

## 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.

Early in his career he honed his craft working as a director’s assistant and collaborator to acclaimed directors including Laurent Pelly at major houses such as the Opéra de Paris, Opéra de Lyon and Dutch National Opera, and Herbert Fritsch at Komische Oper Berlin and Zurich Opera House.