing and directing career that has spanned over 30 years, Noel Koran has established himself as a stage director with extensive credentials in Opera, Operetta and Shakespeare having directed Operas and Operettas by such diverse composers as Britten, Lehar, Mozart, Puccini, Smetana, Sullivan, Tchaikovsky and Verdi. Prior to becoming a stage director, he appeared on the stage more than 1,000 times in a variety of theatrical and musical genres that include Opera, Operetta and Musicals, as well as Shakespearean Comedy and Tragedy, Restoration Comedy, French Farce, 19th Century Melodrama, 20th Century Naturalistic Drama and Theatre of the Absurd. He acted in plays by Shakespeare, Sheridan, Chekov, and Strindberg, among others. As an educator, he has spent nearly two decades passing on his performance experience and knowledge of theater to aspiring young performers at four major institutions of higher education. And geographically, his career in Theatre and Opera has spanned two continents, seven countries, and over twenty major cities. It's a good beginning.

FULL BIOGRAPHY

Noel Koran received a Bachelor of Arts Degree in Drama from the University of Washington in 1974 and went on to work professionally as an actor, first with **A Contemporary Theatre** in Seattle in *Godspell*, which ran for over 200 performances and held the record as the longest running show in Seattle for over twenty years. He then moved to San Francisco to study acting with William Ball and Allen Fletcher at the **American Conservatory Theatre** as a student in the prestigious Advanced Actor's Training Program and appeared in several conservatory productions. His roles there included Mercutio in *Romeo and Juliet*, Trigorin in *The Seagull*, Ferdinand Gadd in *Trevelyan of the Wells* and Sir Benjamin Backbite in *School for Scandal*.

After finishing his studies at ACT, Mr. Koran moved to New York in 1978, where he worked as an actor Off-Broadway, most notably as Adolf in Strindberg's *The Creditors*. He also portrayed the young Dylan Thomas in the one-man show, *A Child's Christmas in Wales*, performed at the **Union Square Theatre**, under the direction of the noted English actress and director, Joan White. While living in New York though, he began nurturing a serious love for music and singing and turned to opera, at first studying voice with Emile Renan from **New York City Opera**. While making the transition from stage actor to opera singer, he started performing smaller supporting roles such as Gastone in *La Traviata*, Neipperg in *Madame Sans Gene* and Friedrich in *The Red Mill* for several small opera companies in New York. Encouraged by his success with these roles, he then moved to London in 1981 to begin his operatic career in earnest.

In London, he continued his voice studies with Esther Salaman from the **Guildhall School of Music** and the **National Opera Studio** and also attended **Morley College**, where he coached opera roles and studied lieder interpretation with Geraldine Frank from the **Royal Covent Garden Opera House**. While in London, he made his professional European debut as Frontin in the rarely performed opera, *Ma Tante Aurore* by Boieldieu at **St. John's-Smith Square**, London, and then went on to several other engagements including the **Edinburgh Fringe Festival**, Scotland, the **Wexford Festival**, Ireland, and the **Three Choirs Festival**, Hereford, England. He also appeared regularly with several semi-professional London groups such as **Beaufort Opera** and **Opera Viva** as he expanded his repertoire. Finally, after gaining a tremendous amount of valuable operatic experience in the British Isles, he moved to Germany in January of 1984 and became a member of the performing ensemble of the **Stadttheater Pforzheim**, singing with the company for five seasons in a wide variety of roles in opera, operetta and musicals.

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6

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FULL BIOGRAPHY (CONTINUED)

By the time Mr. Koran had been living and working in Europe as an opera singer for almost ten years though, he had decided it was time to move back to the United States with his wife and five year-old daughter. So in August of 1989, Mr. Koran made another major career shift and moved to Austin, Texas where he enrolled at **The University of Texas** in the **School of Music** to study operatic stage direction. While at UT, he worked as the teaching assistant for the Director of the UT Opera Theatre, Robert DeSimone, directing student opera productions, teaching acting techniques to the voice students and assisting in the operation of the UT Opera training program until in June of 1992, he received a Master's Degree in Opera, specializing in operatic stage direction. From December 1990 to July 1993, he was also on the staff of the **Austin Lyric Opera** as the Resident Assistant Stage Director with major responsibilities in the staging of soloists, chorus and extras for the productions. In addition, he was staff coordinator for the ALO Young Artist Program as well as the coordinator for LEAP, the ALO minorities outreach program. During the summer of 1994, he returned to classical stage acting, performing the role of MacDuff in Shakespeare's *Macbeth* with the **Austin Shakespeare Festival** thereby rekindling his love of Shakespeare and classical theater, which he has continued nurturing ever since. Following the success of this performance, he was offered the position of Artistic Director of the **Austin Shakespeare Festival** and served in that capacity from October 1994 to December 1996. At last, in May 1997, Mr. Koran received his Doctor of Musical Arts in opera stage direction after 8 years of advanced study from **The University of Texas at Austin**.

In the fall of 1995, he was invited to join the faculty of the **School of Music** at **The Ohio State University** and from January, 1996 to June, 2002, Dr. Koran served on the faculty there as the Director of Opera/Music Theatre where he was responsible for producing and directing all School of Music opera productions and scenes programs. In addition, he also taught acting for singers for the OSU opera workshop. Continuing as an acting teacher, in the summer of 1998, Dr. Koran joined the faculty of the **American Institute of Musical Studies** in Graz, Austria where he taught acting classes in Stage Artistry for singers for two summers. Again returning to classical theater though, Mr. Koran played the role of Brutus in **The Actors' Theatre of Columbus** production of Shakespeare's *Julius Caesar* to much critical acclaim and was offered the position of Artistic Director for a classical theatre company for the second time. He accepted the position in November of 2000 and served in that capacity for three seasons. **The Actors' Theatre** is the oldest Columbus theatrical organization producing outdoor classical theatre for Central Ohio audiences during the summer months.

Then in September 2002, Mr. Koran joined the faculty of **Northwestern University** in the School of Music as the Director of Opera for the **Edith Mason & William E. Ragland Opera Theatre** at the rank of Associate Professor where he completely revitalized and restructured the academic curriculum for the opera training division of the Voice and Opera Program and successfully taught operatic stage techniques for over six years. In addition, in his capacity as the Director of Opera, he led and oversaw the development of a new operatic performance division for the School of Music, producing and directing more than fifteen fully staged and costumed productions over the six years of his residency at that institution.

Finally, fulfilling a long-lasting desire to return to his roots in the Pacific Northwest, in September 2008 he started a new position at the **University of Washington** in Seattle as the Resident Stage Director of Opera for the Schools of Music and Drama. His new position is currently allowing him to expand his career as a freelance stage director in opera and Shakespeare. It's an exciting new challenge for him and one that he's sure will bring many new memorable achievements and experiences to his long career in the Arts.