

Schmid, Johannes - Stage Director

Biography



Born on 23. October 1973 near Munich. From 1995 to 2001 he studied Theatre and Film Sciences, German Literature and Art History in Erlangen and Munich, graduating with a first class MA (Magister Artium 1,05).

Since 2000 Johannes Schmid has worked as an independent director for stage and screen. In his **future plans**, besides different feature film project for the big screen, family opera - **The Snow Queen** by Marius Felix Lange, will be staged at Oper Dortmund in March 2018, **La Juive**, Grand Opera by Frommental Halevy (in Chamber-Version), will see limelight in June 2018 in Konstanz (Germany) and the romantic opera **Der Vampyr** by Heinrich Marschner will be staged in July 2018 at Läckö Castle Opera in Sweden.

Johannes Schmid **has directed about 40 productions** for (amongst others): Teatro alla Scala Milano, Deutsche Oper am Rhein Düsseldorf/Duisburg, Oper Dortmund, Salzburger Festspiele, Bayerisches Staatsschauspiel München, Nationaltheater Mannheim, Theater Sankt Gallen, Theater Münster, Theater Konstanz, Pfalztheater Kaiserslautern and Schauburg - Theater der Jugend München. In 2007 his *An Odyssey* based on Homer was awarded the "Annual Bouquet" prize by the newspaper TZ-Tageszeitung for the best production of the year in Munich. His production of *The Changeling*, based on the work of Selma Lagerlöf, was invited to the German Festival of Theatre for Young Audiences in 2007.

Frequently he **wrote stage plays based on novels**. His stage versions of *The Trial* by Kafka and *Don Quixote* by Cervantes are published by Theaterstückverlag Korn-Wimmer in Munich. His libretto for *The Obduction from the Seraglio* for Children based on Mozart, was published by Universal-Verlag Vienna.

Following many short films, his first full-length work for the cinema: *Blöde Mütze!* (internationally known as *Silly's Sweet Summer*), based on his own screenplay was premiered at the International Berlin Film Festival in 2007. It **received national and international acclaim** and numerous prizes including the Children's Media Prize "White Elephant 2007" and the screenplay prize "Children's Tiger 2008". His second feature film followed in 2011: the German-Polish co-production *Winter's Daughter*. This film was equally lauded with, among others, the German Film Prize LOLA AWARD in the category "Best Children's Film 2012". In 2015 he finished his third feature film, *Agnes*, based on the novel by the swiss author Peter Stamm, for which he also wrote the screenplay. *Agnes* had it's world premiere at the Palm Springs International Film Festival and was released in german, austrian and swiss cinemas in 2016. All his feature films were awarded by the German Film Rating Board as "highly recommended".

Johannes has worked in such **theatres** and festivals as Teatro alla Scala Milano, Salzburg Festival, Festspielhaus Baden-Baden, Deutsche Oper am Rhein Düsseldorf/Duisburg, Oper Dortmund, Oper Bonn, Theater Sankt Gallen, Nationaltheater Mannheim. He has worked with numerous **conductors**, including Michele Gamba, Ben Gernon, Robert Howarth, Lukas Beikircher, Jacques van Steen, Otto Tausk.

www.johannesschmid.com

http://devel.schmidjohannes.de/fileadmin/data/portfolio_johannes_schmid_en_02.pdf

Repertoire

Productions

- 2001 ***Tonight: Lola Blau***, musical by Georg Kreisler, Kammerspiele Landshut
- 2003 ***Don Gil of the Green Breeches*** by Tirso de Molina, KULTURmobil Lower Bavaria
- 2004 ***Babytalk***, musical by Peter Lund/Thomas Zaufke, Teamtheater Comedy Munich
- 2005 ***The Three Wishes***, a musical for children by Guus Ponsioen based on Johann Peter Hebel, Schauburg Munich
Don Pasquale, opera buffa by Gaetano Donizetti, Pasinger Fabrik/Kammeroper Munich
- 2006 ***The Changeling***, based on Selma Lagerlöf, Schauburg Munich
- 2007 ***Shockheaded Peter***, junk opera by McDermott/Crouch/Jacques, Pfalztheater Kaiserslautern
An Odyssey, based on Homer by Ad de Bont, Schauburg Munich
- 2008 ***Still Life in a Ditch***, by Fausto Paravidino, Bayerisches Staatsschauspiel
The Trial, by Johannes Schmid and Ruth Bader, based on the novel by Franz Kafka, Theater Konstanz
- 2009 ***Don Quixote***, by Johannes Schmid and Georg Holzer, based on the novel by Cervantes, Bayerisches Staatsschauspiel
- 2010 ***Jakob von Gunten***, chamber opera by Benjamin Schweitzer based on the novel by Robert Walser, Theater Sankt Gallen
The Little Mermaid, based on H. C. Andersen, Theater Konstanz
- 2011 ***Eisberg nach Sizilien*** (world premiere), chamber opera by Kurt Schwertsik based on F.K. Waechter, Nationaltheater Mannheim/Junge Oper
Around the World In 80 Days, by Pavel Kohout based on Jules Verne, Theater Konstanz
- 2012 ***The Fairy Queen***, semi-opera by Henry Purcell, Theater St. Gallen
Beatrice Cenci, opera by Berthold Goldschmidt, Oper Dortmund
The Cold Heart, by Johannes Schmid and Miriam Reimers, based on Wilhelm Hauff, Theater Konstanz
- 2013 ***Nothing***, based on the novel by Janne Teller, Theater Münster
Die Entführung aus dem Serail (for children), based on the Singspiel by W.A. Mozart, libretto by Johannes Schmid, Salzburger Festspiele/Young Singers' Project
Fiddler on the Roof, musical by Jerry Bock and Joseph Stein, Oper Dortmund
- 2014 ***The Girl Who Did Not Want To Sleep*** (world premiere), family opera by Marius Felix Lange, Deutsche Oper am Rhein Düsseldorf/Duisburg
Die Entführung aus dem Serail, Singspiel by W.A. Mozart, Theater Sankt Gallen
- 2015 ***Ronja the Robber's Daughter*** (world premiere), family opera by Jörn Arnecke, Deutsche Oper am Rhein Düsseldorf/Duisburg
- 2016 ***The Snow Queen*** (world premiere), family opera by Marius Felix Lange, Deutsche Oper am Rhein Düsseldorf/Duisburg
Il ratto dal Serraglio per i bambini, based on the Singspiel by W.A. Mozart, libretto by Johannes Schmid, Teatro alla Scala Milano
Captain Bone - A Pirate Opera - based on Giacchino Rossinis opera *L'italiana i Algeri*, Festspielhaus Baden-Baden

Reviews

DIE SCHNEEKÖNIGIN, 2018

Johannes Schmid did the stage directing. What should I write about? It's impossible to do it better! Opera cannot be more exiting, full of tension and full of humor. It was a pleasure to watch! Just like in the movies!

- *Opernmagazin.de*

LA JUIVE, 2018

The Constance version of LA JUIVE is extraordinary great music plus extraordinary great theatre - it is really GRAND OPÉRA with all it needs, extremely exciting and well done from the first to the last minute. Three and a half hours of high quality musical theatre, how you will not be able to see in this city for a quite long time.

- *seemoz.de*

Halevy's Grand Opera becomes under the hands of stage director Johannes Schmid to a very intense and nightmarish chamber drama. Up-to-the-minute!

- *Sankt Galler Tagblatt/Luzerner Zeitung*

An overwhelming synthesis of the arts!

- *Vorarlberger Nachrichten*

DER VAMPYR, 2018

This is exactly the way to do an almost 200 years old old-fashioned opera and make it to an experience which is totally fresh and enjoyable.

- *Sveriges Radio P 1*

The Läckö-team knows how to amuse and to frighten with a faked victim from the audience already in the overture, shadows like in a horror movie, screams and bloodstains. They are charming us totally with a rediscovery which makes us taste blood.

- *Dagens Nyheter*

A horror opera? How thrilling can this be? The answer is, quite a lot! (...) Humor and romance are collocated all the time. With small tools the artistic team is using the location with maximal effectful results. A real holistic experience.

- *Göteborgs Posten*

Finally The Vampire rised from the dead, full av musical vitality. The German stage director Johannes Schmid works with an artificial theatrestyle, which sometimes reminds of the esthetics of a silent movie and he is mixing thrill with humor, with the same attitude as in Polanski's "Dance of the Vampires".

- *Svenska Dagbladet*

The stage director skilfully succeeds to hold the difficult balance between beeing ironic and beeing bloody serious. A scenic hit.

- *Aftonbladet*

Opera entertainment in top class

- *Skånska Dagbladet on Der Vampyr*

A thrilling night with the Vampire!

- *Seen and Heard International*

An absolutely amazing opera experience!
- *operalogg.com*

RONJA, THE ROBBER'S DAUGHTER

This "Ronja, the Robber's Daughter" shows just what a family opera can be!
- *Deutschlandfunk Radio*

Director Johannes Schmid and Designer Tatjana Ivschina show neither flat illusions nor do they attempt to match the fantasy world of the cinema: instead they use a fascinating array of essential theatre techniques. The reaction of the children was resounding.
- *WDR3*

DIE ENTFÜHRUNG AUS DEM SERAIL

Intelligent and inextricably linked to the music!
- *Neue Zürcher Zeitung*

THE COLD HEART

An atmospheric and vibrating piece of family theatre which will send a tingle down your spine!
- *Thurgauer Zeitung*

THE GIRL WHO DID NOT WANT TO SLEEP

Johannes Schmid delivers a masterpiece: in one and a half hours everything is here which is needed to kindle the special magic which is great opera!
- *Opernnetz*

90 Minutes of surprising twists and a turmoil of emotion complete with imagination, tempo, comedy and romance.
- *Westdeutsche Allgemeine Zeitung*

THE FIDDLER ON THE ROOF

A picture perfect production of "Fiddler on the Roof" at the Dortmund Opera House. Johannes Schmid commands powerful emotions in front of an impressive historical backdrop. The repartee, the music and the performers convince.
- *Westfälischer Anzeiger*

NOTHING

A real psycho thriller! The cast of six under the direction of Johannes Schmid lose nothing in the comparison to genre classics like "The Wave"
- *Münsterische Zeitung*

BEATRICE CENCI

Spot-on direction with strong dramatic elements. A notable operatic evening.

- *Das Opernglas*

THE FAIRY QUEEN

A dream-like production, the memory of which will last much longer than a midsummer night.

- *Südkurier*

A frivolous magical masterwork of direction and design. The choreography and lighting design burn like a baroque firework.

- *St. Galler Tagblatt*

JAKOB VON GUNTEN

A convincing interpretation for the stage. Images and characters leave a lasting impression. Not the music but the direction in its precision and creativity make this "Jakob von Guten" a production of significance.

- *Südkurier*

A challenging, virtuoso production in which everything fits.

- *Orpheus*

THE TRIAL

Dense theatre, which like a liturgy, incorporates emotional tumult into its strict form without prophesying redemption. A mass which lays claim to its own relevance.

- *Thurgauer Zeitung*

STILL LIFE IN A DITCH

Expressive, fast-paced physical theatre!

- *TZ Munich*

A production which gets under your skin!

- *Donaukurier*

AN ODYSSEY

This production dances on waves of emotion, never boring and never losing touch with the heartbeat of its characters and plot. It captivates us here with abstract shadow play, there with video sequences. Electrifying, brilliant!

- *Münchner Merkur on An Odyssey*

THE CHANGELING

Enthralling, eye-opening lesson on altruism and humanity.

- *Süddeutsche Zeitung*

Johannes Schmid's production, with its pictures reminiscent of old fairy tale books, delivers a sequences of fabulous ideas.

- *Süddeutsche Zeitung*