

LOUISA MULLER, stage director

Heralded by *Opera News* for her “absorbing, provocative staging,” Louisa Muller makes her European debut leading **Der kleine Prinz** at the MusikTheater an der Wien and directs **Ariodante** for the Royal Conservatory of Music, both new productions, in the 2026-27 season. She also joins Canadian Opera Company to revive her critically-acclaimed iteration of **The Turn of the Screw**. In the straight-play realm, she serves as Associate Director for the United Kingdom Tour of **A Man For All Seasons**, produced by Theatre Royal Bath and directed by Jonathan Church. Future engagements see new productions at The Metropolitan Opera and Utah Opera as well as in returns to Garsington Opera and Opera North. Last season she made company debuts creating new productions of **Le nozze di Figaro** for Opera North, **The Bartered Bride** for Irish National Opera, and Patsy and Campbell’s **Elizabeth Cree** for Music Academy of the West. She returned to Garsington Opera to revive **La traviata**. She also staged the recent Broadway production of **To Kill a Mockingbird** from Bartlett Sher for its tour across the United Kingdom.



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 subsequently revived it at Santa Fe Opera. She subsequently returned to Garsington, bringing a new production of **Platée**. She created new productions of Dame Ethel Smyth’s **The Wreckers** at Houston Grand Opera; **La traviata** for Santa Fe Opera, later revived at Dallas Opera; **Rinaldo** for Pinchgut Opera; and **Dialogues des Carmélites** and **The Rake’s Progress** at The Juilliard School.

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, reviving the latter for Philharmonia 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 both the “Director” and “Newcomer” categories 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 joined the Lyric Opera of Chicago to direct **Ernani**, **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**.

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 London.

9/26 - PLEASE DESTROY ALL PREVIOUSLY DATED MATERIALS. MODIFIED VERSIONS MUST BE APPROVED BY SEMPRE ARTISTS.