

MICHAEL JAMES RAU

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Education

Columbia University. New York, NY

2005-2008

MFA. Theatre Directing.

Relevant Coursework:

Theater directing (with focus on Greeks, Moliere, Shakespeare, Chekhov, Beckett, American Realism, and experimental texts), theatre history, dramatic theory and criticism, artistic collaboration, theatrical adaptation, artistic planning, musical theater, opera and two years training in the Viewpoints.

Research/Creative Thesis: *He Lives by Mending*: O'Neill's "The Great God Brown" in Performance.

Advisor: Anne Bogart.

Instructors: Arnold Aronson, Anne Bogart, Walter Frisch, Karen Henson, Brian Kulick, James Leverett, and Gerald Schoenfeld.

Wesleyan University. Middletown CT.

2001-2005

BA Honors Dual Degree: Theater and American Studies.

Relevant Coursework:

Acting (Stanislavsky), Viewpoints and Suzuki, directing, theatre history, theater production, adaptation for the stage, film history, Bharatnatyam dance, Brazilian theater, theater in China

Honors Thesis: *As I Lay Dying*: A Performance History.

Advisor: Gay Smith.

Instructors: Yuriy Kordonskiy, Claudia Tatinge Nascimento, Gay Smith

Additional Training

Director-Designer Workshop. JFK Center for the Performing Arts, Washington DC.

2006

Director/Designer collaboration workshops with Ming Cho Lee and Constance Hoffman

SITI Saratoga Summer Training. Saratoga Springs.

2006

Advanced instruction in the Viewpoints and Suzuki Movement with Anne Bogart.

Voice and Vision, Envision Lab. Bard College. Physical Theater Lab with Mabou Mines.

2004

Workshop in Grotowski's Plastiques and Mabou Mines approaches to performance.

Instructor: Ruth Malaczech and Sharon Fogarty.

Directing Lab. American Repertory Theater.

2002

Advanced instruction in directing, actor coaching, and composition for the stage.

Instructor: Marcus Stern

Teaching Appointments

- Program Director.** Directing Intensive for National New Play Network MFA Showcase. 2013
JFK Center for the Performing Arts. Washington DC.
- Visiting Artist.** City University of New Jersey. Department of Music. Classical Voice. 2013
- Program Director.** Directing Shakespeare Lab. Horse Trade Theater. 2012
- Visiting Artist.** Wesleyan University. Department of Theater. 2011
- Adjunct Faculty.** New York University. 2009-2013
Department of Music and Performing Arts Professions. Classical Voice Division.
- Guest Director.** New York University. 2008
Department of Music and Performing Arts Profession. Classical Voice Division.

Presentations at Conferences and Invited Talks

- “From Page to Stage: Perspectives on Theatricality in Historical, Philosophical and Literary Discourses.” Vanderbilt University, Nashville TN. 2013
Presented paper: “The Problems of Perspective and Relationship: Examining the Stage Adaptations of William Faulkner's novel *As I Lay Dying*.”
- “Opera on the Go: Verdi's *Aida*.” Faulkner Gallery at Santa Barbara Library, Santa Barbara, CA. 2013
Public Talk on directing *Aida* at Opera Santa Barbara.
- “Gallerytalk: Larger than Life: Opera, Divas, and Theatrical Biography.” 2013
Gallery Players, Brooklyn NY.
Featured panelist on opera training and the play *Masterclass*.
- “Bodies On Stage.” 21st Annual Conference of the German Society for Contemporary Theater and Drama in English (CDE). Mulheim, Germany. 2012
Keynote Performance and panelist. Presented production of *Righteous Money*.
- “International Touring” Edinburgh Festival Fringe & Summer Play Festival. Edinburgh, Scotland. 2010
Panelist on the topic of international theater touring.
- “Contemporary Theater in New York” Voices from undergroundzero festival, Bielefeld, Germany. 2009
Panelist on New York downtown theater.

Fellowships and Residencies

- Lincoln Center Directors Lab.** New York NY 2010
Topic: directing Shakespeare's *Cymbeline*.
- Artist-in-Residence. Tribeca Performing Arts Center.** 2008-2010
Developed three productions with Michael Yates Crowley while in residence.
Participated in the “Works-in-Progress” and the “Work/Show” festivals.

- National Conference Grant. Theater Communications Group.** 2008.
Participated in the 2008 National Conference with TCG, Opera America and Dance: USA
- Production Development Residency. *One Year Lease.*** Papingo, Greece. 2008.
Two month devising residency, for production of Anton Chekhov's *The Seagull*.
- Shubert Fellowship. Columbia University, School of the Arts,** 2007-2008.
Funds to assistant direct for Les Waters and Robert Woodruff on new productions.
- Directing Fellow. University Playwrights Workshop** at the Kennedy Center, Washington DC. 2007.
Assisted in development workshops with MFA playwrights and NNPN directors.
- Directing Fellow. . John F. Kennedy Center for the Performing Arts.** Washington DC. 2006.
Funding to participate in Director/Designer Lab with Ming Cho Lee and Constance Hoffman.

Awards

- Prague Quadrennial 2011:** Festival Selection for *The Great God Brown*. USA Pavilion. 2011
Selected for both set design and light design.
- Opera America Director/Designer Competition** 2008
Noteworthy Production, *Four Saints in Three Acts*.
- The undergroundzero festival: Artistic Excellence Prize** 2007
Direction of *The Ted Haggard Monologues*.

Academic Experience

Studios

- E85. 2260 - 002, Opera Workshop: Business Skills**-New York University
Created new course in audition technique, career planning and management, and hosted weekly guest to prepare students for their professional careers in opera.
- E85. 2260 - 001, Opera Workshop: Scene Study**-New York University
Created new collaborative course with music director, vocal coach, to help masters students improve scenework in duets, trios, and quartets. Culminated in a fully-staged evening of opera scenes.
- E85.1060.001, Song Analysis-Master**-New York University
Taught basic text analysis and acting exercises to singers. Introduction to Viewpoints and relating to song through movement.
- E85.1060.002 Opera Workshop-Undergraduate**-New York University
Study of fundamental performance techniques for all singers, including speech and movement. Performance of selected material - solos, monologues, scenes, duets, and small ensembles.
- E85. 2260 - 002 Opera Workshop-Masters**-New York University
Study of fundamental acting techniques for all singers, including speech and movement. Performance of selected material - solos, monologues, scenes, duets, and small ensembles.
- Private Coaching**-New York University
MPAVP-GE 2364 - 003 Vocal Coaching: Advanced
Private coaching sessions in the preparation of material for performance in the student's graduating recital. Work is focused on interpretation, style, and placing material in its appropriate cultural and historical context.

Teaching and Research Interests

The Craft of Directing: Interpretation, Collaboration, and the Tools of the Theater.

Theatrical Adaptation of Literature: Techniques

Art & Science Collaboration: Using theater as a platform for exploring scientific concepts

Defining an Opera: New Music Theater collaborations and digital technology

Select Professional Productions (Director):

(for a full list: please visit <http://michaelrau.com/cv>)

Theater

Righteous Money by Michael Yates Crowley.

Premiere: Ars Nova, New York City.

2009.

One man show with live video and digital projections that explores the financial crises of 2008.

Toured/Remounted at:

Theater Bielefeld (Bielefeld, Germany);

2010

Voices of Change Festival (Berlin, Germany.);

2010

59E59th Street Theaters (New York City, USA.);

2010

Pleasance at Edinburgh Fringe Festival (Edinburgh, UK.).

2010

Schloss Theater Moers (Moers, Germany.);

2011

Project Arts Center (Dublin, Ireland.)

2011

3LD Performing Arts Center (New York City, USA.);

2012

Ringlokschuppen (Mulheim, Germany.)

2012

Was Übrig Bleibt by Thomas Bradshaw.

Performed at TAM Zwei, Theater Bielefeld, Germany.

2010.

German language premiere of Thomas Bradshaw's *The Bereaved*.

Remounted at the Voices of Change Festival in Berlin,

2010.

Evanston: A Rare Comedy written by Michael Y. Crowley.

Performed at PS122 as part of the undergroundzero festival. NYC.

2009

Original play based on Psalm 137 and living in the suburbs

Remounted at HERE Arts Center, NYC.

2009.

Rag Fur Blood Bone written by Michael Y. Crowley.

2009.

Performed at Tribeca Performing Arts Center, NYC.

Based off the Sumerian myth of Gilgamesh, and the Bernard Kerik scandal.

Letter to Odysseus by Emily Conbere.

2008

Performed at Under St. Marks Theater, NYC.

Contemporary open verse play based on Penelope myth.

The Bird adapted from the Anton Chekhov's *The Seagull*.

2008

Performed at The Bushwick Starr, NYC.

Two performer production of "*The Seagull*."

The Ted Haggard Monologues by Michael Y. Crowley.

2007

Performed at The Collective:Unconscious, NYC

Selected by New York Magazine as a "Critics Pick."

Remounted to Theater am Alten Markt, Bielefeld Germany

2008

The Great God Brown adapted from Eugene O'Neill play.
Performed at Columbia Stages, MFA Thesis, Riverside Theater, NYC. 2008
Selected for the Prague Quadrennial 2011.

Gypsy Moth by Kelley Girod.
Performed in the Schapiro Theater, Columbia University. 2007
Remounted at The Tank, NYC. 2007
Remounted again at the Kraine Theater NYC. 2008.

Devised and Interdisciplinary Professional Productions

Song of a Convalescent Ayn Rand Giving Thanks to the Godhead in the Lydian Mode 2011
by Michael Yates Crowley and Michael Rau.
Performed at Dixon Place, NYC.

A piece using Beethoven sonata, text from Ayn Rand, medical literature about migraines to explore the relationship between suffering and art.
Remounted at IRT Theater, NYC. 2012
Remounted, The Public Theater, Joe's Pub. 2013

Political Acts/Political Ads. Text by Marco Armet. 2012
Selected to be part of the IMPACT 2012, Directors Weekend.
Performed at Culture Project, NYC.
Theatrical investigation using the images, text of wearethe99percent.tumblr.com.

Absent created by Michael Rau and Jeremy Paul. 2011
Performed on the Detroit-Superior Bridge, Cleveland, Ohio.
Commissioned by the Ingenuity Festival.
A “scripted space” that took participants through the bridge’s decommissioned subway track, and through several built environments, while the participants received audio instructions via headphones.
Named one the “Best of the Fest” by the Cleveland Plain-Dealer.

The Games We Used to Play written and performed by Max Goldblatt and Michael Rau. 2004
Produced by Docklight Theatre Company, Chicago
Devised production using non-traditional lighting, music and text.
Remounted at Wesleyan University. 2004
Toured to Colgate University. 2005
Toured to Fêtes théâtrales du Suroît, Montreal. 2005

Opera

Aida by Giuseppe Verdi. Opera Santa Barbara. 2013
Modern dress version of the opera set in during Arab Spring Egypt.

The Bestiaire. Compilation of Ravel’s *Histoires Naturelles*, Poulenc’s *Le Bestiaire*, and the songs of Chabrier. 2009
Music directed by Jessica Chow.
Performed at the Bushwick Starr
Original opera performance adapted from the art songs.

Assistant Directing:

- Aida* by Giuseppe Verdi.
Associate director for Francesca Zambello.
The Glimmerglass Festival, Cooperstown, NY. 2012
- Showboat* by Jerome Kern and Oscar Hammerstein.
Associate director for Francesca Zambello.
The Lyric Opera of Chicago. 2012
- A Blizzard on Marblehead Neck* music by Jeanine Tesori, lyrics by Tony Kushner.
Assistant director for Francesca Zambello.
The Glimmerglass Festival.
World Premiere. 2011
- Carmen* by Georges Bizet.
Assistant director for Anne Bogart.
The Glimmerglass Festival. 2011
- Later the Same Evening* by John Musto.
Assistant director for Leon Major.
The Glimmerglass Festival. 2011
- I Capuleti e i Montecchi* by Vincenzo Bellini.
Assistant director for Anne Bogart.
Glimmerglass Opera, NY. 2008
- Cardenio* by Charles Mee Jr.
Assistant director for Les Waters.
The American Repertory Theater, Cambridge, MA.
World Premiere. 2008
- Appomattox* music by Philip Glass and lyrics by Christopher Hampton.
Assistant for Robert Woodruff
San Francisco Opera.
World Premiere. 2007
- The Spanish Play* by Yasmina Reza.
Assistant director for John Turturro.
Classic Stage Company.
US Premiere. 2007
- Crime and Punishment* adapted by Marilyn Campbell.
Assistant director for Michael Halberstam.
Writers Theater at 59e59. 2007

Stage Adaptations

- Autobiography of Red* adapted from the novel by Anne Carson.
- As I Lay Dying* adapted from the novel by William Faulkner.

The Great God Brown adapted from the Eugene O'Neill's play

The Bird a physical theater adaptation of Anton Chekhov's *The Seagull*.

The Bestaire adapted from the art songs of Ravel, Poulenc.

New Play Development

Evanston: A Rare Comedy by Michael Yates Crowley. 2013
Semi-staged reading for the National Playwright's Conference
Performed at the Eugene O'Neill Theater Center, CT.

21st Century Bachelor Party by Sara Plath. 2010
Staged reading for The Lark Play Development Center, NYC.

Love in the Time of Reagan by Tom Diggs. 2007
Staged reading for Dramatists Guild at Lincoln Center, NYC.

Still Waiting by Alexandra Collier. 2006
Staged reading for New York Theater Workshop, NYC.

Straight On Till Morning by Kelley Girod. 2005
Staged reading for Primary Stages, New Works Festival, NYC.

Guest Workshops and lectures, Masterclasses, Teaching Assistance:

The Directing Intensive at the National New Play Network MFA Showcase. 2013
Kennedy Center, Washington DC.
Created a week-long series of discussions and practical exercises on playwright/director collaboration.

Masterclass on Opera 2013
University of California, Santa Barbara. Santa Barbara, CA.
Masterclass on staging opera and theater.

Lead Teaching Artist: Directing Shakespeare Lab: Horse Trade Theater. 2011
Coached directors and actors through a variety of approaches to staging *Troilus and Cressida*.

Guest Lecture: "American Expressionism and Sophie Treadwell's *Machinal*" 2010
for "Plays for Performance" at Wesleyan University.
Lectured on style and expressionism as well gave historical context for the play.

Masterclass: Glimmerglass Opera, Young Artist Program. 2008
2 sessions: The Viewpoints and Opera.
Led members of the Young Artist Program through a series of Viewpoints exercises and ensemble-building skills that incorporate opera and classical voice.

Thea 102: Plays for Performance 2004
Wesleyan University
Teaching Assistant to Claudia Tatinge Nascimento.

Academic Productions

Theater

Machinal by Sophie Treadwell. 2012
The Atlantic Conservatory at the Atlantic Theater Company.
Performed on Atlantic Stage 2.
Production hours constituted coursework – students received evaluation and college credit for participation.

Melancholy Play, by Sarah Ruhl. 2011
Wesleyan University Theater Department.
CFA Theater, February.
Production hours constituted coursework – students received evaluation and college credit for participation. In addition to directing the main stage production, taught Viewpoints, and Stanislavsky techniques. The production was a vehicle for interdisciplinary collaboration, incorporated graduate students from the School of Music as composers and as performers, as well as dramaturges from the Psychology and English departments.

Opera

Die Fledermaus by Johann Strauss II. Conducted by Grant Wenaus. 2012
Performed at the Frederick Lowe Theater.
New York University.

Cendrillon by Pauline Viardot. Conducted by Grant Wenaus. 2011
Performed at the NYU Black Box Theater, NYU.

Coffee Cantata/Down in the Valley, by JS Bach and Kurt Weill. 2009.
Performed at the Players Theater. New York University.
Double bill of a fully staged Bach Cantata, and the Kurt Weill One-Act opera.

Amahl and the Night Visitors by Gian Carlo Menotti. 2010
Conducted by Jordi Parodi.
Performed at the Provincetown Playhouse, NYU.

Devised Chamber Opera

The following productions were based on the song cycles of classical composers. The music and song were adapted into chamber operas with the cast using the song material to develop the characters and storyline.

Frauenleibe Und Leben, based on the Robert Schumann song cycle. 2012
Music directed by Jessica Chow. Performed at the Provincetown Playhouse.
New York University. Fall Reading Series.

Brahms Liebeslieder, a devised opera piece using the songs from Brahms Liebeslieder. 2010
Music Directed by Grant Wenaus. Performed at the Provincetown Playhouse, NYC.
New York York University, Fall Chamber Opera.

The Italian Songbook, devised opera piece using the songs of Hugo Wolf's *Italienisches Liederbuch*. 2008
Music Directed by Grant Wenaus. Performed at the Gallatin Theater.
New York University, Fall Chamber Opera.

University Service

- Created, organized and led a series of masterclasses for each NYU opera workshop courses. 2010-2013
Guests included: Sandra Eddy, Katrina Thurman, Michael Heaston, Lyubov Petrovna, Leigh Holman, Ellie Gisler.
- Talk: "Introduction to Strauss and Die Fledermaus" School of Music Program Meeting. 2011
- Talk: "Devising and Creating Opera," Classical Voice Division, NYU School of Music. 2011
Program Meeting.
- Talk: "Acting and the Future of Opera," Classical Voice Division, NYU School of Music. 2010.
Program Meeting.

Professional Leadership

Artistic Director of Wolf 359, 2008-present.

Artistic director of 501c3 non-profit company. To date, the company has produced 4 seasons of work in NYC, toured productions to five cities in Germany, as well as to Edinburgh and Dublin.

Responsibilities:

- Season Planning; generation of new work, selection, and development of all company projects
- Casting and Artist management: Hired and handled contracts with actors, designers, and unions
- Fundraising and audience development: oversaw communications campaigns that resulted in year 10% increase in funding and audience attendance
- Grant Writing: Successful grant of 3 year residency at the Tribeca Performing Arts Center, and two month residency at IRT.
- Tour Logistics: Handled all logistical aspects for each European tour; including travel arraignments, housing, meals, technical riders, load-ins. Coordinated and negotiated with international producing partners.
- New Play development: ran "Hearth Gods", a seven year project of bi-monthly research and development readings in a bar. Each night incorporated new plays, poetry, short stories, bands and food.

The Columbia Arts Initiative, 2005-2006

Worked with Gregory Mosher and Caralyn Spector to help promote student resources in the arts.

Languages (reading and/or speaking competence, in alphabetical order)

English, French, German, Spanish