

JULIEN CHAVAZ DIRECTOR

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

Classique News, 2025

Director Julien Chavaz brings a distinctive theatrical vision to opera and music theatre, approaching both new works and established repertoire with intellectual curiosity and dramatic clarity. As Generalintendant of Theater Magdeburg since 2022, he has shaped an ambitious artistic programme recognised with *Theater des Jahres* 2025 and a FAUST Prize, continuing his work as an inspiring cultural leader alongside his career as a stage director.

Chavaz first came to international attention with his 2018 production of Shostakovich’s *Moscow, Cheryomushki* at Théâtre de l’Athénée, which was shortlisted by *Le Monde* among the best shows of the year. The same year he founded Nouvel Opéra Fribourg, serving as its Artistic Director until 2022, during which time he developed a clear artistic identity for the company, blending classic repertoire with adventurous new music theatre projects. With his visionary interpretations and a bold theatrical vision, he is becoming a prominent figure on the European opera scene, and was recently appointed Intendant of Aalto Musiktheater and Essen Philharmonic from 2028.

Chavaz’s repertoire spans a wide range of styles and periods. Projects In 2025–26 included 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. In the coming season at Magdeburg, he directs *Cinderella* (Rodgers and Hammerstein) and *The Tsar’s Bride* (Rimsky-Korsakov). Other recent work includes 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*. His chamber opera *Sholololo!* was shortlisted at the Festival Belluard Bollwerk International and *Hojotoho! Hojotoho! Heiaha!*, a daring reimagining of Wagner’s *Die Walküre*, was featured in the renowned *nachtkritik* charts.