

# CURRICULUM VITAE

## Nando Schellen

e-mail: [Operalove1@gmail.com](mailto:Operalove1@gmail.com)

[www.nandoschellen.com](http://www.nandoschellen.com)

### Education:

***Gymnasium Alpha, Jesuit College “Katwijk”, Zeist, The Netherlands 1947-1953  
“Bayreuther Festspiele“, Bayreuth, Germany, Opera Direction/Dramaturgy 1979-1982***

### Professional Experience:

**Associate Professor, Director of Opera Theater, Northern Arizona University, Flagstaff, AZ, (2000-present, Associate Professor as of 2006) Instructor/Stage Director Dramaturg (web site: <http://www.cal.nau.edu/music/faculty/schellen.asp> )**

**Opera Director, Oberlin at Casalmaggiore in N. Italy, Casalmaggiore, 1998-2000**

**Founder and Artistic Director of Summer Opera Program: “Flagstaff in Fidenza” in Fidenza/PR Italy since 2007. (Web site: <http://www.cal.nau.edu/siena/>)**

**Member of International Vocal Competition (IVC) in ‘S Hertogenbosch/Netherlands in 2007 (Chair of jury for preliminaries) and 2008 (member of international jury).**

**Drama Instructor, Lutherwood School Indianapolis, IN, 1998-2000**

**Stage Director and Dramaturg, Various Professional European and Northern American Opera Companies-Canada/United States, 1982-present**

**General and Artistic Director, Indianapolis Opera, Indianapolis, IN, 1993-1996**

**President, International Center for Contemporary Music - De Ysbreeker (Icebreaker) Amsterdam, The Netherlands, 1982-1993**

**President, Netherlands Wind Ensemble Amsterdam, The Netherlands, 1976-1993**

**Associate President Amsterdam Arts Council 1975-1979**

**Associate President Amsterdam Arts Fund 1979-1983**

**Member of National Dutch Arts Council 1983-1985**

**Associate General Director, Netherlands Opera Amsterdam, The Netherlands, 1979-87**

**Managing Director, Netherlands Opera Amsterdam, The Netherlands, 1969-79**

### **Professional Memberships:**

National Association of Teachers of Singing (NATS)  
The College Music Society  
Opera America since 1985  
Omroep "C" (Dutch Cultural Radio Station)

### **Professional Presentations:**

**Adjudicator**, NATS Young Artist Awards, Flagstaff AZ, 2001, 2003, 2007 and 2008  
**Presenter**, Richard Miller Vocal Performance and Teaching Workshop: Northern Arizona University, Flagstaff AZ, 2003  
**Clinician**, "The German Language in Opera and Art Song" Workshop: National Opera Studio, Amsterdam, The Netherlands, 2003  
**Judge**, International Vocal Competition 's Hertogenbosch, The Netherlands 2007 + 2008 (Chair 2007)

Master Classes, NAU Vocal Division, 2001-2002, in VD recitals  
Master Classes, NAU Vocal Division, 2003 in Studio of Deborah Raymond (in her absence)  
Master Class, Richard Miller Vocal Pedagogy Workshop, 2004  
Master Class, National Association of Teachers of Singing Student Auditions, Flagstaff, 2003 and Chandler 2008

### **Operas and Plays Directed in Europe:**

Mozart	<b><i>Die Zauberflöte</i></b> (1)	Holland Festival, The Netherlands, 1982 (Opening night Teatro Comunale Bologna/It. In collaboration with Holland Festival)
Stoppelenburg	<b><i>Salto Mortale</i></b>	Haarlem Opera (touring company) The Netherlands, 1987 Worldpremiere
Tchaikovsky	<b><i>Eugene Onegin</i></b>	Stadttheater Altenburg, Germany, 1987
Nicolai	<b><i>Die Lustigen Weiber</i></b>	Stadttheater Aachen, Germany, 1988
Wilder	<b><i>Our Town</i></b>	Enschede Municipal Theatre NL, 1988
Verdi	<b><i>Nabucco</i></b>	International Danube Opera, Bulgaria, 1999 (toured much of Western Europe)

Mozart	<b><i>Die Entführung aus dem Serail</i></b>	„Flagstaff in Fidenza“ Fidenza (PR) Italy, 2007
Poulenc	<b><i>La Voix Humaine</i> (3)</b>	„Flagstaff in Fidenza“ Fidenza (PR) & Fontanellato, Italy, 2007
Menotti	<b><i>The Telephone</i> (4)</b>	Fidenza (PR) & Fontanellato, Italy, 2007
Mozart	<b><i>Die Zauberflöte</i></b>	“Flagstaff in Fidenza” 2008 Fidenza/Fiorenzuola/Fontanellato-Italy
Mozart	<b><i>Le nozze di Figaro</i></b>	„Flagstaff in Fidenza“ 2009 Fidenza/Salsomaggiore/Carpi-Italy
Puccini	<b>Suor Angelica Gianni Schicchi</b>	„Flagstaff in Fidenza“ 2010 Fidenza/Carpi
Verdi	<b>La Traviata</b>	„Flagstaff in Fidenza“ 2013 Fidenza/Carpi

#### **Operas and Musicals Directed in the United States And Canada:**

Wagner	<b><i>Lohengrin</i></b>	Canadian Opera Company, Toronto and Edmonton Opera, Edmonton, 1983
Children’s Opera	<b><i>Jack and The Beanstalk</i></b>	Indianapolis Opera, Indianapolis, IN, 1993
Menotti	<b><i>The Telephone</i> (1)</b>	Indianapolis Opera, Indianapolis, IN, 1993
Verdi	<b><i>Rigoletto</i></b>	Indianapolis Opera, Indianapolis, IN, 1994
Schoenberg	<b><i>Erwartung</i> (1)</b>	Indianapolis Opera, Indianapolis, IN, 1994
R. Strauss	<b><i>Salome</i></b>	Arizona Opera, Phoenix/Tucson, AZ, 1995
R. Strauss	<b><i>Ariadne Auf Naxos</i></b>	Arizona Opera, Phoenix/Tucson, AZ, 1997
Mozart	<b><i>Così fan tutte</i> (1)</b>	Pamiro Opera, Green Bay, WI, 1997
Saint-Saëns	<b><i>Samson and Dalila</i></b>	New Orleans Opera, New Orleans LA 1998
Mozart	<b><i>Così fan tutte</i> (2)</b>	Arizona Opera, Phoenix/Tucson, AZ, 1998
Mozart	<b><i>Don Giovanni</i> (1)</b>	Nevada Opera, Reno, NV 2000
Sondheim	<b><i>Into The Woods</i></b>	Northern Arizona University Opera (a.k.a. NAU Opera), Flagstaff AZ, 2000

Mozart	<b><i>Così fan tutte</i></b> (3)	NAU Opera, Flagstaff AZ, 2001
Poulenc	<b><i>La Voix Humaine</i></b> (1-2)	NAU Opera, 2001, 2004
Menotti	<b><i>The Telephone</i></b> (2-3)	NAU Opera, 2001, 2004,
Mozart	<b><i>Die Zauberflöte</i></b> (2)	NAU Opera, 2001
Sondheim	<b><i>A Little Night Music</i></b> (1-3)	NAU Opera, 2002, 2007
Sondheim	<b><i>A Little Night Music</i></b> (2)	University of Arizona Opera Theater Tucson, AZ, 2002
Schmidt	<b><i>The Fantasticks</i></b>	NAU Opera, 2002
Menotti	<b><i>Amahl and the Night Visitors</i></b> (1)	Flagstaff Symphony Orchestra, 2002
Purcell	<b><i>Dido and Aeneas</i></b>	NAU Opera, 2003
Puccini	<b><i>Gianni Schicchi</i></b>	NAU Opera, 2003
Schoenberg	<b><i>Erwartung</i></b> (2)	NAU Opera, 2003
Menotti	<b><i>Amahl and the Night Visitors</i></b> (2)	Springfield Regional Opera/MO 2003
Mozart	<b><i>Le nozze di Figaro</i></b> (1)	NAU Opera, 2004
Strauß Jr.	<b><i>Die Fledermaus</i></b>	NAU Opera, 2005
Ullmann	<b><i>Der Kaiser Von Atlantis</i></b>	NAU Opera, 2005
Mozart	<b><i>Don Giovanni</i></b> (2)	NAU Opera, 2006
Menotti	<b><i>The Medium – The Old Maid &amp; the Thief</i></b>	NAU Opera,AZ, 2006
Mozart	<b><i>Così fan tutte</i></b> (4)	NAU Opera, 2007
Mozart	<b><i>Die Entführung aus dem Serail</i></b>	„Flagstaff in Fidenza, Italy 2007
Poulenc	<b><i>La Voix Humaine</i></b> (4)	„Flagstaff in Fidenza“ 2007
Menotti	<b><i>The Telephone</i></b> (5)	“Flagstaff in Fidenza” 2007
Puccini	<b><i>Tosca</i></b> (Act 2 and 3) semi-staged	Co-Production NAU Symphony And NAU Opera Fall 2007

Sondheim	<b><i>A Little Night Music</i></b> (3)	NAU Opera 2007
Handel	<b><i>Seerse (Xerxes)</i></b>	NAU Opera 2008
Mozart	<b><i>Die Zauberflöte</i></b> (3)	“Flagstaff in Fidenza” 2008
Mozart	<b><i>Le nozze di Figaro</i></b> (2)	“Flagstaff in Fidenza” 2009
Britten	<b><i>The Rape of Lucretia</i></b>	NAU Opera Fall 2009
Mozart	<b><i>Die Zauberflöte</i></b> (4)	NAU Opera Spring 2010
Hindemith	<b><i>Hin und Zurück</i></b>	NAU Opera Fall 2010
Poulenc	<b><i>La Voix Humaine</i></b> (5)	NAU Opera Fall 2010
Barber	<b><i>A Hand of Bridge</i></b>	NAU Opera Fall 2010
Menotti	<b><i>The Telephone</i></b> (6)	NAU Opera Fall 2010
Verdi	La Traviata	
Donizetti	<b><i>L’Elisir d’Amore</i></b>	NAU Opera Spring 2011
Britten	<b><i>Albert Herring</i></b>	NAU Opera Fall 2011
Puccini	<b><i>Suor Angelica</i> <i>Gianni Schicchi</i></b> (2/3)	NAU Opera Spring 2012
Mozart	<b><i>Così fan tutte</i></b> (5)	NAU Opera Spring 2013

**Roles Performed:**

R. Strauss	<b><i>Ariadne auf Naxos</i></b> (1997)	Haushofmeister/Major Domo
Schellen	<b><i>An Evening with Johann Strauß Jr.</i></b> (1998)	Johann Strauß
Mozart	<b><i>Die Entführung aus dem Serail</i></b> (1998 + 2007)	Selim Bassa

### **List of Publications (partial):**

For the ***Dutch Financial Daily Times***, from 1992-2005:

160 reviews of new Compact Disk Recordings

35 special publications, book reviews, concert & opera reviews and DVD reviews

For ***Opernwelt***, a German specialty magazine on opera, from 2000-2005:

Two articles and five opera performance reviews for Opernwelt including an interview with Pamela Rosenberg and an article about the late Götz Friedrich.

For ***De Gids***, the leading Dutch cultural magazine on literature, 1976:

“The Personality of Antonio in Mozart’s and Beaumarchais’ *The Marriage of Figaro*”

For ***Bravissimo*** (no longer in existence after 1997) from 1996-1997:

Six articles about the world of opera in the United States

One article about Wagner’s Ring Cycle

For ***Luister*** (Grammophone Magazine), from 2000-2007

“Letters from America,” a column dedicated to musical life in the United States

On occasion, reviews of new Compact Disk Recordings

For ***Flagstaff Live!***, from 2002-2010:

Reviews of Compact Disk Recordings - On occasion, special articles

For ***Die Deutsche Bühne***, German magazine on Theater and Opera, from 2005-present:

Reviews on American happenings in Theater and Opera

For ***De Groene Amsterdammer***, weekly magazine on culture and politics in The Netherlands:

Articles and reviews on life about opera and other arts in USA, 2002-2006

For ***De Helling*** Political magazine, article about Cultural Politics in USA-2010

### **Other publications:**

“**The German Language in the Opera and Art Song**”, written for workshop presentation, National Opera Studio, Amsterdam The Netherlands, 2003

“**Introduction To Opera I**”, a liberal studies instructional guide about Opera from 1597-1850 and “**Introduction to Opera II**” for the time period 1850 – present.

“**Opera as it is now**” or “**Opera as we see it now**”, Book about opera, Manuscript of 2012

“**Twelve Nannies**”, Libretto for an opera-Prologue and Act 1, 2008-2009

### **Lutherwood School, Indianapolis IN**

Drama Class, from 1998-2000 (Instructor)

### **Oberlin At Casalmaggiore IT**

Opera Performance Summer in Casalmaggiore,  
Italy, from 1998-2000 (Stage Director)

### **“Flagstaff in Fidenza” in Fidenza (PR)**

Italy from 2007-present (annual event)  
(Founder, Artistic Director and Stage Director)

### **Biographical notes:**

A native of the Netherlands in a family of international forwarding agents, he joined the family's company to become the youngest **General Manager** in Rotterdam. At a young age, he left the family business to become **Managing Director** of ***Netherlands Opera, Amsterdam***. His responsibilities included cooperation with various symphony and chamber orchestras, budget and finance, organization, personnel, planning, touring and publicity. After ten years he assumed the title of **Associate General Director** for ***Netherlands Opera***, adding artistic and general responsibilities. He left the company after eighteen years of service.

His activities with ***Netherlands Opera*** included co-producing a number of television recordings of opera performances with the ***National Dutch Broadcasting Organization N.O.S.*** He assisted with the recording of 5 operas, 4 of which were world premieres. Through his position with ***Netherlands Opera*** he became involved with the then young, but already internationally renowned ***Netherlands Wind Ensemble*** in 1970, at that time under its Artistic Director Edo de Waart. He helped shape the ensemble, initiated untraditional and innovative concerts and guided the ensemble for 22 years, mostly as its President (since 1976). He left the ensemble when he moved to the United States in 1992.

During his tenure with ***Netherlands Opera*** he was appointed Associate President of the ***Amsterdam Arts Council*** (1975-1979), Associate President of the ***Amsterdam Arts Fund*** (1979-1983) and as a member of the ***National Arts Council*** (1983-1985). He also served as the President of the Board of ***De Ijsbreker***, center for contemporary music (1982-1994) and was a board member of several other institutions.

Schellen's **artistic skills** as a **stage director** developed as of 1976. His mentors were the internationally renowned directors, **Götz Friedrich, Lotfi Mansouri and Harry Kupfer**. He worked as **Assistant Director** for the ***Bayreuth Wagner Festival*** from 1979 to 1982. (He is considered an expert on German Opera.) In 1981, he produced a theater spectacle for the international ***Holland Festival*** and in 1982 directed his debut as an independent stage director, ***Die Zauberflöte*** at that festival (in collaboration with the Teatro Comunale in Bologna where the first performance took place.).

For his Northern American debut he conceived/directed a new production of **Lohengrin** in 1983 at **Canadian Opera Company in Toronto**, an internationally acclaimed critical success, repeated that year in Edmonton.

His first production in Germany was Tchaikovsky's **Eugene Onegin** in *Altenburg* in 1987, followed by **The Merry Wives of Windsor** (Nicolai) 1988 in *Aachen*.

Meanwhile, Schellen became associated with regional theaters in the Netherlands as **General/Artistic Director** and **Artistic Advisor** and continued free lance **stage directing**. Productions included the world premiere of **Salto Mortale** (Wim Stoppelenburg) in Haarlem/NL and a drama production of **Our Town** (Thornton Wilder) in Enschede/NL. In Enschede and Hengelo, two neighbor cities in the East Netherlands he became the **Director** of the new Concert Hall Enschede, and took full artistic responsibility for its entire programming. He created a Mahler Cycle and had seven different symphony orchestras – among them the *Concertgebouw Orchestra Amsterdam* and the *Rotterdam Philharmonic Orchestra* - play seven Mahler concerts. His chamber music program focused on the younger ensembles and soloists, many of which are now on the top lists of many famous concert halls.

In 1990, he was invited to take the position of Interim **General Director** of the Sweelinck Conservatory of Music in Amsterdam. The Conservatory was in a state of administrative and artistic disarray. In the following two years, he brought the organization back to a sounder financial and artistic position.

A **critic and analyst** of music and opera, Schellen's articles have been published in European periodicals since 1976. He is fluent in four languages, **Dutch, German, English** and **French**.

In 1992 he was appointed **General & Artistic Director** of *Indianapolis Opera*. There he directed Arnold Schoenberg's **Erwartung** (in German) and Verdi's **Rigoletto**, both critical successes. He participated in the Apprentice Program by directing **The Telephone** and the children's opera **Jack and the Beanstalk**. He resigned at the beginning of 1996 to devote more time to his artistic career.

In 1995 he directed for **Arizona Opera**: Richard Strauss' **Salome**., returning in 1997 for R. Strauss' **Ariadne auf Naxos** (he performed the 'Haushofmeister' in German himself) and in 1998 for Mozart's **Così fan tutte** (all in the original language). The success of all three productions was triumphant.

Between 1997 and 2000 he directed: **Così fan tutte** for Pamiro Opera in Wisconsin, Saint-Saens' **Samson et Dalila** at **New Orleans Opera** in 1998, Verdi's **Nabucco** for the **International Donau Opera** in Bulgaria, which toured throughout Europe, and **Don Giovanni** at **Nevada Opera** in 2000.

He conducted the opera workshop in the international summer school '**Oberlin at Casalmaggiore**' in Northern Italy for three consecutive years, and was involved with the **Lutherwood School** for delinquent students in Indianapolis, IN, as a drama teacher.



In 2000 **Northern Arizona University** in Flagstaff, AZ, appointed him as Director of Opera Theater. Next to teaching Opera History and Literature, and Movement and Acting for Singers, he directed and produced in his first year two main stage productions, Sondheim's **Into the Woods**, Mozart's **Così fan tutte** (in Italian), opera scenes and chamber operas (**La Voix Humaine** and **The Telephone**). In his second year he continued with Mozart's **Die Zauberflöte** (in German), Sondheim's **A Little Night Music** and opera scenes. He directed **A Little Night Music** also in 2002 for the **University of Arizona** in Tucson, AZ.

In his third year he directed Harvey Schmidt's **The Fantasticks** (fall 2002), the spring of 2003 included Purcell's **Dido and Aeneas**, Puccini's **Gianni Schicchi** (in Italian) and an evening of opera scenes. For the Flagstaff Symphony Orchestra he directed **Amahl and the Night Visitors**. He directed this opera also for **Springfield Regional Opera** in Missouri in December of 2003. Meanwhile, in his fourth year, he repeated his successful production of Schoenberg's **Erwartung** at NAU in September of 2003, followed by the annual extended evening of opera scenes on November 1, 2003. In November of 2003 he joined the faculty Senate.

In November 2003 he was invited by the International Opera Studio in Amsterdam/NL to direct a **Workshop on the German Language in the Opera**. Other projects there are pending. He practices his philosophy that all operas should be performed in the original language the composer used when he wrote the opera. He successfully works and practices with both undergraduate and graduate students.

In the spring of 2004 he directed Mozart's **Le Nozze di Figaro** (in Italian) for NAU Opera. The fall of 2004 included evenings of opera scenes and a performance of chamber operas (**La Voix Humaine** and **The Telephone**), followed by **Die Fledermaus** (In German) in the spring of 2005. In the year 2005-2006 two complete opera productions were performed under his direction, **Der Kaiser von Atlantis** by Viktor Ullmann (*a celebration of the 60<sup>th</sup> anniversary of the end of the Holocaust in collaboration with the Martin Springer Institute*) and Mozart's **Don Giovanni**. In the fall of 2006 he directed a Menotti "Double Bill": **The Medium & The Old Maid and the Thief**, followed in the spring of 2007 by Mozart's **Così fan tutte**. In the fall of 2007 he re-directed Stephen Sondheim's Musical **A Little Night Music**, followed in the spring of 2008 by Handel's **Serse (Xerxes)**. After his Sabbatical leave in 2008-2009, he resumed his task as director of NSU Opera and directed **Benjamin Britten's The Rape of Lucretia** in the fall of 2009, followed by Mozart's **Die Zauberflöte** in the spring of 2010. In the academic year 2010-2011 he directed in the fall of 2010 an evening of four short operas (Poulenc's **La Voix Humaine**, Samuel Barber's **A Hand of Bridge**, Paul Hindemith's **Hin und Zurück** and Gian Carlo Menotti's **The Telephone**). In the spring of 2011 he directed Donizetti's **L'Elisir d'amore**, followed in the Fall of 2011 by Benjamin Britten's **Albert Herring**.

Each year, at least one evening of opera scenes is directed by him. The number of participants in these performances varies from 15 to 30 singer-students. In the early fall of 2009 the number of participants was 48!

He conceives and directs almost each opera production entirely in the original language.

In 2005 Schellen started preparations for an **Opera Summer Program** for participants from all over the world – including NAU - to be held in Fidenza/PR/Italy. He is the Artistic Director of the program.

In the summer of 2007, the first opera program was successfully launched in the city of Fidenza, thanks to enormously effective and financial support by the city of Fidenza. Performances of song recitals, opera scenes and complete operas (**Die Entführung aus dem Serail, La Voix Humaine, and The Telephone**) took place in the Magnani Opera Theater, and in the recital hall in the city as well as in surrounding communities such as Busseto, Roncole, Fontanellato, Salsomaggiore and Fornio. The success of the first year prompted the City of Fidenza to re-invite the group for 2008 and continuing years to come.

In 2008, the City of Fidenza put an orchestra and a chorus at the program's disposal to enable the participants to perform Mozart's **Die Zauberflöte** completely staged with chorus and orchestra. A scenic Puccini evening (with Act 2 of **Madama Butterfly** and Act 3 of **La Boheme**) took place with piano accompaniment and the ensemble performed seven recital concerts. The city of Fiorenzuola was added as a new partner in the 2008 program. In 2009 the program included 30 young singers and they performed Mozart's **Le nozze di Figaro** completely staged with orchestra, as well as an evening of opera scenes from operas by Giuseppe Verdi, completely staged with piano accompaniment. In 2010 the festival produced two short operas by Giacomo Puccini: **Suor Angelica** and **Gianni Schicchi** with orchestra and an evening of opera scenes by Gluck, Bizet and Rossini.

Because of the restoration of the Theater in Fidenza in 2011 and 2012, there were no activities of the festival in those years. In 2013, celebrating the 200<sup>th</sup> birthday of Giuseppe Verdi, his opera *La Traviata* was performed with orchestra. The Opera scenes included excerpts of two of his operas, *Rigoletto* and *Un Ballo in Maschera* and scenes from operas by Mozart.

Schellen is joined by NAU faculty member voice teacher Deborah Raymond, opera singer/soprano, co-founder and Associate Artistic Director/program coordinator. From Boston Conservatory Dr. Rebecca Folsom/mezzo soprano joined in 2009. Amy Johnson, opera singer and voice teacher at the Cincinnati Conservatory of Music Conservatory will join in 2015. Brahm Goldhamer and John Greer are voice Coaches from Canada and Jean Anderson Collier is voice coach from New England Conservatory and Boston Conservatory. Professor Romano Franceschetto, voice teacher and language coach at the Conservatory of Parma is also active opera singer and resident of Fidenza. General Assistant and Italian Language coach is Felicia Plunkett. The Music Director and Conductor is Maestro Darko Butorac, Music Director of the Missoula Symphony Orchestra in Montana and of the Talahassee Symphony Orchestra in Florida.

We seek 30-35 participants and keep a team of at least ten members of the artistic staff available. All these musicians are of the highest possible artistic level.

**Nando Schellen, 2014**