

Eva Buchmann

by focussing musically widens our field of vision. As a director she creates opera productions worldwide. The basis of her work is thoughtful simplicity.

Aftercare production of Haydn's wanderlust pharmacy opera *Lo Speciale* in the small Fiat Cinquecento, which in itself is the whole stage set, as well as *Ludmilla*, an opera persiflage by Erich Ziegler from the Westerbork transition camp (1944), she now devotes herself to Beethoven's *Fidelio* at the Tonhalle in Zürich, conductor Paavo Järvi. The performance will also be recorded.

With her experience at large theatre's such as the Stanislavsky Theatre in Moscow, Eva Buchmann opens up new spaces, unfolding great operatic magic in factories, palaces, hotels and camps with small-scale productions in Holland, Switzerland, Germany, Italy and the USA. With her original directing work she enriches festivals in Carmel. Malta, St. Moritz, Leipzig, Udine and Amsterdam.

Buchmann convinces with her clever choice of stylistic means, e.g. in Händel's *Agrippina* she breaks historical opera gestures in a distinct and precise way: *'Director Eva Buchmann in an interesting way makes use of the fact that much of what the characters in this opera say and do is feigned and falsely pretended. Musically and theatrically Agrippina is a showpiece to be very proud of.'* (Leidsche Courant)

Buchmann highlights possibilities for the imagination worldwide: *Ludmilla* can be experienced in the Netherlands in 2023, in 2024 it will be produced in Dallas, USA; Haydn's nomadic apothecary travels in the Fiat 500 to Trondheim, Norway, having already enthused audiences in Zürich, Frankfurt, Barcelona and other cities, always musically directed by Jan Willem de Vriend.

The Swiss studied cello at the Winterthur Conservatory, and then psychology and music therapy in the Netherlands. In addition to her musical activities, she worked as a music therapist in a child psychiatric clinic in Amsterdam. As a director she made her debut with a semi-staged production of *Die Fledermaus* at the Concertgebouw Amsterdam, numerous invitations from home and abroad followed, such as to the Teatr Wielki in Łódź, the Stanislavski Theatre in Moscow, Tokyo, Salzburg, Krakow, the State Theatre Rijeka, St. Moritz and Zurich.

Her repertoire includes operas from the 17th/18th centuries, but also Verdi, Donizetti, Mascagni, Stravinsky and Frid. Other productions have included

Handel's Alcina at the Nivkai Opera in Tokyo, Handel's Semele at the Theatr Wielki in Łódź, Mozart's Nozze di Figaro at the National Theatre of Croatia and Schauspieldirektor and von Hefti's The Snow Queen, both for the Tonhalle Orchestra Zurich.

Since 2018 she has been working as a guest lecturer at the Music Academy in Łódź (Poland), and is also the artistic director of Punto Arte and the Punto Arte Festival.