



LA GRANGE AU LAC
LES MELEZES

26TH JUNE
6TH JULY
2024

RENCONTRES MUSICALES D'ÉVIAN

ARTISTIC DIRECTOR
RENAUD CAPUÇON

FROM LA GRANGE AU LAC TO LES MÉLÈZES: LA SOURCE VIVE (THE LIVING SOURCE) SPRINGS TO LIFE

Audiences at Les Rencontres Musicales 2024 will not fail to miss the work being carried out on La Source Vive, the future sister concert hall to La Grange au Lac, as work will already be well under way in the heart of the little woods that music lovers know so well. “Les Mélèzes” is a musical adventure that will soon unite the two auditoriums. It is not yet a reality, but its spirit is already present. La Grange au Lac has completed its transformation and is now the perfect venue to welcome the large orchestral ensembles brought together at this year’s festival; the Chamber Orchestra of Europe, Camerata Salzburg, the Orchestre de Paris, Concert des Nations and Les Siècles. The soloists and chamber musicians, whilst awaiting the completion of La Source Vive which will be specifically devoted to them, will still be very much at home here for this year’s abundant edition, with its celebratory focus on the centenary of the death of Gabriel Fauré. Everyone involved will be committed to supporting and bringing to life the central focus of our project: challenging, vibrant music that is accessible to all audiences, driven by a spirit of exploration, dialogue, and coming together, far removed from any narrow-mindedness or elitism, in a warm, welcoming, joyful atmosphere, in which all that counts is the emotion of the music and the act of sharing it.

Creative partners of the Les Mélèzes Project

Laurent Sacchi	Aline Foriel-Destezet
Chairman of the Rencontres Musicales d’Évian	Founder of La Source Vive

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HÉLÈNE GRIMAUD



SONYA YONCHEVA

QUE LA MUSIQUE SOIT

Au commencement était le mouvement. Fait de tension et de relâchement, d'ardeur et de calme. De mineur en majeur, une voix, puis une autre, puis d'autres encore... Apaisantes, émouvantes, exaltantes. Aussi profondes que nos souvenirs, aussi lumineuses que nos espoirs. C'est un appel et une réponse. Façonnée par l'inspiration, perpétuée avec passion, la musique continue de résonner avec chaque génération. **Aussi vitale que le souffle, aussi essentielle que le mouvement, elle est l'expression la plus pure de la vie elle-même.**

*#Perpetual**



PERPETUAL 1908



* Perpétuel



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“IT’S IMPORTANT, A DUTY EVEN, TO INTRODUCE THE YOUNG GENERATIONS TO MUSIC”

RENAUD CAPUÇON, ARTISTIC DIRECTOR

The 2023 edition will go down in the history of the Rencontres Musicales d’Évian, so what was your frame of mind as you approached the programming for 2024?

I’d already prepared several drafts in advance, but being on site throughout the entire festival last summer and experiencing some incredible moments from a musical perspective gave me some additional ideas. It’s very important to anticipate what you’re going to hear. Being at the concerts, sitting in La Grange and soaking up the feel of the place has given me inspiration for at least the next five years! It’s vital. In fact, it’s what creates a unique and bespoke programme.

What tone have you chosen to give the 2024 edition?

2023 was pretty exhilarating. 2024 will be also, but in a different way. There would be no sense in reproducing the same thing. My role as artistic director is to inspire, to arouse an impatience and a desire to attend each concert as one leafs through the programme. Like an executive chef, whose signature style we know and in whom we trust blindly, when he presents a new menu. It’s in this spirit that I carry out the programming, and in this spirit, I hope, that the public will welcome the programme.

This year, you’re opening with Schubert’s “*The Great Symphony*” and closing the festival with *Daphnis and Chloé* by Ravel, two masterful works.

Two extraordinary symphonic works that will be performed by two very different but equally marvellous orchestras. The curtain raiser will be the Chamber Orchestra of Europe, a symbolic choice for me as I was nurtured by this ensemble founded by Claudio Abbado in the 1980s. It will be conducted by Sir Simon Rattle, accompanied by Magdalena Kožená who will perform *Five Hungarian Folk Songs* by Bartók and Mahler’s magnificent *Rückert Lieder*. Another ensemble I have close ties to will close the festival: François-Xavier Roth’s orchestra Les Siècles, with pieces by Ravel and Saint-Saëns featuring the soloist Daniel Lozakovich, an exceptionally gifted young Swedish violinist who I’ve known since he was thirteen. I wanted to bring about this collaboration and hand over the closing of the festival to him.

The 2024 festival gives pride of place to Gabriel Fauré on the occasion of the centenary of his death. Why is it important to you to celebrate him?

This is indeed the cornerstone to this year’s festival. I wanted to pay tribute to him on this anniversary. Because Fauré was a tremendous French composer



who left us with an extraordinary body of music, but not only for that reason. Also because he created several of his chamber music pieces in Évian. It’s fascinating to be able to play and listen to this music knowing it was composed in this very place. Therefore, we’re going to perform Fauré’s complete chamber music works in five concerts, combining - as I like to do - different generations of performers. And of course the *Requiem*, his most famous and most iconic piece that we will perform with the Lausanne Chamber Orchestra.

Martha Argerich returns this year, for a chamber music concert that pays tribute to Daniel Barenboim.

It’s a legendary concert, one not to be missed, with Martha Argerich, Daniel Barenboim and Edgar Moreau by my side. All three of them are flag-bearers in a way. It’s important and I’m committed to the presence of leading lights from the world of music, because their presence alone shines on the entire festival and offers an incredible source of inspiration for both the musicians and the audience. I’m delighted that we’ve been able to put together this dream line-up.

You're also creating a tie with the past.

Indeed, I wanted to make a nod to Évian's history, through the presence of the Hagen Quartet, which won the International String Quartet Competition in 1983, and to the Modigliani Quartet, which also recounts a tale, since they took on the artistic direction of the festival for a number of years. It seemed important that those who have forged Évian's past should be present.

Which are the other key encounters of the 2024 edition?

We are fortunate to have Jordi Savall, who will conduct Monteverdi's *Orfeo* with his orchestra and the Royal Opera. The Orchestre de Paris too, on its first visit to Évian, with Klaus Mäkelä, Beatrice Rana and the soprano Christiane Karg. From the young generation: Le Consort, one of the leading baroque ensembles, will perform with Adèle Charvet. Our mission to invite French orchestras is clear to see, but there are also international orchestras, Camerata Salzburg, with Hélène Grimaud. In a more intimate format, three recitals, one featuring the wonderful singer Sonya Yoncheva, another with pianist Bertrand Chamayou, a regular at the Rencontres Musicales d'Évian, and finally, because I love the idea of introducing young artists, the incredible Alexandra Dovgan, a young pianist who is 16 years old.

In addition to La Grange au Lac, the festival is returning to some of the town's iconic venues.

Yes indeed, the festival takes place at several venues: the wonderful Casino Theatre, where we will enjoy listening to the Dutilleux Quartet with Adrien La Marca and Edgar Moreau; the Cachat pump room, the recently restored gem, part of the town's architectural heritage, and finally Our Lady of Assumption Church, on the 10-year anniversary of the renovation of its magnificent organ, for a concert that means a lot to me, by the great organist Olivier Latry.

There will be a concert for children too.

It's important, a duty even, to introduce the young generations to music. *Le Roi qui n'aimait pas la musique* (The King who didn't like music) is a tale for children by Mathieu Laine and Karol Beffa. Our goal is to create more and more initiatives that involve children and are designed for children, be it workshops, concerts or activities. This musical tale is the first step. La Source Vive [Editor's note: the new concert hall will be completed in 2026*] will enable us to do much more and increase the number of projects for young audiences.

* see p.53.

Félix Ziem

1821-1911

Saisir la lumière

Félix Ziem. Constantinople Sainte-Sophie au soleil levant, Petit Palais, musée des Beaux-Arts de la Ville de Paris, Paris Musées

Une exposition conçue par le Petit Palais,
musée des Beaux-Arts de la Ville de Paris, Paris Musées

Palais Lumière Evian

17 déc. 2023-21 avril 2024

FAURÉ IN ÉVIAN

GABRIEL FAURÉ (1845-1924), GUEST OF HONOUR AT LES RENCONTRES MUSICALES D'ÉVIAN

In this year which marks the 100-year anniversary of his death, Gabriel Fauré was an obvious choice for the festival. Not only because his music embodies an audacious voice with definite influence at the turn of the 19th and 20th centuries, but also because his attentiveness and kindness towards aspiring musicians, as both a composition teacher then as the director of the Paris Conservatoire for many years, ring true and echo the mixing of generations fostered by Les Rencontres Musicales d'Évian.

Gabriel Fauré also had a strong emotional bond with Haute-Savoie, a place originally recommended to him by his doctor. He was enchanted by the tranquillity of Lake Geneva and the beauty of the landscape. In a letter to his wife on 16th August 1918, he confided that he loved composing in Évian, far from Paris. He worked "quicker" and "well" here. His second sonata for violin and piano was written here in 1916, when he was staying with his friends the Maillots at Villa Les Saffrettes, which was rented for the summer season; *Fantaisie for piano and orchestra* was completed here in 1918. He also spent time on the shores of Lake Annecy/Annecy-le-Vieux - where a festival was organised in his honour in 1922 and where he found his inspiration for the trio op. 120 - and in Veyrier-du-Lac.

The 2024 edition of the Rencontres Musicales d'Évian is devoting a series of five mornings of chamber music to the French composer. His sonatas and duets, his trio in its original version with clarinet, his quartets and quintets will be performed by the cream of today's young chamber musicians, accompanied by their elders. Each one a masterpiece. An outstanding vocal concert also presents one of his leading works, the *Requiem*, in its full version from 1900 adapted for soloists, choir and symphonic orchestra, and preceded by the no less renowned *Pavane*. All directed by Renaud Capuçon.



GABRIEL FAURÉ AND ÉVIAN, A LOVE STORY

"We've been living here for the last five weeks, on the peaceful hillside renowned for the Cachat spring! We've found a little house here, wonderfully situated, from where the view extends over a beautiful landscape. The crotchets, quavers, flats and sharps still don't grow by themselves here; but I'm definitely working diligently and even with enthusiasm [...]"

*Letter from Gabriel Fauré to André Beaunier and Jeanne Raunay,
Évian-les-Bains, Villa Les Saffrettes, 5th September 1916*

"If only you knew how beautiful the lake is this morning, with a light mist obscuring its shores, and pretty white sails that look like butterflies! If only you knew how annoying it is to have to produce a string of sharps, flats and naturals, rather than taking a stroll."

*Letter from Gabriel Fauré to Madame Robert Lortat,
Évian-les-Bains, Villa Beaurivage, 15th August 1918*

The complete music chamber works of Gabriel Fauré

with

ANNA AGAFIA EGHOLM, RENAUD CAPUÇON, EVA ZAVARO violin

GÉRARD CAUSSÉ, PAUL ZIENTARA viola

STÉPHANIE HUANG, EDGAR MOREAU cello

PAUL MEYER clarinet

GUILLAUME BELLOM, BERTRAND CHAMAYOU, LUCAS

DEBARGUE, THÉO FOUCHENNERET piano

DUTILLEUX QUARTET

#1 THURSDAY 27TH JUNE – 11 A.M. – *See page 20*

#2 FRIDAY 28TH JUNE – 11 A.M. – *See page 24*

#3 SATURDAY 29TH JUNE – 11 A.M. – *See page 26*

#4 SUNDAY 30TH JUNE – 11 A.M. – *See page 28*

#5 MONDAY 1ST JULY – 11 A.M. – *See page 32*

Cachat Pump Room

These chamber music concerts are brought to you by Beau Soir Productions.

Requiem (1900 version)

with

LAUSANNE CHAMBER ORCHESTRA

LAUSANNE VOCAL ENSEMBLE

RENAUD CAPUÇON conductor

SIOBHAN STAGG soprano, **BENJAMIN APPL** baritone

MONDAY 1ST JULY – 8 P.M. – *See page 33*

La Grange au Lac

A Fauré Pass is available for the series of concerts dedicated to the composer (further details p.49)



From top to bottom and from left to right: Anna Agafia Egholm; Bertrand Chamayou; Stéphanie Huang; Gérard Causse; Dutilleux Quartet; Paul Meyer; Guillaume Bellom; Renaud Capuçon; Edgar Moreau; Paul Zientara; Eva Zavaro; Lucas Debargue; Théo Fouchenneret.

FESTIVAL PERFORMERS

26TH JUNE 8 P.M.
CHAMBER ORCHESTRA OF EUROPE
SIR SIMON RATTLE
MAGDALENA KOŽENÁ

27TH JUNE 11 A.M.
FAURÉ
IN ÉVIAN #1

27TH JUNE 3 P.M.
DUTILLEUX QUARTET
ADRIEN LA MARCA
EDGAR MOREAU

27TH JUNE 8 P.M.
LE CONCERT DES NATIONS
VERSAILLES ROYAL OPERA CHOIR
JORDI SAVALL

28TH JUNE 11 A.M.
FAURÉ
IN ÉVIAN #2

28TH JUNE 8 P.M.
HAGEN QUARTET
JULIA HAGEN

29TH JUNE 11 A.M.
FAURÉ
IN ÉVIAN #3

29TH JUNE 8 P.M.
CAMERATA SALZBURG
GIOVANNI GUZZO
HÉLÈNE GRIMAUD

30TH JUNE 11 A.M.
FAURÉ
IN ÉVIAN #4

30TH JUNE 3 P.M.
MUSICAL TALE
THE KING WHO DIDN'T LIKE MUSIC

30TH JUNE 8 P.M.
SONYA YONCHEVA
MALCOLM MARTINEAU

1ST JULY 11 A.M.
FAURÉ
IN ÉVIAN #5

1ST JULY 8 P.M.
LAUSANNE CHAMBER ORCHESTRA
LAUSANNE VOCAL ENSEMBLE
RENAUD CAPUÇON
SIOBHAN STAGG
BENJAMIN APPL

2ND JULY 3 P.M.
ADÈLE CHARVET
LE CONSORT

2ND JULY 8 P.M.
BERTRAND CHAMAYOU

3RD JULY 8 P.M.
RENAUD CAPUÇON
EDGAR MOREAU
MARTHA ARGERICH
DANIEL BARENBOIM

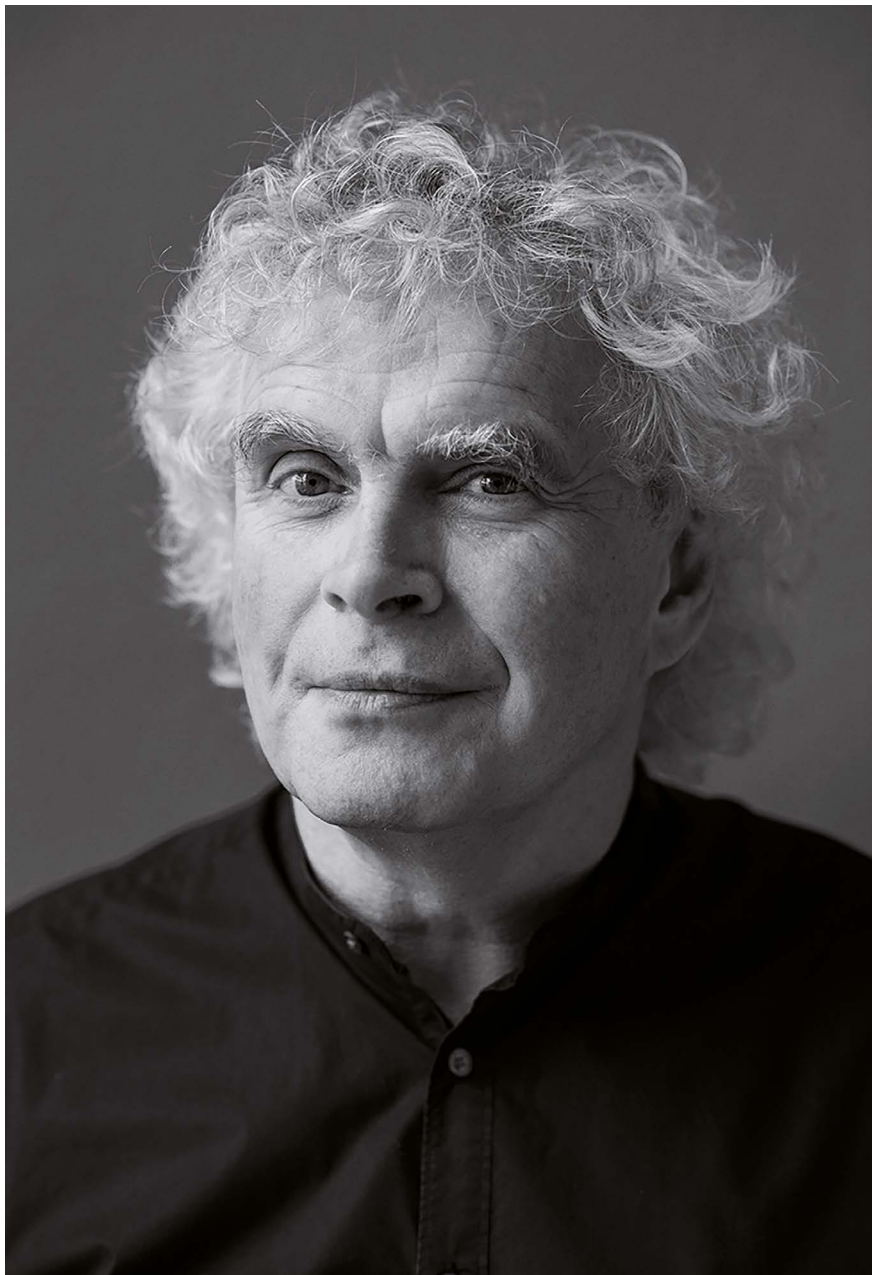
4TH JULY 8 P.M.
ORCHESTRE DE PARIS
KLAUS MÄKELÄ
BEATRICE RANA
CHRISTIANE KARG

5TH JULY 3 P.M.
ALEXANDRA DOVGAN

5TH JULY 8 P.M.
MODIGLIANI QUARTET
BEATRICE RANA

6TH JULY 11 A.M.
OLIVIER LATRY

6TH JULY 8 A.M.
LES SIÈCLES
FRANÇOIS-XAVIER ROTH
DANIEL LOZAKOVICH



Sir Simon Rattle

WEDNESDAY

26TH JUNE - 8 P.M.

La Grange au Lac

CHAMBER ORCHESTRA OF EUROPE

SIR SIMON RATTLE conductor

MAGDALENA KOŽENÁ mezzo-soprano

Dvořák *Scherzo capriccioso* op. 66**Mahler** *Rückert Lieder***Bartók** *Five Hungarian folk songs***Schubert** *Symphony n°9 in C major D. 944 "The Great"*

One could not wish for a more charming master of ceremonies to open the 2024 festival. With her rich timbre, intense charisma, and insatiable curiosity, the Czech soprano Magdalena Kožená is one of the great voices on the international scene, a place she shares with the best partners, whilst maintaining her bond with Simon Rattle. Remaining faithful to the baroque and Mozart roles for which she first became known, without letting that limit her, and with her sensibility to music that draws on her roots, she will be at home with this Mittle Europa programme of Bartók and Mahler. The British conductor, who was for many years associated with the Berliner Philharmoniker and the London Symphony Orchestra, where he was the highly appreciated musical director, was recently appointed principal conductor of the Symphonieorchester des Bayerischen Rundfunks. In his company, the Chamber Orchestra of Europe will effortlessly find its instinctive excellence.



Magdalena Kožená

THURSDAY

27TH JUNE 11 A.M.

Cachat Pump Room

FAURÉ
IN ÉVIAN #1**DUTILLEUX QUARTET****EVA ZAVARO** violin**ANNA AGAFIA EGHOLM** violin**PAUL ZIENTARA** viola**STÉPHANIE HUANG** cello**THÉO FOUCHENNERET** piano**Fauré** String quartet in E minor op. 121**Fauré** Quintet for piano and strings n°2 in C minor op. 115

Despite his health issues and his distorted hearing, in his final years, Fauré produced two remarkable scores. On its creation in 1921, the second piano quintet was a resounding success, providing recognition of his always innovative and deeply moving writing. Some considered the initial allegro moderato to be the most beautiful first movement ever written by Fauré. He was seventy-six years of age, at the pinnacle of his art and enjoying official recognition. Three years later, he composed his last piece, a string quartet, for the first time without piano, a genre he had hitherto rejected considering the standard set by Beethoven for this genre. This opus, which for the composer was in no way testamentary, was premièred a few months after his death.

Concert with unallocated seating.

THURSDAY

27TH JUNE - 3 P.M.

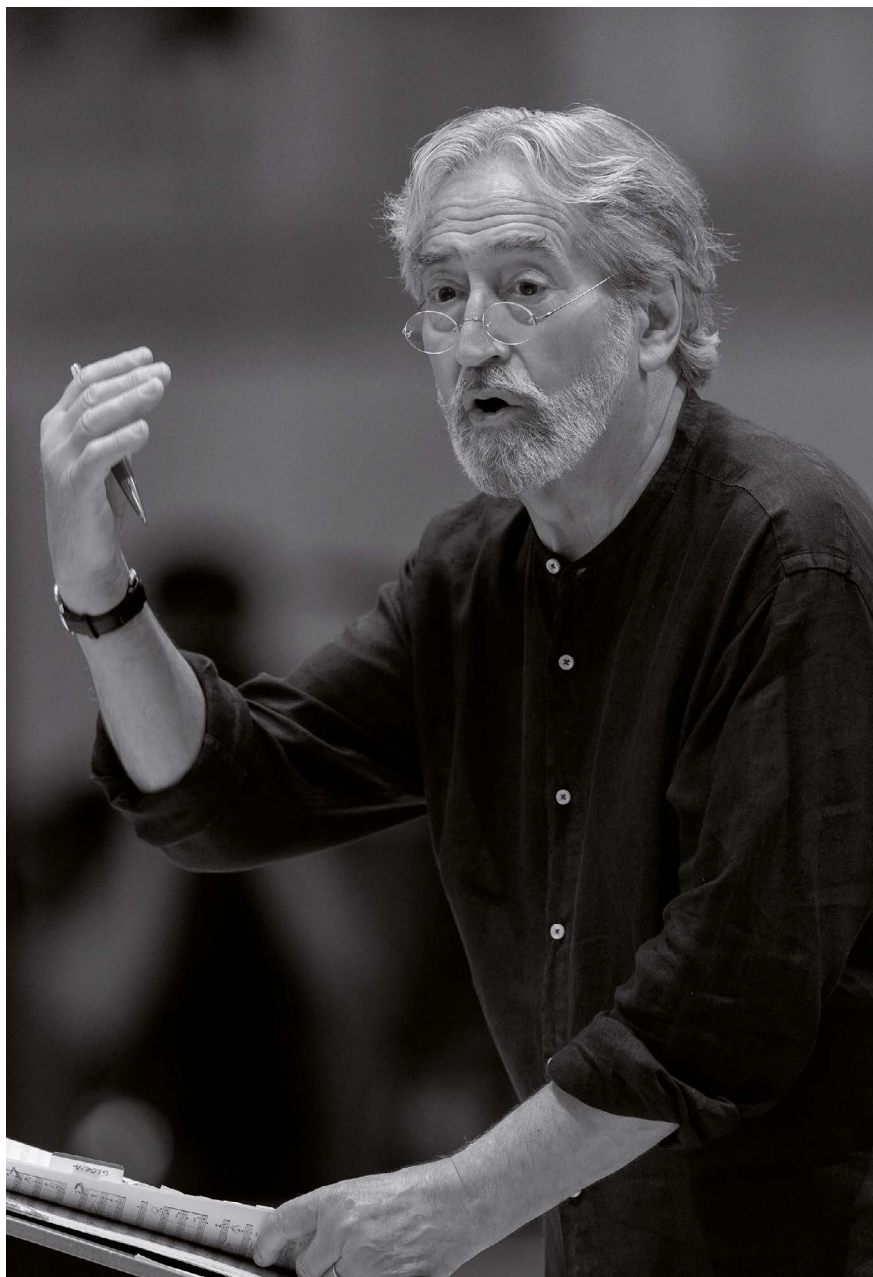
Casino Theatre

DUTILLEUX QUARTET**ADRIEN LA MARCA** viola**EDGAR MOREAU** cello**Dvořák** String quintet n°3 in E flat major op. 97**Tchaikovsky** *Souvenir de Florence* op. 70

This programme takes inspiration from foreign lands and brings together the Dutilleux Quartet, founded in 2020, with two soloists slightly their elder, whose careers are already flourishing. *Souvenir de Florence*, a love song to the whole of Italy, adopts the reminiscent style dear to romantics and the iconic melancholic tone of the Russian composer, who was particularly satisfied with the final movement of his string sextet. In his words: "What a magnificent final fugue! An absolute delight!" The third quintet, with the splendid central larghetto in five variations, is one of the pieces Dvořák composed whilst Director of the New York Conservatory. His discovery of the New World inspired him to write a famous symphony as well as several chamber music pieces, including this opus 97 for two violas, with its enthusiastic blend of nostalgia for his native Bohemia and his impressions of Native American folklore.

Concert with unallocated seating.

Edgar Moreau, Adrien La Marca



Jordi Savall

THURSDAY

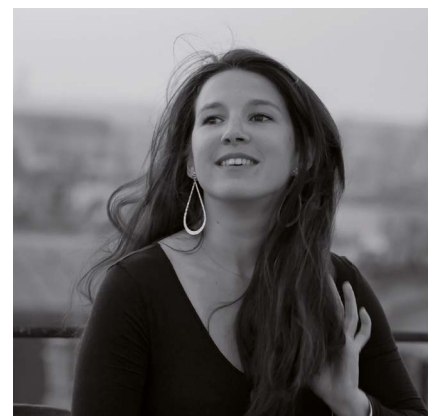
27TH JUNE - 8 P.M.

La Grange au Lac

LE CONCERT DES NATIONS
VERSAILLES ROYAL OPERA CHOIR
JORDI SAVALL conductor

MAURO BORGIONI baritone (Orfeo)**MARIE THÉOLEYRE** soprano (Euridice, Musica)**Monteverdi** *L'Orfeo*

For over three decades, conductor and violist Jordi Savall, a pioneer in reviving old repertoires, has visited works by Monteverdi with a passion. In particular, *L'Orfeo*, which he returns to over and over again, celebrating its expressive colours and dynamics - here with Mauro Borgioni in the title role. Borrowing from ancient myths and theatre, in 1607, *L'Orfeo* celebrates an unprecedented union between music and poetry, demonstrating the power of eloquence and song just as opera was dawning. The *favola in musica* has since spread beyond its circle of scholars, beyond the Duchy of Mantua and the 17th century, and remains a timeless masterpiece bringing a deeply contemporary sound to our ears.



Marie Théoleyre, Mauro Borgioni

FRIDAY

28TH JUNE - 11 A.M.

Cachat Pump Room

FAURÉ
IN ÉVIAN #2**RENAUD CAPUÇON** violin**GÉRARD CAUSSÉ** viola**STÉPHANIE HUANG** cello**GUILLAUME BELLOM** piano**Fauré** Sonata for violin and piano n°1 in A major op. 13**Fauré** Quartet for piano and strings n°2 in G minor op. 45

From his very first works, such as the sonata for violin and piano in A major, as he followed in the footsteps of his master and friend Saint-Saëns - himself a pioneering figure in France at the time on what was a lonely journey - Fauré chose to compose instrumental chamber music. Not in order to stand out, as his modesty and his reserved nature would not have allowed him to do so, but because this matched perfectly with both his outer and inner world. But also because it offered the piano a continuous presence, which delighted Fauré since it was how he created most of his compositions. This chosen land became his favourite land, a place where he could tirelessly experiment with his ideal of expressing the intangible, giving a voice and colours to the inexpressible, to the ineffable.

Concert with unallocated seating.

FRIDAY

28TH JUNE - 8 P.M.

La Grange au Lac

HAGEN QUARTET
JULIA HAGEN cello**Ravel** String quartet in F major**Schubert** String quartet in C major D. 956 op. posth. 163

The Hagen Quartet has been a household name in the world of chamber music for over four decades, receiving unanimous approval both on stage and in leading educational institutions, where the quartet's members are sought-after teachers. Its openness, which gives it a unique sound and the ability to adapt to all styles, became apparent early on. In 1987, the founding siblings welcomed Rainer Schmidt on second violin like a brother, and here they are learning from Nikolaus Harnoncourt and György Kurtág. The Austrian quartet readily acknowledges the talent of the new generation, as they do here, joined by the young cellist Julia. This twin-peak programme, with the magnificent quintet for two cellos by Schubert and Ravel's only opus written for the quartet, is testament to this incredible thirst.



Hagen Quartet, Julia Hagen



SATURDAY

29TH JUNE - 11 A.M.

Cachat Pump Room

FAURÉ
IN ÉVIAN #3**RENAUD CAPUÇON** violin**ANNA AGAFIA EGHOLM** violin**EVA ZAVARO** violin**GÉRARD CAUSSÉ** viola**EDGAR MOREAU** cello**LUCAS DEBARGUE** piano**Fauré** Sonata for violin and piano n° 2 in E minor op. 108**Fauré** Quintet for piano and strings n°1 in D minor op. 89

Disregarded in France until the 1960s, due to its publication in New York, the first quintet with piano nevertheless immediately won over the artist for whom it was intended, Eugène Ysaÿe, who found it to be a work "entirely free of any attempt to impress, absolute music." It already possesses the spirit of Fauré's final opuses, with its simple colours and convincing charm that reflect the singularity of the second sonata for violin and piano. This sonata is also noteworthy for its local ties, as Fauré composed it in Évian during the summer of 1916, while a guest staying at Villa Les Saffrettes, before finishing it in Paris.

Concert with unallocated seating.

SATURDAY

29TH JUNE - 8 P.M.

La Grange au Lac

CAMERATA SALZBURG
GIOVANNI GUZZO conductor
HÉLÈNE GRIMAUD piano**Beethoven** *Coriolan*, overture in C minor op. 62**Schumann** Concerto for piano and orchestra in A minor op. 54**Mendelssohn** Symphony n°1 in C minor op. 11

This romantic programme par excellence brings to life the elective affinities shared by Hélène Grimaud and the Camerata Salzburg. The Austrian orchestra enjoys being led by the French pianist but also willingly entrusts the leading role to the Venezuelan violinist Giovanni Guzin. Through its hereditary experience of Mozart's works, it has forged a well-honed vision of the early Romantics. For example, Mendelssohn, just a sixteen-year-old when he wrote his first symphony, but already with a maturity admired by his peers. Or Beethoven, who in 1807 produced *Coriolan*, an overture related to his *Fidelio*. And also Schumann, one of Hélène Grimaud's first loves, which she has developed and returned to for over thirty years, specifically with this masterpiece which begins as a fantasia and finishes as a concerto, and packs a powerful punch of Schumannian poetry.



Hélène Grimaud

SUNDAY

30TH JUNE - 11 A.M.

Cachat Pump Room

FAURÉ
IN ÉVIAN #4**ANNA AGAFIA EGHOLM** violin**EDGAR MOREAU** cello**PAUL MEYER** clarinet**LUCAS DEBARGUE** piano**Fauré** Sonata for cello and piano n°2 in G minor op. 117**Fauré** *Élégie* op. 24**Fauré** *Sicilienne* op. 78**Fauré** *Romance* op. 28**Fauré** *Andante* op. 75**Fauré** Trio for piano, clarinet and cello in D minor op. 120

Two opuses composed at the height of Fauré's maturity embrace a host of incredibly charming stand-alone genre pieces, composed between 1880 and 1897. The second sonata for cello and piano and the trio with piano, here in its version designed for clarinet, in 1922 in Annecy-le-Vieux, before being entrusted to the violin, gain widespread attention just like the man now with a well-established reputation in the musical landscape of the early 20th century. However, this esteem does not take Fauré down a more academic path, in fact quite the contrary. Here the composer more than ever demonstrates his freedom of expression and tone, tending towards musical aesthetics that will have a profound impact on modernity. The highly famous *Élégie*, the no less famous *Sicilienne*, the expressive and turbulent *Romance* and the passionate *Andante* explore the wonderful diversity of characters and nuances offered by the duet.

Concert with unallocated seating.

SUNDAY

30TH JUNE - 3 P.M.

La Grange au Lac

Karol Beffa *The King who didn't like music*Musical tale to a text by **Mathieu Laine****CHARLES BERLING** narrator**RENAUD CAPUÇON** violin**EDGAR MOREAU** cello**PAUL MEYER** clarinet**KAROL BEFFA** piano

Once upon a time there was a King who was grumpy and jealous, who ruled like a tyrant over a quartet of instruments. As the only one in his mini kingdom to hate music, one day he made it unlawful to play a single note. How could one live without music when harmony is broken, the bow confiscated and there's no more breath? Through this amusing, educational tale, a distant cousin of *Peter and the Wolf* by Prokofiev, Mathieu Laine and Karol Beffa take a sensitive and poetic look at the power of music. To perform this piece that is totally infused with the cinematic culture of its composer, who is also a talented improviser, they have brought together a world-class team of soloists with a passion for chamber music, who will enchant the youngest of audiences from the age of six years.

*Concert for young audiences (special price, see p.52).**Concert with unallocated seating.*



Sonya Yoncheva

SUNDAY

30TH JUNE - 8 P.M.

La Grange au Lac

SONYA YONCHEVA sopranoMALCOLM MARTINEAU pianoAirs by **Puccini, Martucci, Tosti, Verdi, Albéniz ...**

Her voluptuous voice, wide vocal range and captivating stage presence are showcased just as well in the virtuosity of the baroque repertoire as the tormented operatic roles from the romantic century. Since her debuts in the 2010s, the Bulgarian soprano Sonya Yoncheva is a sought-after guest at Covent Garden, La Scala Milan, the Opéra de Paris and the Metropolitan Opera of New York. Often compared to Maria Callas, embodying her Puccini and Bellini roles, the soprano also cherishes the intimate tone of the recital. This transalpine programme features Puccini and his piano melodies, little known compared to his operatic works, but just as fascinating, combined with opera excerpts. With her loyal partner Malcolm Martineau, who shares her sense of mystery, attention to the quality of the sound and exemplary approach to the vocal line, Sonya Yoncheva offers us a true masterclass in singing.

MONDAY

1ST JULY - 11 A.M.

Cachat Pump Room

FAURÉ
IN ÉVIAN #5**ANNA AGAFIA EGHOLM** violin**PAUL ZIENTARA** viola**STÉPHANIE HUANG** cello**GUILLAUME BELLOM** piano**BERTRAND CHAMAYOU** piano**FAURÉ** Sonata for cello and piano n°1 in D minor op. 109**FAURÉ** Quartet for piano and strings n°1 in C minor op. 15

The first piano quartet, created by Fauré in his thirties, already reveals an unconventional spirit: an uncommon form for France, a rapid piano and impassioned chords, themes with an irresistible charm, a mood embedded in lightness and whimsicalness, a certain grandeur not devoid of passion. The composer had created one of his best-known works, one of the most often played before audiences. His famous *Élégie* also dates from this period, and its success gave him the desire to write an even larger piece for the cello. This would take shape forty years later, written over a few months in 1917, with evident maturity and in the form of a sonata - the first of two - in three movements.

Concert with unallocated seating.

MONDAY

1ST JULY - 8 P.M.

La Grange au Lac

FAURÉ
IN ÉVIAN**LAUSANNE CHAMBER ORCHESTRA****LAUSANNE VOCAL ENSEMBLE****RENAUD CAPUÇON** conductor**SIOBHAN STAGG** soprano**BENJAMIN APPL** baritone**Fauré** *Pavane* op. 50**Martin** *Polyptyque* for solo violin and two small string orchestras**Fauré** *Requiem* op. 48 (1900 version)

Funeral masses where divine anger yields to the gentleness of paradise are rare. Fauré's *Requiem* is one of them, leaning entirely towards a peaceful vision of death, envisaged as a "welcome deliverance, rather than a painful journey". On this path of light, Fauré – organist and church musician at la Madeleine until 1905 – places a confident choir and solos devoid of all artifice, from which emerge the famous "Pie Jesu" and "In Paradisum". Almost a century later, Martin from Switzerland creates one of the most atypical of religious works: a concerto with an unusual depth of tone, inspired by a polyptyque of the Passion of Christ, which requires not just one but two orchestras. On playing this piece, Yehudi Menuhin, who commissioned it, said he felt "the same exaltation as when I play Bach's *Chaconne*."



Siobhan Stagg, Benjamin Appl, Renaud Capuçon

TUESDAY

2ND JULY - 3 P.M.

La Grange au Lac

ADÈLE CHARVET mezzo-soprano
LE CONSORT

Teatro Sant'Angelo

Vivaldi airs from *L'Olimpiade*, *L'incoronazione de Dario*, *Farnace*, *Andromeda liberata*, *La fida ninfa*, *Concerto madrigalesco*, Concerto for strings in C major

Ristori airs from *Ariana* and *Cleonice*

Chelleri airs from *Amalasunta*

Gasparini air from *Rodomonte sdegnato*

Just the name Teatro San Angelo, no longer in existence, is enough to bring to mind the Romanesque influence and the operatic effervescence of the Serenissima at the time of Vivaldi. On entering, one would unearth a unique theatre, on the margins of the official cultural venues, where creativity and improvisation would sacrifice their all to the gods of spectacle. From 1705, "the Red Priest" regularly created his operatic works there, and also invited the most well-known of his contemporaries on the operatic scene such as Chelleri, Ristori and Gasparini.

With this colourful programme born from her long-standing collaboration with Le Consort, the mezzo-soprano Adèle Charvet finds what she needs to express the endless nuances of her supple, golden voice in a virtuoso repertoire she knows well and is passionate about.

Concert with unallocated seating.



Adèle Charvet

TUESDAY

2ND JULY - 8 P.M.

La Grange au Lac

BERTRAND CHAMAYOU piano

Liszt *Saint Francis of Paola walking on the waves* S. 175 (*Two Legends*, n°2)

Schumann Fantasy in C major op. 17

Ravel *Gaspard de la nuit*

Glinka-Balakirev *The Lark*

Balakirev Lullaby in D flat major

Balakirev Mazurka n°2 in D sharp minor

Balakirev *Islamey, oriental fantasy*

Bearing witness to the consistency as well as the many different tastes of the French pianist, this eclectic programme takes the word "fantasy" very literally. The adventure will not just be an inner one: with masterpieces by Schumann, Liszt and Ravel which he knows well, Bertrand Chamayou takes command of the sensuality and originality of the piano part, offering a journey heavily influenced by romanticism, and home to legend, a whimsical elf and tight-rope walking bird. He also invites us to discover a lesser-known but magnificent body of work, from a pioneering figure of The Five. And to have the luxury of encountering, in the same recital, he who was crowned five times by the Victoires de la Musique Classique, and two works which were for a long time considered the most challenging in the entire piano repertoire – *Scarbo*, the third piece from *Gaspard de la nuit*, and *Islamey*.



Bertrand Chamayou



Daniel Barenboim

WEDNESDAY

3RD JULY - 8 P.M.

La Grange au Lac

*A TRIBUTE TO DANIEL BARENBOIM***RENAUD CAPUÇON** violin**EDGAR MOREAU** cello**MARTHA ARGERICH** piano**DANIEL BARENBOIM** piano**Debussy** Sonata for cello and piano in D minor**Schumann** Sonata for violin and piano n°1 in A minor op. 105**Shostakovich** Trio for violin, cello and piano n°2 in E minor op. 67**Schubert** Piece for piano four hands

We know and been hearing it at La Grange au Lac for many years: chamber music lives not only through artistic affinities but also and above all through friendship and sharing. This exceptional evening is a gift – for the performers as well as for the audience. Because it pays tribute to a great pianist and conductor, the founder of the West-Eastern Divan Orchestra, whose artistic and humanist commitment shines throughout the world and breaks through barriers. Because it brings together faithful friends, Renaud Capuçon's regular partners on stage as well as in the recording studio, who never miss a chance to take pleasure in playing together. Because it promises the unique emotions of artists, amongst the world's greatest soloists and chamber musicians, performing together. Because the mixing of generations, so inspiring for Les Rencontres Musicales d'Évian's artistic director, comes naturally here. Like one great big family.



Beatrice Rana

THURSDAY

4TH JULY - 8 P.M.

La Grange au Lac

ORCHESTRE DE PARIS**KLAUS MÄKELÄ** conductor**BEATRICE RANA** piano**CHRISTIANE KARG** soprano**Mozart** Concerto for piano and orchestra n°20 in D minor K. 466**Mahler** Symphony n°4 in G major

When the Orchestre de Paris, the leading French symphony orchestra, placed themselves under the musical direction of twenty-six-year-old conductor Klaus Mäkelä in 2022, they took a gamble on youth. It paid off, since the rising star from the Finnish school, who is also associated with the Oslo Philharmonic and Amsterdam's Concertgebouw, is courted by the greatest institutions in Europe as well as across the Atlantic. His incredible energy and personality come through in a wide and passionate view of the orchestra and promote pertinent dialogues with the soloists. He shares here Mozart's renowned twentieth concerto with the Italian pianist Beatrice Rana. Her faultless technique, her elegance of phrasing and musical intelligence were a winning combination at the Concours International de Montreal in 2011, and have never failed to charm ever since.



Christiane Karg, Klaus Mäkelä

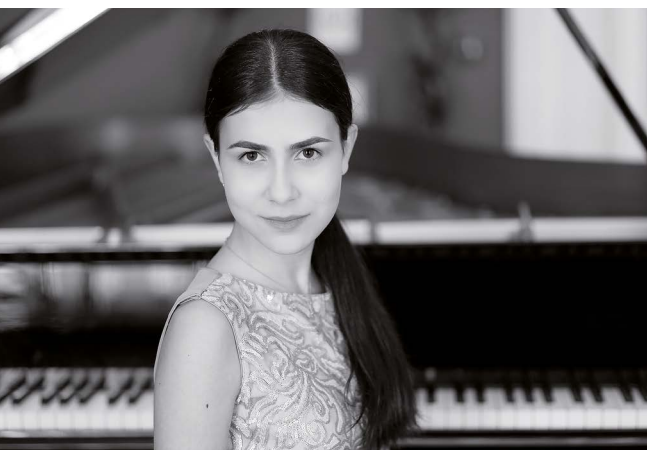
FRIDAY

5TH JULY - 3 P.M.

La Grange au Lac

ALEXANDRA DOVGAN piano**Schumann** Sonata for piano n°2 in G minor op. 22**Bach-Rachmaninoff** *Prélude, Gavotte and Gigue* (Partita n°3 in E major)**Rachmaninoff** Variations on a theme of Corelli op. 42**Scriabin** Sonata for piano n°2 in G sharp minor op. 19

2018: Alexandra Dovgan opens the Mariinsky International Piano Festival with Denis Matsuev and Valery Gergiev. She is just eleven years old, but her maturity already gains her the admiration of her peers. She wins praise for the depth of her musical thinking, the creativity of her playing and her extensive mastery of the keys. It all follows on from there: 2019 sees her at the Philharmonie Berlin, Amsterdam's Concertgebouw, the Salzburg Festival and the Champs-Élysées theatre. In 2021 she makes her debut with Gustavo Dudamel and the Mahler Chamber Orchestra. The following year, 2022, there are the La Roque d'Anthéron, Ruhr and Gstaad festivals, and Verbier the year after. The young Russian prodigy, born into a family of four generations of pianists with five international competition titles, continues to dazzle.

Concert with unallocated seating.

Alexandra Dovgan

FRIDAY

5TH JULY - 8 P.M.

La Grange au Lac

MODIGLIANI QUARTET**BEATRICE RANA** piano**Stravinsky** Three pieces for string quartet K019**Beethoven** String quartet n°7 in F major op. 59 n°1 "Razumovsky"**Shostakovich** Quintet for piano and strings in G minor op. 57

Widely lauded players, festival builders – notably reviving Les Rencontres Musicales d'Évian in 2014 -, givers of knowledge to younger generations, and muses for many of today's composers, the Modigliani Quartet have had their place among the leading French formations for two decades. They are always keen to grow through partners who enable them to widen their repertoire. Hence the collaboration with the Italian pianist Beatrice Rana, an inspired soloist who is regularly invited by the Quartet and an inspiring chamber musician whose dialogue with the strings is always exciting. Yesterday in concerto and today as a quintet for Shostakovich's rare work: her talent shines brightly, in all repertoires.



Quatuor Modigliani

SATURDAY

6TH JULY - 11 A.M.

Our Lady of Assumption Church

OLIVIER LATRY organ**Guilmant** *Allegro assai* (Sonate n°1, final)**Brahms** "Es ist ein' Ros' entsprungen", "O Gott, du frommer Gott" (Eleven chorale preludes op. 122, n°8 and n°7)**Bach** Prelude and fugue in E minor**Vierne** *Impromptu, Carillon de Westminster* (Suite n°3 op. 54, n°2 and n°6)**Alain** Aria**Dupré** Prelude and fugue in G minor (Three preludes and fugues op. 7, n°3)**Latry** Improvisation

Titular Organist for Notre Dame de Paris's Grand Organ since the age of twenty-three, organist emeritus at the Orchestre National de Montréal since 2012, and professor at the Conservatoire national supérieur de musique et de danse in Paris, Oliver Latry is one of the organ's most eminent ambassadors. He is amongst those who brought the organ out from the obscurity of churches, giving it visibility as a concert instrument with an immense repertoire and captivating shades, inspiration for current composers and a partner to the orchestra as a virtuoso soloist. In his company, Évian's parish church will celebrate the ten-year anniversary of its 43-stop instrument made by the Quoirin workshop, proudly in place since 2014, and which the organist is familiar with through his performance of Poulenc's concerto for organ, strings and timpani as part of the festival in 2016.



Olivier Latry

Concert with unallocated seating.

SATURDAY

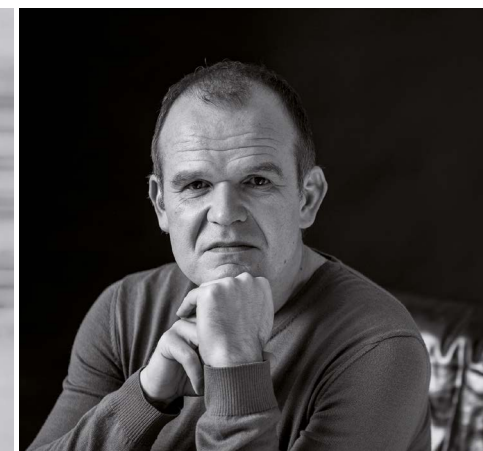
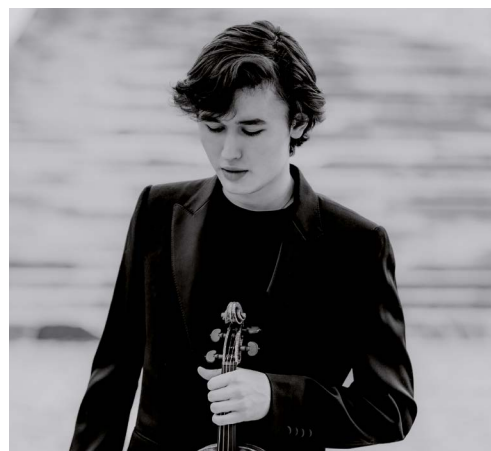
6TH JULY - 8 P.M.

La Grange au Lac

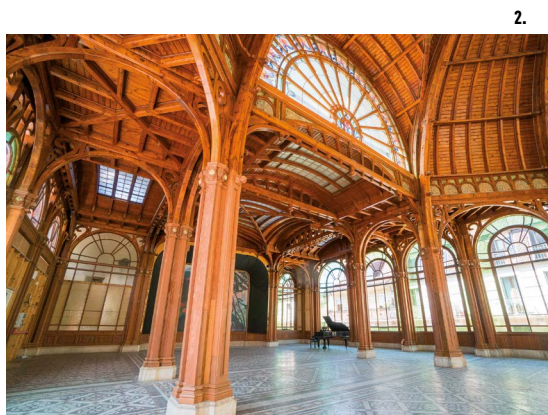
LES SIÈCLES**FRANÇOIS-XAVIER ROTH** conductor**DANIEL LOZAKOVICH** violin**Saint-Saëns** Concerto for violin and orchestra n°3 in B minor op. 61**Ravel** *Daphnis and Chloé*, Suite n°2

Some see him as the next Christian Ferras or Jascha Heifetz, others as a prodigy combining the sharpest technique with a poetry that is rare. Since his precocious debut and with a bountiful collection of international prizes, Daniel Lozakovich continues to enthral.

The young Swede with Russian roots will rise to the challenge of the virtuosity and elegance required by Saint-Saëns's third concerto with François-Xavier Roth's orchestra, which excels at bringing relevance and surprise to several centuries of musical creation. Particularly lauded for their interpretation of the French repertoire – a Gramophone Classical Music Award for *Daphnis and Chloé* – within which they love to unearth the rarities, Les Siècles are currently recording the full orchestral works of Berlioz, Ravel and Debussy.



Daniel Lozakovich, François-Xavier Roth



2.



3.



1.



4.

FESTIVAL VENUES

1. LA GRANGE AU LAC

This outstanding venue, which unexpectedly comes into view in the middle of a forest of larch trees, was born from the good friendship between Antoine Riboud, at the time CEO of BSN (the future Danone Group) and the immense cellist Mstislav Rostropovich. A few years previously, the music-loving entrepreneur had entrusted the artistic direction of the festival to his friend "Slava", who turned it into a leading event on the music scene. In 1992, in view of the success of Les Rencontres Musicales, which had become an unmissable event for leading artists, Antoine Riboud decided to offer the festival a new concert hall. Rostropovich had seen Menuhin's tent in Gstaad and dreamt of building a wooden one. This was the architectural and acoustic challenge taken on by the architect Patrick Bouchain.

2. THE CACHAT PUMP ROOM

The Cachat pump room, designed by the architect Jean-Albert Hébrard - who also drew up the plans for the Hôtel Royal and the Casino - was inaugurated in 1905. Intended as a "water temple", the wooden and glass pavilion is a masterpiece of the art nouveau style. With the aim of returning the "Sources" quarter of Évian to its former glory, in 2021 the municipality undertook renovation works of this emblematic building, considered to be one of the most beautiful symbols of the Belle Epoque spa towns. It will host all the concerts for the complete chamber music works by Gabriel Fauré.

3. OUR LADY OF ASSUMPTION CHURCH

Built on the initiative of the AGONDA (Friends of the Great Organs of Our Lady of Assumption) Association in 2014, this year the organ is celebrating its 10th anniversary. Évian church is special in that it combines its liturgical activities with a rich cultural offering, supported by acoustics that bring out the best of the music, developed and promoted by the AGONDA association. During this anniversary year, Les Rencontres Musicales d'Évian returns to the venue with a recital by Olivier Latry on 6th July 2024.

4. CASINO THEATRE

The Casino Theatre, built to plans by Jules Clerc, who was instructed by Charles Garnier, was inaugurated in 1885, making Évian one of the first French spa towns to have a municipal theatre. It is a neoclassical masterpiece and its well-adorned interior decoration recreates a feel of comedy and carnival. It will host the concert by the Dutilleux Quartet with Adrien La Marca and Edgar Moreau on 27th June 2024, as well as the festival's masterclasses.

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FESTIVAL MASTERCLASSES

Alongside the musical programme, the festival brings you a series of free masterclasses, open to all at the Casino Theatre. Young musicians will have privilege of taking part in masterclasses given by festival performers.

FRIDAY

28TH JUNE - 3 P.M.

Casino Theatre

Piano masterclass

with **RENA SHERESHEVSKAYA**

SATURDAY

29TH JUNE - 3 P.M.

Casino Theatre

Piano masterclass

with **RENA SHERESHEVSKAYA**

MONDAY

1ST JULY - 5 P.M.

Casino Theatre

Clarinet masterclass

with **PAUL MEYER**

TUESDAY

2ND JULY - 5 P.M.

Casino Theatre

Cello masterclass

with **EDGAR MOREAU**

Free entry.

TICKETS

Book your seats:

- Online: www.lagrangeaulac.com
- By phone: +33 (0)4 50 26 94 48, Tuesday to Friday, 2 p.m. to 6 p.m.
- At the library in Évian-les-Bains, on Wednesdays from 10 a.m. to 12.30 p.m. and 2 p.m. to 6 p.m. from 7th February 2024
- On site at La Grange au Lac, one hour before each concert

Persons with reduced mobility:

La Grange au Lac is accessible to people with reduced mobility. Please book your tickets by calling +33 (0)4 50 26 94 48 and on the evening of the concert, come to the door "La Scène".

Additional information:

www.lagrangeaulac.com

+33 (0)4 50 26 94 48

Also write to us:

- By email: lagrangeaulac@evianresort.com
- By post: La Grange au Lac
Hameau de l'Ermitage, chemin de chez Constantin
74500 Neuvecelle



TICKET PRICES & SEATING PLAN

SINGLE TICKET PRICES:

Categories:	PREMIUM	1	2	3	4	Unallocated seating
Full price:	75€	65€	45€	30€	10€	30€
Concessions*:	70€	52€	36€	24€	5€	25€

Persons with reduced mobility: 35€**

SUBSCRIPTIONS 3 CONCERTS & MORE*** (price per concert)

Categories:	PREMIUM	1	2	3	4	Unallocated seating
Price:	67€	49€	34€	23€	8€	20€

FAURÉ PASS (access to the five "Fauré in Évian" chamber music concerts)

Price: 75€

CONCERT FOR YOUNG AUDIENCES: "The King who didn't like music"

Price: 10€ for the under 10s

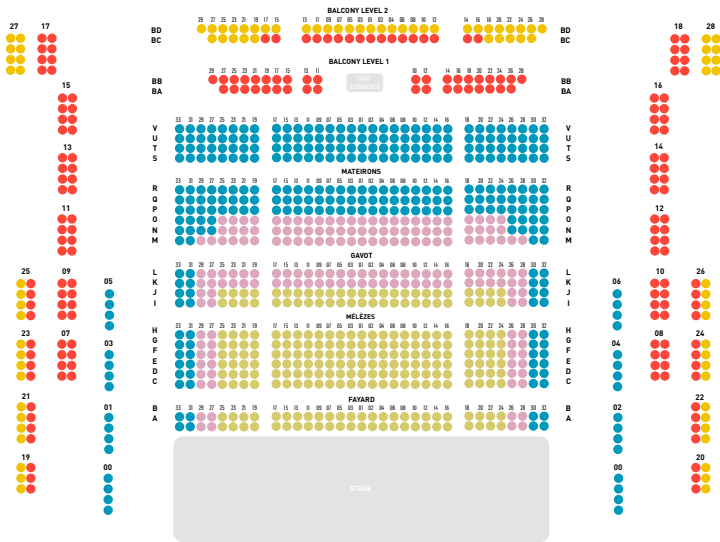
FESTIVAL PASS (access to all of the concerts)

Categories:	PREMIUM	1	2	3	4
Full price:	730€	620€	475€	365€	180€

* under 25s, students, job seekers, RSA recipients, Évian Resort employees, Maison des Arts du Léman subscribers (upon presentation of supporting documents)

** flat rate

*** no mixing of categories



GETTING HERE

La Grange au Lac is located 37 avenue des Mèlèzes, in the upper part of Évian-les-Bains (74500 Neuvecelle)

SNCF/LEMAN EXPRESS TRAINS: Évian-les-Bains train station

CGN BOATS: Évian-les-Bains boat landing stage

GENEVA (Switzerland): 45 km

ÉVIAN FUNICULAR RAILWAY: Upper station

CAR PARK: Parking du Stade, 7 Chemin de Passerat (limited number of spaces)

SHUTTLES: Due to the works, driving and parking is restricted near La Grange au Lac.

Please accept our apologies for this inconvenience.

We invite you to use the funicular railway or the free shuttle service available from the train station, the Casino and Évian's boat landing stage.

ACCOMMODATION

Get ready for your stay by booking at one of the Évian Resort's three hotels, located just a few hundred metres from La Grange au Lac:

Hôtel Royal***:** an iconic palace hotel that combines Belle Epoque charm with stylish contemporary design

Hôtel Ermitage**:** a charming, high-end hotel featuring an Anglo-Normand architectural style, offering a blend of conviviality and authenticity in an intimate, elegant atmosphere

Hôtel La Verniaz**:** all the charm of a 17th century farmhouse nestling amidst tree and flower-filled 5-acre grounds

Enquiries & bookings:

+33 (0) 4 50 26 50 50

reservation@evianresort.com

www.evianresort.com

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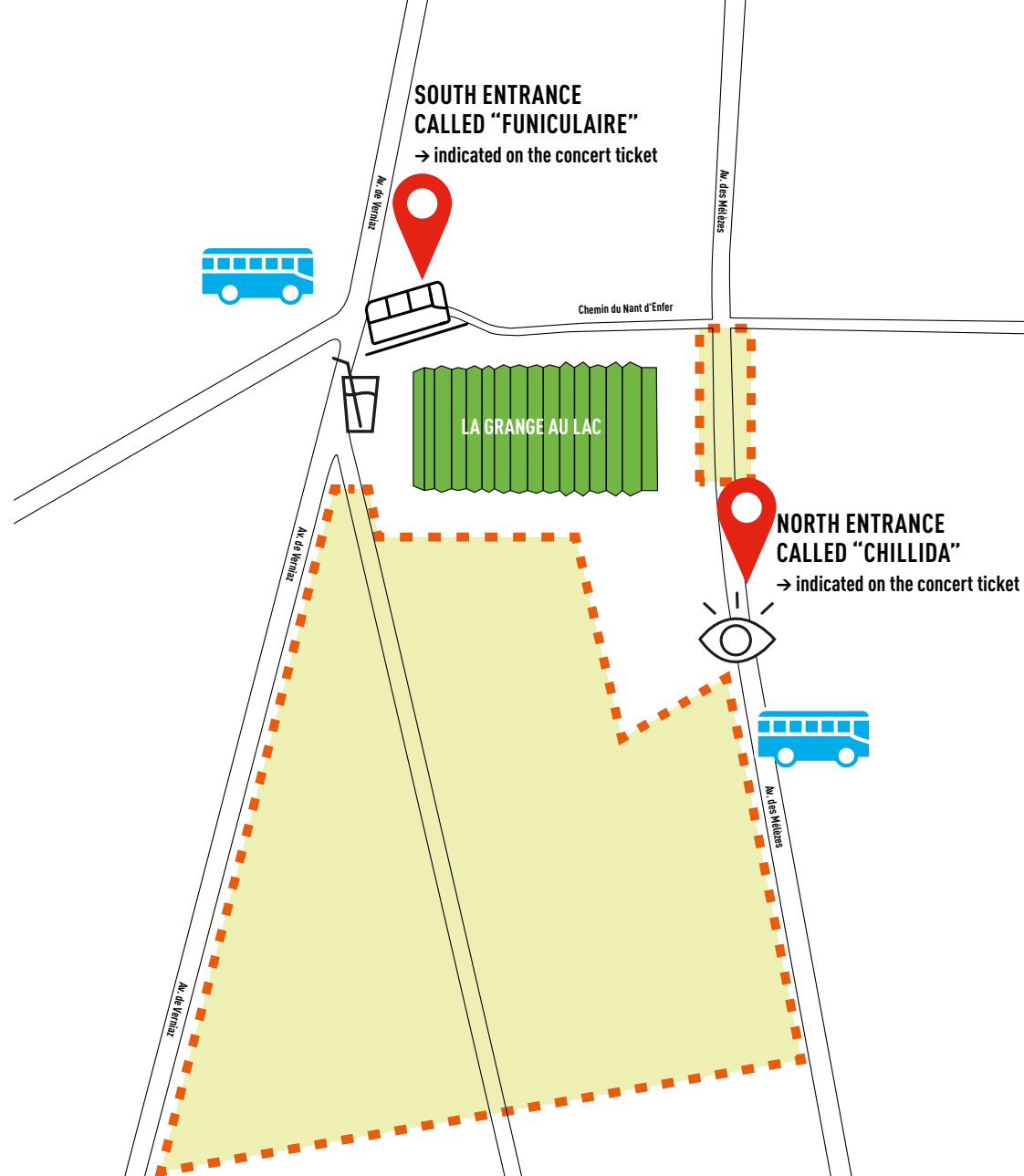
La Grange au Lac - Rencontres Musicales d'Évian



@lagrangeaulac



La Grange au Lac



Funicular railway - Upper station Funicular



Funicular snack bar



Statue of Eduardo Chillida



Entrance closed by a barrier



Construction site



Festival shuttle



AND TOMORROW... LES MÉLÈZES

The musical adventure in Évian continues to unfold, true to the pioneering spirit and to the ambitions of Antoine Riboud who initiated it, bringing together classical music, exceptional architecture and the majestic surrounding nature. These three elements, which give the place its unique resonance, are at the heart of the project which is now becoming a reality, driven by a new energy brought by Aline Foriel-Destezet.

After the renovations undertaken last year, its stage now extended and acoustics reworked, La Grange au Lac has completed its transformation into a large format venue with the inauguration of new boxes for this 2024 edition, enabling large formations to be hosted in the best conditions going forward.

This new vocation thus leaves a space right next door to welcome a new venue dedicated to chamber music.

La Source Vive will open in 2026. Unconventional and intimate, this concert hall with a capacity of 500 will also have its mysterious side. Its shape, a partially buried conch shell, has been designed to offer, just like its thirty-year-old neighbour, a full acoustic and sensory experience. The metamorphosis of the site has already begun. In the future, these two complementary venues will play in harmony, under the umbrella of a common institution: Les Mélèzes.

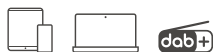
With a focus on openness and passing on knowledge, Les Mélèzes will offer an expanded and varied programme, an invitation to come either to La Grange au Lac or to La Source Vive, depending on the concerts and the season. With a repertoire from symphonic to jazz, along with opera, dance and musical theatre, music will be present here in all its forms and will radiate 365 days a year, thus continuing the fifty-year-old dream of Antoine Riboud.

A little patience though, even if this future is not far off. In the meantime, during the construction work, our historic festival is still on. Les Rencontres Musicales d'Évian remains and will always remain the flagship event of the season.



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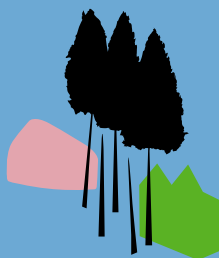
Aline Foriel-Destezet has for many years supported performers, ensembles and institutions who keep culture alive in France and Europe.

For several years now, she has quite naturally become a grand patron of Les Rencontres Musicales d'Évian.

With the construction of La Source Vive and the creation of the Les Mélèzes project, she has moved beyond her role of patron to become a true partner who is deeply involved in this flagship ambition for music and the future generations, of which she is the chair of the endowment fund.

With the support of





LES MĒLĒZES

LA GRANGE AU LAC | LA SOURCE VIVE