

## **JULIEN CHAVAZ**

DIRECTOR

### **‘His ingenious sets and meticulous direction perfectly complement the work, without ever faltering’**

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Director Julien Chavaz is known in particular for his innovative and imaginative approach to contemporary opera and music theatre. With his visionary reinterpretations and a bold theatrical voice, he is becoming a distinctive figure on the European opera scene. Since 2022, Chavaz has served as Generalintendant of Theater Magdeburg in Germany. Under his leadership the company was named *Theater des Jahres 2025* by *Theater Heute* and received a FAUST Prize for the innovative new music project *eXoplanet#1*. In 2018 he founded Nouvel Opéra Fribourg, serving as its Artistic Director until 2022. During this period he developed a distinct artistic identity for the company, blending classic repertoire with adventurous new music theatre projects.

Chavaz first came to international attention with his 2018 Paris production of Dmitri Shostakovich's *Moscow, Cheryomushki* at Théâtre de l'Athénée, which was shortlisted by *Le Monde* among the best shows of the year. In 2024 his *Hojotoho! Hojotoho! Heiaha!*, a daring reimagining of Wagner's *Die Walküre*, was featured in the renowned *nachtkritik* charts.

Chavaz's repertoire spans a wide range of styles and periods. Projects In 2025–26 include new productions of *Peter Grimes* at Korea National Opera, Rossini's *L'italiana in Algeri* at the Grand Théâtre de Genève, and Dostal's *Clivia* and Schnittke's *Life with an Idiot* at Theater Magdeburg. Other recent projects include Verdi's *Rigoletto* (Santa Fe Opera; Irish National Opera), Korngold's *Die Tote Stadt* (Korea National Opera), Tchaikovsky's *Eugene Onegin* (Opéra national de Lorraine; Teatro Massimo Palermo), Rossini's *William Tell* (Irish National Opera), *Il Barbiere di Siviglia* (Nouvel Opéra Fribourg) and Gounod's *Roméo et Juliette* (Opera Zuid).

His work in contemporary and modern repertoire includes Gerald Barry's *Alice's Adventures Under Ground* (Grand Théâtre de Genève), Peter Eötvös's *Der Goldene Drache* (Grand Théâtre de Genève), Thomas Adès's *Powder Her Face*, and Gerald Barry's *The Importance of Being Earnest* (Théâtre de l'Athénée Paris). He also directed a fully staged *Teenage Bodies*, a music-theatre adaptation of Buxtehude's *Membra Jesu nostri*, and his chamber opera *Sholololo!* was shortlisted at the Festival Belluard Bollwerk International.