



FREDERIQUE LOMBART,
director
Worldwide management

Biography

After a varied training (dance, theatre, music, political science and Japanese), Frédérique Lombart became Jérôme Savary's artistic collaborator in 1997 in his various opera productions, and directed *Le Comte Ory* at Glyndebourne Festival, at Teatro Regio of Torino, at Théâtre du Capitole de Toulouse, at Opéra Comique in Paris and at Opéra Royal de Wallonie ; *La Cenerentola* at Opéra National de Paris and at Teatro Real of Madrid ; Franklin le Naour's *Quatorze Juillet* at Opéra National de Montpellier ; *Carmen 2, le retour* at Teatro Regio of Torino ; *La Vie Parisienne* at Opéra Comique, at Staatsoper in Leipzig, at Kennedy Center in Washington, at Opéra de Lausanne and at Shangaï Opera House ; *Carmen* at Chorégies d'Orange Festival, in Seoul and at Japan Opera Foundation of Tokyo ; *Il Barbiere di Siviglia* at Teatro Verdi in Trieste, at Opéra de Massy, at Opéra Grand Avignon, at Opéra Comique, at Opéra de Marseille and at Opéra de Toulon ; *La Veuve Joyeuse* at Opéra Comique and at Opéra de Lausanne, at Opéra Royal de Wallonie, at Staatoper in Dresde ; *La Périchole* at Opéra Comique, at Teatro Verdi in Trieste, at the French May in Hong Kong ; *La Belle Hélène* at Opéra Comique, at Opéra de Lausanne also at Opéra de Marseille ; *L'Etoile* at Grand Théâtre de Genève.

She directed Massenet's *Cid* de Massenet at Manaus Festival, de *Carmen* at Opéra de Toulon and *En Mêlée* for La Boîte à Rêves Company in Bézier.

She is also an artistic collaborator of directors such as Eric Vigner for *Antigona* (choreography and music) at Opéra National de Montpellier and at Théâtre du Châtelet, and for *Le Bourgeois Gentilhomme* with the Seoul National Theater ; David and Federico Alagna for *Cyrano de Bergerac* at Opéra National de Montpellier and at Opéra de Monte-Carlo.

Frédérique Lombart also assists directors Jean-Louis Martinoty, John Cox, Robert Carsen, Richard Foreman, Tobias Richter, Emilio Sagi, Francesca Lattuada, Jonathan Miller, Nick Broadhurst.

In film, she is a musical and choreographic consultant for the films *Il est plus facile pour un chameau* and *Actrices*, and directs the making of *Un Château en Italie* by Valéria Bruni-Tedeschi. She choreographs *Les Sentiments* of Noémie Lvovski.

She conducts a master class for Rennes Academy for teachers from schools and colleges on « opera staging ». She also writes for theatre, film, television, as well as children's books.

She has also led theatre and dance workshops for patients at Sainte-Anne Psychiatric Hospital in Paris, and has regularly spoken in high schools, colleges, prisons and hospitals.

In 2016, Frédérique Lombart completed a master class at the Conservatory of Bayonne around *Mary Poppins*, as well as the staging of *Pomme d'Api* and *L'Education Manquée* at Opéra de Rennes ; the educational project *Les Belles « Zélènes »* at Opéra Grand Avignon with two colleges and a high school in the city. She takes over Jérôme Savary's productions, *La Veuve Joyeuse* at Opéra de Lausanne, *La Vie Parisienne* in Metz and Saint-Etienne, *La Cenerentola* in Rennes, *La Belle Hélène* in Avignon and Vichy.

On June 2017, she wrote and directed *Onséfépikélapie* with the Bus Opera at Opéra de Massy, in the heart of the working-class districts, and wrote Bus Opera 2018 with *Off&Back ou Le voyage imaginaire de Jacques Offenbach à Massy* ; signs the revivals of *La Cenerentola* (direction and choreography), entered the repertoire at the Ljubljana Opera (Slovenia) and at the Teatro Municipal of Santiago ; as well as the revival of Nicola Berloff's staging of *L'Italiana in Algeri* at Opéra de Massy.

On May 2018, Frédérique Lombart signed the revival of *Macbeth* at Théâtre du Capitole de Toulouse, and participated in the European project Educopéra, at Opéra de Massy, for the writing of the project and the work with the students in the initiation on the theater, expression body and staging.

On December 2018, she wrote, directed and starred in *Féminin-Masculin le mélange des genres à l'opéra*, under the aegis of DILCRAH (Interministerial Delegation to combat Racism, Anti-Semitism and Anti-LGBT Hate) show for students at Opéra de Massy, Théâtre du Blanc-Mesnil and Théâtre de Longjumeau.

Last seasons, Frédérique Lombard reprised *Macbeth* – direction : Jean-Louis Martinoty – in Limoges, Reims and Massy. She also reprised *Werther*, directed by Nicolas Joel, at Théâtre du Capitole de Toulouse.

Opéra de Massy invites her for Bus Opéra 2019 with *Et Mozart, ça vous chante ?* on June and September 2019. On December 2019, she will return to Opéra-Théâtre de Metz with the revival of Jérôme Savary's *La Vie Parisienne*, which will revive on January 2020 at Opéra de Massy.