

# David Radamés Toro

## Stage Director, Acting Coach, Physical Theatre Clinician



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## CURRICULUM VITAE

### DIRECTING EXPERIENCE

#### **Director**

<i>Le nozze di Figaro</i>	Central City Opera	2026
<i>Tosca</i>	Florentine opera	2026
<i>Flight</i>	Arizona State University	2026
<i>Zorro</i>	Arizona Opera	2025
<i>Falstaff</i>	Portland Opera	2025
<i>Zorro</i>	San José Opera	2025
<i>L'Orfeo, la favola in musica</i>	Arizona State University	2025
<i>Opera Outdoors</i>	Opera Omaha	2024
<i>Das Rheingold, associate director</i>	Calgary Opera	2024
<i>Arizona Opera Studio Cabaret</i>	Arizona Opera	2024
<i>Le nozze di Figaro</i>	Arizona State University	2024
<i>Cruzar la Cara de la Luna</i>	Austin Opera	2024
<i>Cruzar la Cara de la Luna (fully orchestrated premiere)</i>	Minnesota Opera	2023
<i>The Pirates of Penzance</i>	Arizona State University	2023
<i>Le nozze di Figaro</i>	Tri-Cities Opera   Syracuse Opera	2023
<i>Mystery on the Docks</i>	Tri-Cities Opera	2022
<i>La Bohème</i>	Opera Steamboat	2022
<i>Dead Man Walking</i>	Opera Idaho	2022
<i>The Shining</i>	Opera Colorado	2022
<i>The Fall of Atlantis (Workshop), co-director/dramaturg</i>	Scott Lord & David Arkenstone	2022
<i>¡Ópera Afuera!</i>	Minnesota Opera	2021
<i>Stone Soup</i>	Tri-Cities Opera	2021
<i>Unsung</i>	Act Up Theatre	2021
<i>L'enfant et les sortilèges</i>	Spotlight on Opera	2021
<i>Three Way</i>	Fargo Moorhead Opera	2021
<i>Opera in the Outfield</i>	Minnesota Opera	2020
<i>The Magic Flute: A Virtual Opera</i>	Opera Neo	2020
<i>Glory Denied</i>	Opera Fayetteville	2020
<i>Opera to Go: Jack and the Beanstalk</i>	Opera Saratoga	2020
<i>Flight</i>	Minnesota Opera	2020
<i>The Other Room</i>	An Opera Theatre (AOT)	2019
<i>La Calisto</i>	Opera Neo	2019
<i>The Consul</i>	University of Minnesota	2019
<i>Brundibár &amp; The Gondoliers</i>	Minnesota Opera	2019
<i>The Consul</i>	An Opera Theatre (AOT)	2018
<i>Dinner at Eight (European premiere), associate director</i>	Wexford Festival Opera	2018
<i>Il Giasone</i>	Opera Neo	2017
<i>I'll Be Seeing You: A Resident Artist U.S.O. show</i>	Minnesota Opera	2017
<i>Misbehavin' at the Met: A Resident Artist Cabaret</i>	Minnesota Opera	2016
<i>Rose Made Man (world premiere)</i>	Cohen New Works Festival	2015
<i>Into the Woods</i>	Butler Opera Center	2015
<i>Das Lied von der Erde, co-director/choreographer</i>	Butler Opera Center	2014
<i>Rapture &amp; The Impresario</i>	New Fangled Opera	2014
<i>Past the Checkpoints</i>	Butler Opera Center	2013
<i>Les enfants terribles</i>	Butler Opera Center	2013
<i>New York Stories</i>	Butler Opera Center	2012

† = future projects

<i>Der Kaiser von Atlantis</i>	Butler School of Music	2011
<b>Assistant Director</b>		
<i>Le nozze di Figaro</i>	Washington National Opera	2025
<i>MacBeth</i>	Washington National Opera	2024
<i>Thaïs</i>	Utah Opera   Minnesota Opera	2024   2018
<i>The Lion, the Unicorn, and Me</i>	Washington National Opera	2023
<i>Das Rheingold</i>	Seattle Opera   Minnesota Opera	2023   2016
<i>The Shining</i> (New orchestration premiere)	Opera Parallèle	2023
<i>The Shining</i> (world premiere production)	Lyric Opera of Kansas City   Minnesota Opera	2023   2016
<i>Elektra</i>	Washington National Opera	2022
<i>L'elisir d'amore</i>	Seattle Opera	2022
<i>Come Home, A Celebration of Return</i>	Washington National Opera	2021
<i>Otello</i>	Washington National Opera	2019
<i>Le nozze di Figaro</i>	Cincinnati Opera   Minnesota Opera	2019   2017
<i>El Pasado Nunca Se Termina</i>	Fort Worth Opera	2019
<i>Today it Rains</i> (world premiere)	Opera Parallèle	2019
<i>Il Trovatore</i>	Central City Opera	2018
<i>Rigoletto</i>	Minnesota Opera	2018
<i>Dead Man Walking</i>	Minnesota Opera	2018
<i>Don Pasquale</i>	Minnesota Opera	2017
<i>The Cradle Will Rock</i>	Opera Saratoga	2017
<i>Falstaff</i>	Opera Saratoga	2017
<i>La Bohème</i>	Minnesota Opera	2017
<i>Dinner at Eight</i> (world premiere)	Minnesota Opera	2017
<i>L'arbore di Diana</i>	Minnesota Opera	2017
<i>Romeo et Juliette</i>	Minnesota Opera	2016
<i>Restless Strangers Hagegård Stages Argento</i>	Source Song Festival	2016
<i>Il Postino</i>	Opera Saratoga	2016
<i>Rusalka</i>	Minnesota Opera	2016
<i>Die Zauberflöte</i>	Minnesota Opera	2015
<i>Ariadne Auf Naxos</i>	Minnesota Opera	2015
<i>A New Kind of Fallout</i> (world premiere)	Opera Theatre of Pittsburgh	2015

*Scenes experience available upon request*

## **PROFESSIONAL TRAINING**

Suzuki & Viewpoints Intensive w/ Ellen Lauren and J. Ed Araiza, Outside-In Theatre	2025	December 2025
Richard Crawford – Physical Storytelling, Movement Theatre Studio NYC		July 2025
Ellen Lauren and J. Ed Araiza – Viewpoints, Suzuki, and Composition, Celebration Barn		July 2024, 2025
Guerilla Opera: Libretto Writing Course		Autumn 2024
Celebration Barn: Viewpoints, Suzuki, and Composition Led by Ellen Lauren and J. Ed Araiza		July 2024
Beth Morrison Project: Producer Academy		Autumn 2020
Viewpoints Masterclass for Singers with Anne Bogart		December 2019
Viewpoints Masterclass for Directors with Anne Bogart		April 2019
Resident Artist Program, Minnesota Opera		2015-2018
Young Artist Program, Opera Saratoga		2016, 2017
Young Artist Program, Pittsburgh Festival Opera		2014, 2015
Young Artist Program, Opera Steamboat (formerly Emerald City Opera)		2012, 2014
International Physical Theatre Laboratory with Sergei Ostrenko		2009

† = future projects

## DIRECTORS ASSISTED

Peter Kazaras, Francesca Zambello, Stephen Lawless, Brenna Corner, David Alden, Ian Rutherford, Leonard Foglia, Brian Staufenbiel, Joachim Schamberger, Andrea Cigni, Austin Regan, Joel Ivany, Chuck Hudson, Lawrence Edelson, Octavio Cardenas, Tomer Zvulun, Peter Rothstein, Matthew Ozawa, Håkan Hagegård, Eric Simonson, Tobias Ribitzki, Jonathan Eaton

## CONDUCTORS

Sara Jobin, Nicholas Fox, Jorge Parodi, Steven White, Jonathan Brandani Timothy Myers, Stephanie Rhodes Russell, Christian Capocaccia, Gerard Schwarz, Ernest Richardson, Giampaolo Bisanti, Miguel Harth-Bedoya, John Cockerill, Peter Kozma, Geoffrey McDonald, Benjamin Bayle, David Hanlon, Nicole Paiement, John Baril, Nicholas Kraemer, Craig Kier, David Agler, Andrew Bisantz, Jim Lowe, Michael Christie, Kelly Kuo, Kathleen Kelly, Laurie Rogers

## HONORS/AWARDS

The American Prize in Opera Performance: National Finalist —college/university (larger program) 2025  
KFMA Classical: Top Twelve Classical Highlights of 2024, Austin, TX –  
*Cruzar la Cara de la Luna* (Director) 2024  
National Opera Association: Dominick Argento Chamber Opera Competition – Round 2: Winner –  
*Bessy and Ma* (Scene Director) 2023  
Broadway World, Twin Cities: Best Opera Production: Nomination –  
*Cruzar la Cara de la Luna* (Director) 2023  
Star Tribune: Top Ten Classical Music Events in the Twin Cities 2023: No. 3 – *Cruzar la Cara de la Luna* (Director) 2023  
The Irish Times Theatre Awards: Best Opera: Nomination – *Dinner at Eight* (Associate Director) 2018  
Austin Critic’s Table: Best Opera: Nomination – *Les enfants terribles* (Director) 2013  
Columbus Theatre Roundtable Awards: Winner – Best Musical – *Trojan Woman* (Music Director) 2007

## ADDITIONAL SKILLS/STUDIES

Suzuki/Viewpoints	Meisner Technique	Basic Pass in Unarmed Combat by SAFD
Mime/Pantomime	Ballet & Jazz Dance	Acting Coach
Trigger Analysis	Episodic Analysis	Musical Forces Theory
Dalcroze Eurythmics	Alexander Technique	Meyerhold’s Biomechanics

## LANGUAGES STUDIED

French (10 years)      German (5 years)      Spanish (5 years)      Italian (diction)

## REVIEWS

**Zorro**, Opera San Jose, 2025

*“The success of Zorro on the California Theatre stage was due in no small part to Toro’s keen and sensitive direction...Toro integrated his background in physical theater and effortlessly brought a sense of realism to everyone’s movement on stage, no doubt as the result of considerable thought over the whole opera. ~ Parterre.com*

*“The romantic, justice-seeking hero whose sword-slashing “Z” is still recognizable worldwide becomes the star ready to wow Opera San Jose audiences as the company presents the Northern California premiere of Héctor Armienta’s new opera, Zorro — a must-see production replenish with rousing, heart-throbbing music; electrifying vocals; swooning romance; and thrilling action.” ~ Theatreeddys.com*

**Cruzar La Cara de la Luna**, Austin Opera, 2024

*“All of this serves to amplify the artistic and theatrical excellence of the cast and highlight the expert direction of David Radamés Toro.” ~ Broadway World*

**Cruzar La Cara de la Luna**, Minnesota Opera, 2023

*"Cruzar la Cara de la Luna" is far more than an adventurous fusion of styles. It's one of the most exciting and deeply involving productions that Minnesota Opera has presented so far this century.*

~ Star Tribune

*"Where [David] Radamés Toro's direction excel[s] is in the relationships developed between the characters, both in 2010 and 50 years earlier on Laurentino and Renata's wedding day.... The production successfully illustrates the complexity of the different family dynamics as it offers a message of hope, forgiveness and redemption."* ~ Twin Cities Pioneer Press

**Flight**, Minnesota Opera, 2020

*"Minnesota Opera's staging is skillfully constructed"* ~ Twin Cities Pioneer Press

*"This staging showed that "Flight" has a beating heart, and something to say..."*

~ Minneapolis Star Tribune

**La Calisto**, Opera Neo, 2019

*"[Opera NEO's] well-sung and cleverly staged production..."* ~San Diego Union Tribune

**The Consul**, An Opera Theatre (AOT), 2018

*"Kneading the action together was the sensitive guiding hand of director David Radamés Toro, whose feeling for each character stopped the opera from seeming like a rant"* ~ Star Tribune

**EDUCATION**

<b>The University of Texas at Austin</b> , DMA – Opera Direction	2015
<b>The Ohio State University</b> , MM – Vocal Performance	2007
<b>The Ohio State University</b> , MA – Vocal Pedagogy	2004
<b>The University of Colorado at Boulder</b> , BM – Vocal Performance, with high honors	2002

**PRIMARY TEACHERS**

Robert DeSimone	<i>(Retired Director of Opera Studies, University of Texas)</i>
Robert Hatten	<i>(Retired Professor of Music Theory, University of Texas)</i>
Jeanine Thompson	<i>(Retired Professor of Theatre, The Ohio State University)</i>
Maureen Ryan	<i>(Retired Professor of Theatre, The Ohio State University)</i>
John Robin Rice	<i>(Professor of Voice, Shepherd School of Music)</i>
Patrick Mason	<i>(Retired Professor of Voice, University of Colorado)</i>
Greg Goldsten	<i>(Mime performer and instructor)</i>
Chuck Hudson	<i>(Freelance director and mime instructor)</i>
Anne Bogart	<i>(Founder and Artistic Director, SITI Company)</i>
Ellen Lauren	<i>(Founding Member of SITI Company, Member of SCOT)</i>
Jonathan Eaton	<i>(Director of Opera, University of Northern Texas)</i>
Mutsumi Moteki	<i>(Professor of Vocal Coaching, University of Colorado)</i>
Peter Kozma	<i>(Founder and Artistic Director, Opera Neo)</i>

## WORKSHOPS AND MASTERCLASSES

Vocal and Dramatic Coach – Master Coach <i>Coach singers on Arias, spoken monologues, and character building. Specialize in Trigger Analysis and Episodic Analysis. Focus on text and musical setting, melodic/emotional trajectory, biorhythms and biomechanics.</i>	2010 - present
Guest Clinician – Conservatorio de Música de Puerto Rico <i>Taught a class in corporeal mime and flow exercises for undergraduate and graduate singers. Led a masterclass coaching arias to approach arias as monologues.</i>	Jan 2026
Academy of Vocal Arts – Guest Instructor in Residence <i>For the week of my residency, I instructed and coached Artist Diploma singers in acting as part of their acting credit requirement. Morning sessions included introductions to Suzuki Actor Training. In the afternoon, I coached privately with each student on their arias applying the techniques learned in the morning sessions.</i>	Dec 2024
University of Maryland, Maryland Opera Studio – Guest Clinician <i>Led the University of Maryland Opera Studio graduate student in an introduction section to Anne Bogart’s Nine Viewpoints.</i>	November 2024
Utah Opera – Masterclass <i>In a masterclass format, coached the 2023/24 cohort of Resident Artist singers. Arias included “La Maya y el Ruiseñor” from Goyescas; “Largo al Factotum” from The Barber of Seville; and “Nobles Seigneurs” from Les Huguenots.</i>	May 2024
Calgary Opera –Workshop and Masterclass <i>Led a class in body isolations based on Decroux’s Corporeal Mime Coached members of the McPhee Artist Development Program in acting through text and song, and dramatic pacing in arias such as “Il mio Tesoro and Je veux vivre”.</i>	April 2024
Opera Neo – Head of Directing Staff <i>Mentored and instructed Opera Neo’s directing artists apprentices Taught the apprentices skills for being an assistant director in opera Gave feedback on scenes directed by the apprentices Served as interim stage director for Mitridate, when director, Peter Kozma, was recovering from Covid-19</i>	June, July 2023
Tri-Cities Opera – Stage Director and Clinician <i>Taught Basic Exercises from Suzuki Tadashi’s actor training, corporeal body isolations, and physical comedy to Tri-Cities Opera’s resident artists and affiliated graduate students from Binghamton University.</i>	September 2021, 2022 April 2023
Opera Steamboat – State Director, Master Coach, and Clinician <i>Taught Basic Exercises from Suzuki Tadashi’s actor training, corporeal body isolations, and the four beats of comedy. Taught an accelerated workshop in Sanford Meisner’s acting technique. Coached young artists on their arias.</i>	June 2022
Spotlight on Opera – Instructor and Master Coach (via zoom) <i>Coached young artist singers on arias and monologues. Taught classes in corporeal mime, comic and dramatic timing based on classical mime, and Suzuki Tadashi actor training.</i>	July 2021
Seattle Opera, Teen Vocal Studio – Instructor and Masterclass (via zoom) <i>Instruction in body isolations, hand articulation and the four beats of comedy and two beats of drama based on Mime principles. L lectured on how to build a character followed by a discussion. Led a masterclass for participants of the program.</i>	February 2021

Opera Neo – Instructor (Via Zoom)	July 2020
<i>Introduced young artist singers to body isolations based on Corporeal Mime and body mapping principles.</i>	
<i>Discussed and practiced the ideas of Behavioral and Expressive gesture, the beats of gesture, and variations.</i>	
<i>Practiced the beats of comedy and beats of drama based on Mime principals and discussed examples in the inherited opera repertory.</i>	
<i>Discussed American schools of acting and how they apply to acting for the opera stage.</i>	
Opera Reading Project – Master Class	January 2020
<i>Led a masterclass for opera singers participating in Opera Reading Project including arias from Don Giovanni, Hérodiade, and The Rape of Lucretia.</i>	
Opera Neo – Stage Director and Instructor	Summers 2019, 2017
<i>Taught Basic Exercises from Suzuki Tadashi’s actor training, corporeal body isolations, and the four beats of comedy to Opera Neo’s Studio Artists.</i>	
<i>Sat on Audition Workshop and Topics in Opera panels.</i>	
Minnesota Opera – Instructor of Movement and Acting for the opera stage	2015-2018
<i>Taught weekly classes the resident artist singers including:</i>	
<i>In-depth study of elements of shape and gesture for the stage.</i>	
<i>Anne Bogart’s 9 Viewpoints, Suzuki Tadashi’s actor training, classical mime, and Decroux corporeal mime.</i>	
<i>Exercises in stage composition and collaboration.</i>	
<i>Basic and intermediate Meisner technique.</i>	
<i>Introduction to Meyerhold’s biomechanics, Laban efforts, and gestural mechanics.</i>	
Minnesota Opera, Project Opera – Guest Clinician March 2017	March 2017
<i>Taught high school students an introduction to Decroux corporeal mime to introduce triple design, basic exercises from Suzuki Tadashi’s actor training and discussed the importance of nonverbal acting for opera singers.</i>	
Viewpoints and Stage Composition, Austin, TX – Master Clinician	2013-2014
<i>An extra-curricular workshop series comprised of theatre and opera majors from the University of Texas, Austin.</i>	
<i>In-depth training of Anne Bogart’s Viewpoints, Stage composition, and Body isolations for theatre and music students.</i>	
<i>Introduced principles of movement and musical gesture based on Dalcroze principles.</i>	
Butler Opera Center Young Artist Program	June 2012, 2013
<i>Directed high school and undergraduate singers in opera scenes.</i>	
<i>Led discussions in scene preparation and rehearsal expectations.</i>	
Druid City Opera – Stage Director and Movement Instructor	May 2012
<i>Taught a two-part workshop for the young artists including an introduction to Anne Bogart’s Viewpoints and Decroux body isolations.</i>	
<i>Staged Opera Scenes starting the Druid City young artists</i>	
Private Voice Instructor	2002-2011
<i>Maintained a private voice studio for students of various ages and experiences.</i>	
<i>Students frequently won competitions and succeeded in admission to college voice/music theatre programs.</i>	

## ACADEMIC INSTRUCTION

Arizona State University – Stage Director and Lecturer <i>Co-Taught Sophomore Music Theatre students physical theatre methods from Suzuki/Viewpoints and Corporeal Mime. Coached students of all levels in acting through song and aria. Taught Graduate students methods in script analysis, dramaturgy, and character analysis, using these methods to deliver aria as a monologue. Taught undergraduate voice majors level one Meisner method and how to apply it towards recitativo. Taught a course on collaboration for Graduate and undergraduate students, where I guided them through creating an opera scenes program based on 21<sup>st</sup> century American Opera and Music theatre. Students served as directors as well as performers. We met weekly to discuss themes in the scenes and how they could all be sewn together into a pasticcio. Directed The Pirates of Penzance and Le nozze di Figaro. Taught Private lessons in stage direction and assistant directing to interested students.</i>	August 2023 – May 2025
University of Texas, Austin – Guest Clinician <i>Taught a class on body isolations, elements of gesture, and physical comedy to graduate students in opera performance.</i>	February 2024
Virginia Tech, Blacksburg – Guest Clinician <i>Led a masterclass for undergraduate voice majors focusing on musical communication and physicality. Coached the undergraduate concerto competition winner on “Deh! tu, bell'anima” before her concert debut with orchestra. We focused on communicating the spoken language and use of body language. Met with Latino/Hispanic identifying students to discuss their goals in music and music education.</i>	December 2023
Ithaca College – Guest Lecturer <i>Lectured on career training and expectations as an Assistant Director in professional opera for Chuck Hudson’s Opera Direction Certificate Program.</i>	May 2022
University of Colorado, Boulder – Masterclass <i>Led a masterclass for five graduate voice students singing arias from Flight, Manon, Faust, The Manchurian Candidate, and The Rake's Progress.</i>	March 2022
University of Colorado, Boulder – Guest Instructor <i>Led a class on corporeal mime isolations and classical mime comic timing for undergraduate and graduate opera and music theatre students.</i>	March 2022
Colorado State University, Pueblo – Guest Clinician <i>Taught Basic Exercises based on Suzuki Tadashi’s actor training to undergraduate voice majors and discussed how Suzuki training applies to opera performance. Taught an introduction to corporeal body isolations and the four beats of comedy based on mime principles.</i>	March 2022
University of Wisconsin, Milwaukee – Guest Instructor <i>Taught three days of workshops in acting and physical theatre techniques including beginning Meisner Technique, Suzuki Tadashi’s actor training, corporeal mime body isolations, classical mime beats of comedy and of drama, and Anne Bogart’s Nine Viewpoints.</i>	September 2021

State University of New York, Freedonia – Guest Clinician (via Zoom)	April 2021
<i>Lectured on Suzuki Tadashi’s actor Training and demonstrated selected exercises.</i>	
<i>Discussed how Suzuki Method applies towards stage directing in opera and its similarities in other physical theatre methodologies.</i>	
Virginia Tech – Guest Instructor (via Zoom)	February 2021
<i>Coached undergraduate students individually on their arias.</i>	
<i>Lectured on a Convocation-Webinar: “A Latino in Opera” discussing issues of equity in opera.</i>	
Texas A&M, Kingsville – Guest Clinician (via Zoom)	March 2020
<i>Taught an introduction to corporeal mime and Alexander Technique body mapping principles.</i>	
<i>Introduced students to comic and dramatic time in mime.</i>	
<i>Answered students’ questions about directing and auditioning in professional opera.</i>	
University of Minnesota – Guest Lecturer, MUS 5250	Spring 2019
<i>Directed undergraduate and graduate students in a production of The Consul</i>	
<i>Coached student performers on character development, dramatic pacing in arias, and stage craft.</i>	