

Born and raised in Toronto, Canada, **Matthew Jocelyn** became very active in the performing arts in parallel to his university studies in Canada (B.A. at Mt. Allison University, New Brunswick; M.A. studies at McGill University, Montreal); in France (Université d'Aix-en-Provence) and in England where he completed his formal studies at Oxford University as a Rhodes Scholar.

While at Oxford he discovered the work of Polish theatre director Jerzy Grotowski, and studied both at his theatre in Wroclaw, Poland and at his research centre in Pontaderra, Italy. In 1982 he moved to Paris where he co-founded the Théâtre de l'Autre Rive, while also holding the position of English lecturer at the Ecole Normale Supérieure (rue d'Ulm), one of France's prestigious "grandes écoles".

In 1984 he was invited to spend a number of months in Tokyo working with the Japanese Butoh master, Tanaka Min, returning to Europe the following year to produce a number of dance-theatre performances, primarily in Spain and France.

During these years he also held part-time teaching positions at the American University of Paris and the Université de Toulouse-le Mirail, in theatre, rhetoric, and English. He also taught theatre at the Institut International de Chant Lyrique de Paris, and at the Centre Culturel Canadien in Paris.

From 1987 onwards he worked essentially as a director, producing plays based on original texts: in Canada with a group of retired actors; in France with prisoners at the Fleury Mérogis federal prison; in Switzerland with a women's theatre collective. He was also the assistant to director Patrice Chéreau for his production of *Hamlet*, which opened the Avignon Festival in 1988.

In 1991 he directed his own translation of Marivaux's *La double inconstance* (*Infidelities*) at the University of Toronto, Canada, where he was also a guest professor in the Drama department. In 1992 he opened the Printemps des Comédiens in Montpellier, France with his translation of *The Atheist's Tragedy* by Cyril Tourneur (edited by Avant-scène Théâtre), the first production of his new company, le Théâtre Des-Hérités. From 1993 to 1995 he directed the Atelier Chekhov in Paris, which culminated in a production and French national tour of Chekhov's *Three Sisters*.

In the autumn of 1995 he assisted Jonathan Miller in his production of *La Bohème* at the Paris National Opera - la Bastille. For the following three seasons he directed the stage work and was responsible for the artistic coordination and programming at the opera studio of the Paris National Opera, the Centre de formation lyrique. There he directed productions of *Così fan tutte* by Mozart, *Carmen* by Bizet, *La voix humaine* by Poulenc, as well as over twenty semi-staged productions, both at the Amphitheatre of the Opéra Bastille and on tour throughout France.

In 1997 he directed the French première of Brian Friel's *Dancing at Lughnasa*, in Fribourg, Switzerland. He also produced the concept for the news programme *Mazarines* for the French national television, RFO.

In April 1998 Matthew was named by the French Minister of Culture to direct the Atelier du Rhin in Colmar, a national drama centre, where he was also responsible for establishing and directing the opera studio of the Opéra national du Rhin, *les Jeunes Voix du Rhin*. Over the following decade, he established the Atelier du Rhin as a major centre for the production of theatre, opera, and contemporary dance, developing a dynamic policy of pluridisciplinary artistic residency. A number of productions from the Atelier du Rhin toured nationally each season, and were presented regularly at the Théâtre de l'Athénée – Louis Jovet in Paris.

The *Jeunes voix du Rhin* opera studio was quickly recognized as one of Europe's foremost training centres, attracting singers and renowned teachers from around the world. Singers having trained with the *Jeunes voix du Rhin* can be heard today in many of Europe's principal opera houses, and throughout the world. With this ensemble, he produced the French première of a number of operas by twentieth century composers such as Peter Maxwell Davies, Bohuslav Martinů, Philippe Boesmans, Dominick Argento or Karl Amadeus Hartmann, and rediscovered rarely performed works by composers such as Joseph Haydn, C.W. Gluck, Emmanuel Chabrier or Gustav Holst.

In parallel to the theatrical and lyric productions, he used the theatre's human and institutional resources to develop numerous cultural and educational programs within the city and surrounding areas, including a multi-year project in the culturally deprived suburbs of Colmar - leading to a national conference on social cohesion and the performing arts - as well as projects with handicapped children, with numerous schools, colleges and universities, and with various teacher-training centres.

From 2002 onwards, the Atelier du Rhin became the first drama centre in France to develop a policy of corporate sponsoring and partnership, a practice hitherto unknown in French publicly funded institutions. One of the Atelier du Rhin's sponsors, the Timken Foundation, was granted the distinction of "Grand Mécène de la Culture" by the French Minister of Culture in recognition of support given to rebuild the Atelier du Rhin's main stage and audience facilities.

Over the course his ten-year mandate as director, apart from the rebuilding of the main stage and audience facilities, the Atelier du Rhin also added seven studios for the singers, two large and fully-equipped rehearsal halls, a new foyer and bar area, as well as state-of-the-art technology for the two stages, making it one of the best-equipped and most versatile theatres in France at that time.

La Manufacture du Sensible, a book about Matthew's decade-long directorship of the Atelier du Rhin edited by theatre and dance critic Jean-Marc Adolphe was published by Entretemps Editions in June 2008.

As an independent opera director, Matthew also directed such productions as *Le roi Arthus* by Ernest Chausson and *Die Frau Ohne Schatten* by Richard Strauss at the Théâtre Royal de la Monnaie in Brussels ; *l'Etoile* by Emmanuel Chabrier at the Opéra national du Rhin ; *Lucia di Lamermoor* by G. Donizetti at the Staatsoper Frankfurt; by Philippe Boesmans at the Théâtre d'Orléans ; *Die Trilogie der Frauen* at the Staatsoper Hamburg, including *Erwartung* by Arnold Schoenberg, *Le bal* by Oscar Strasnoy (with a libretto by Matthew Jocelyn) and *Das Gehege* by Wolfgang Rihm.

He was also responsible for creating the first ever class in English theatre at the prestigious Conservatoire national d'art dramatique in Paris for the 2008-2009 academic year.

Matthew Jocelyn was named Chevalier des Arts et des Lettres by the French Minister of Culture in July 2008.

In February 2009, he was named Artistic & General Director of Canadian Stage, Canada's leading not-for-profit contemporary theatre company, located in Toronto, Canada.

His directorship at Canadian Stage was largely characterized by making the company a home for the most innovative performing artists across all disciplines from around the world, engaged in a creative dialogue of the highest order with Canadian artists. His commitment to and support of emerging artistic forces, and his innovation in educational practice (including establishing Canada's first ever MFA in Stage Direction in conjunction with a professional theatre, with York University), have been considered exemplary.

Matthew's productions at Canadian Stage include the Canadian première of *Fernando Krapp Wrote Me This Letter* by Tankred Dorst; a new translation of Marivaux's *The Game of Love and Chance*; *Harper Regan* and *Heisenberg* by Simon Stephens; Philippe Boesman's *Julie* ; and Nino Haratischwili's *Liv Stein*.

In 2014, Matthew directed the world première of *Requiem* by Oscar Strasnoy - for which he also wrote the libretto based on *Requiem for a Nun* by William Faulkner - at the Teatro Colón in Buenos Aires, voted best opera production of the year in Argentina.

In 2016, MacLean's magazine called him "one of this country's most brilliant creative forces – and one of its most controversial."

Hamlet, a new opera by Brett Dean with a libretto by Matthew, opened at the Glyndebourne Festival in June, 2017, to critical acclaim. The opera received the "Best New Opera Award" at the International Opera Awards in London, in May 2018. This production, directed by Neil Armfield, will be presented at the Metropolitan Opera in New York and the Bayerische Staatsoper in Munich in 2022 and 2023, respectively.

Matthew directed a new production of *Hamlet* at Oper Köln in November, 2019.

Other works by Brett Dean for which Matthew has written the texts have included *From Melodious Lay* which premiered at the Barbican Centre in London with the BBC Orchestra in 2016, or *And Once I Played Ophelia* which premiered with the Tonhalle Orchestra Zurich in 2018, and which will open the 2019-20 Toronto Symphony season with Barbara Hannigan singing the soprano role. *The Evolution Cantata*, also with composer Brett Dean, is scheduled to première with the Birmingham Symphony in the autumn of 2020.

Matthew received an Honorary Doctor of Laws degree from Mount Allison University in May, 2015 in recognition of his significant contribution to theatre and opera in Canada and internationally.

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