



LA GRANGE AU LAC
LES MÉLÈZES

25TH JUNE
5TH JULY
2025

RENCONTRES MUSICALES D'ÉVIAN

ARTISTIC DIRECTOR
RENAUD CAPUÇON

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La Source Vive is almost ready! We would be tempted to go inside to take a peek, but craftspeople are still working there and we will have to wait for next year's edition to experience its sounds.

So this year, La Grange au Lac is the unique venue to host the Rencontres Musicales d'Évian's festivities, which true to tradition, creates unique collaborations that promote a dialogue between generations and between different forms of artistic expression. This is where we will celebrate the birthday of Ravel, the Basque with the most local roots, offering his chamber music catalogue in full, and not forgetting an outstanding Boléro with choreography by the legendary Maurice Béjart, performed by his Lausanne ballet.

2025 once again opens the stage to young talent, and alongside this Renaud Capuçon invites European orchestras (Budapest Festival, Royal Philharmonic...), prestigious conductors and soloists (Iván Fischer, Anne-Sophie Mutter...), confirming La Grange au Lac's transformation into a venue more specifically dedicated to large ensembles.

In addition to this programme, the Rencontres also includes conferences, a fringe festival, masterclasses, an exhibition on the architectural adventure of Les Mélézes, training and support modules, shows for young audiences and ever more varied partners encompassing local musical and cultural institutions. An entire ecosystem which already anticipates the project of "Les Mélézes", whose first artistic season, currently in preparation, will be unveiled next December.

The founding partners of Les Mélézes

Laurent Sacchi
Chairman of the Rencontres Musicales d'Évian

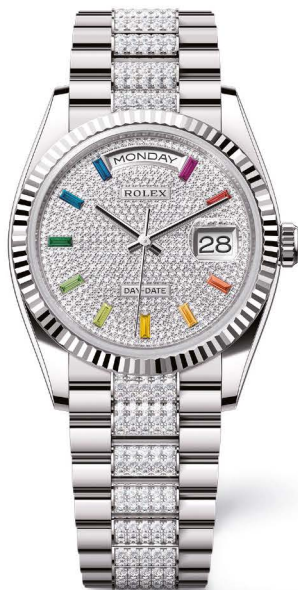
Aline Foriel-Destezet
Founder of La Source Vive



YUJA WANG

Sa présence sur scène est celle d'une soliste classique, effervescente. C'est une pianiste qui cherche à bousculer les traditions, mais elle aime surtout repousser ses propres limites. Et celles de son instrument. Acclamée partout où elle joue, elle sillonne le monde et l'explore inlassablement. Elle cherche toujours à sortir de sa zone de confort et à s'essayer à de nouveaux répertoires, en se donnant avec passion pour restituer la musique dans toute sa splendeur et laisser ainsi entrevoir l'âme du compositeur. **Et elle le fait avec une virtuosité magistrale.**

*#Perpetual**



OYSTER PERPETUAL DAY-DATE 36
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“OUR PROGRAMME MUST OFFER A RANGE OF ENTRY POINTS TO ATTRACT NEW AUDIENCES”

RENAUD CAPUÇON, ARTISTIC DIRECTOR

This is your third edition as artistic director of the Rencontres Musicales d'Évian, what is your perspective on what's been achieved since 2023?

I'm extremely enthusiastic and grateful. The public has really got on board, which shows a real sense of trust. The quality of the new acoustics at La Grange au Lac and the excitement around the construction of La Source Vive has without a doubt contributed to this enthusiasm. Last summer, audiences were able to see the new auditorium being built, which heightens the anticipation. I too am eager to see what comes next!

What are the intentions behind the 2025 programme?

I always use the same formula: offer audiences unique moments with the greatest musicians of our time, magnificent works, and the opportunity to discover promising young artists. There's no specific theme, rather a range of works and artists, a little like an executive chef changes their menu each year while retaining their personal touch.

Talking of personal touch, is there a Renaud Capuçon style specific to Évian?

It's more about an Évian style, than a Capuçon one. My programme draws inspiration from the venue,

the setting, the auditorium - soon to be auditoriums - and everything that has come before. That's what Évian is about: two magical concert halls in a dream setting with incredible scenery, views, greenery and landscapes. It is this combination of things that makes music naturally at home here and the programme that emerges inherently unique.

After the Berlin Philharmoniker in 2023 and the Chamber Orchestra of Europe last year, this time you are opening with the Budapest Festival Orchestra conducted by Iván Fischer.

Yes indeed, and it's one of the common threads across these three editions: a grand opening by a European orchestra and a prestigious conductor. This year it's the Budapest Festival Orchestra conducted by Iván Fischer, who I consider to be one of this century's greatest musicians. He will conduct *Kindertotenlieder* and Mahler's fifth symphony, a major work from the symphonic repertoire and known worldwide through Visconti's film *Death in Venice*. It's a wonderful programme to open a festival with, along with an orchestra that - like the Berlin Philharmoniker - has managed to retain a style and identity that is distinctly its own.



Some artists will be returning after a long absence.

Yes, I'm particularly pleased to see Anne-Sophie Mutter back with us. She's not come to Évian for a very long time, since the time she performed with Rostropovich, before the 1990s. She's delighted to return, and for me it's a way to create a connection with the history of La Grange au Lac. She will perform works by John Williams, a composer I greatly admire. For some people, this could be an opportunity to discover a different repertoire, for others to come and hear works they know, without necessarily being familiar with the rest of the programme.

Is it essential to have a diverse programme in order to attract new audiences?

Yes, we absolutely need to use the programme to offer various entry points so everyone can find something they love, and we can also attract new audiences.

Therefore there will be dance, with a wonderful evening in store in the company of the Béjart Ballet Lausanne. On another evening, there will be guitar with Pablo Sáinz-Villegas, an outstanding guitarist who will perform the famous *Concierto de Aranjuez* by Rodrigo. It's a way to draw in people who are perhaps less accustomed to classical music concerts, but who enjoy dance or guitar music. The same is true with the Jonas Kaufmann and Diana Damrau duo: these two stunning voices together at the venue of La Grange au Lac will be one of the high points of the festival, that will perhaps also reach a different audience to that of chamber music and concertos. Baroque enthusiasts will be delighted with the grand evening dedicated to William Christie, whose eightieth birthday we celebrated in 2024. And like last year, there will also be a concert for young audiences to introduce children to music through *L'Histoire de Babar* by Poulenc.

Young people are once again this year given a prominent place in your programme.

Yes, I like the idea of offering audiences in Évian the opportunity to listen to artists who will become tomorrow's leading figures on the international stage. Jaemin Han for example, an outstanding nineteen-year-old cellist, not often featured in France. He is one of the most impressive musicians I've met, comparable to a young Yo-Yo Ma. I'm convinced that in the decades ahead, he will make a mark on the cello world. His duo recital performance with Alexander Malofeev promises to be quite exceptional! There's also Arielle Beck, a young sixteen-year-old pianist prodigy. She's taking her Baccalauréat exam just a few weeks before her concert! It's a privilege to see these emerging youngsters. The public will be able to say: "I was there when they were starting out." It's a truly exciting experience.

Ravel will be in the spotlight to mark the one hundred and fiftieth anniversary of his birth. Like last year with Fauré, you are gifting us with the complete works of his chamber music.

Yes, I wanted to do the same thing for Ravel. His body of chamber music is limited, but each work is a masterpiece within the chamber music repertoire. Over three mornings, the public will be able to discover or rediscover this fantastic heritage performed by young musicians. It's incredible to have the complete works in this way. And that's not all, because the crowning moment of this series will be an evening totally devoted to the composer, with Martha Argerich - who honours us with her return to Évian - and the Orchestre National du Capitole de Toulouse directed by Ryan Bancroft.

What are the other highlights?

There will be many others: a Schubertiade that brings together three generations of artists, in particular two immense pianists: Emanuel Ax and Mao Fujita, who have a fifty year age difference, and who will be performing together for the first time. It's a real collaboration that is part of the festival's DNA. I will also be performing Brahms's *Double Concerto* with my brother Gautier, a piece we haven't performed together for over ten years. It will be the first time I perform and conduct at the same time from my violin, with no conductor. As will Yuja Wang, who brings the festival to a close with the Mahler Chamber Orchestra that she will conduct herself, from her piano. I can also mention the recitals by Igor Levit, an extraordinary pianist who rarely performs in France, also by Paul Zientara and Liya Petrova, as well as the concert by the Ensemble Astera, which won the prestigious Nielsen Competition.

If you had to sum up the edition in one word, what would it be?

Energising! The programme is packed with energy and colour, with incredible artists, young performers, a variety of repertoires, iconic works, and exclusive collaborations... In a nutshell all the ingredients of the Rencontres Musicales d'Évian!

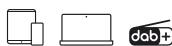


**RADIO
CLASSIQUE,
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D'ÉVIAN.**

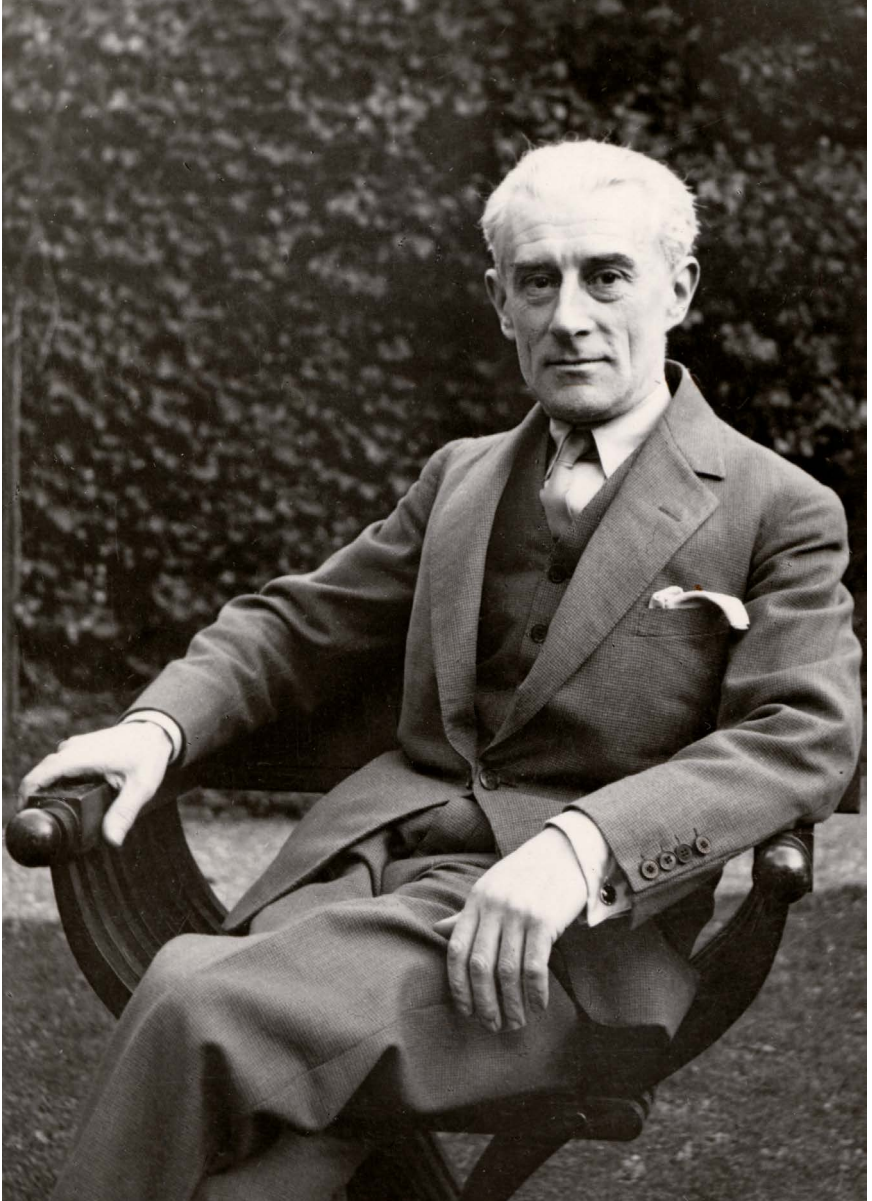
**LES
CONCERTS
EN DIRECT
AVEC
LAURE
MÉZAN**



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RAVEL IN ÉVIAN

In 2025, Maurice Ravel (1875-1937) will be one hundred and fifty years old; sixty-two years present on this earth, eighty-eight years present from beyond the grave in our ears and hearts through his music being constantly performed, sung and listened to. Music so alive that the *Valse* and *Boléro* still rank today among the most frequently performed pieces in the world. Music still so present in all repertoires, one could almost forget about its uniqueness and modernity. Yet it was at the forefront of its time, the time of Mallarmé's lines of verse, the golds and purples of the Russian ballets and emerging jazz rhythms, inspired by a wondrous exoticism, the 18th century of Rameau and Liszt's transcendental piano pieces.

The Rencontres Musicales d'Évian is honouring this spirit, which deeply transformed French music and chamber music, by dedicating three concerts, presenting major works from his instrumental and vocal catalogue with a team radiant with vitality and diversity. The celebrations will also include both dancing and singing, with the Béjart Ballet Lausanne and Les Métaboles, followed by piano and orchestra with Martha Argerich, the Orchestre National du Capitole de Toulouse and Ryan Bancroft.

It is often said that Ravel, a man of the Pyrenees born in Ciboure, but who Stravinsky nicknamed "the Swiss watchmaker", had roots not far from Évian. His father was from Versoix, which nestles on the Swiss shores of Lake Geneva, a descendant of several generations of Savoyards. The Rencontres Musicales d'Évian is doubly excited to welcome Ravel, as a local man.

"We know little of Maurice Ravel aside from his music. Let's be clear, he was a genius, an energetic, charming personality, a man of subtlety and discreet kindness, but it was all about the music with all of his brilliant and secret currents of inspiration flowing into the stream of creativity."

Ravel was both a great musician and an absolute expert in the tiny details, tiny nuances of his art.

Léon-Paul Fargue, *Maurice Ravel*, text written in 1947,
Fata Morgana, 2014

Chamber music by Maurice Ravel

with

CLARISSE DALLES soprano

MATHILDE CALDERINI, COLINE RICHARD flute

JOË CHRISTOPHE, ANN LEPAGE clarinet

RENAUD CAPUÇON, PIERRE FOUCHENNERET violin

JULIA HAGEN cello

TJASHA GAFNER harp

GUILLAUME BELLOM, ARTHUR HINNEWINKEL piano

DUTILLEUX QUARTET

#1 SUNDAY 29TH JUNE - 11 A.M. | *See page 28*

#2 TUESDAY 1ST JULY - 11 A.M. | *See page 32*

#3 WEDNESDAY 2ND JULY - 11 A.M. | *See page 35*

A Ravel Pass is available for the series of concerts dedicated to the composer (further details p.53).

PLUS:

Ravel *Boléro* (transcribed for mixed choir by Thibault Perrine)

Choreography by **Maurice Béjart**

BÉJART BALLET LAUSANNE

LES MÉTABOLES

LÉO WARYNSKI conductor

MONDAY 30TH JUNE - 8 P.M. | *See page 30*

Ravel

Ondine, extract from *Gaspard de la nuit* (orchestration by Marius Constant)

Piano concerto in G major

Valses nobles et sentimentales, for Orchestra

La Valse, for Orchestra

ORCHESTRE NATIONAL DU CAPITOLE DE TOULOUSE

RYAN BANCROFT conductor

MARTHA ARGERICH piano

WEDNESDAY 2ND JULY - 8 P.M. | *See page 36*



From top to bottom, and left to right:
Guillaume Bellom; Joë Christophe; Tjasha Gafner;
Julia Hagen; Mathilde Calderini; Arthur Hinnewinkel;
Dutilleux Quartet; Clarisse Dalles; Pierre Fouchenneret;
Renaud Capuçon; Ann Lepage; Coline Richard.

FESTIVAL PERFORMERS

CONCERTS AT LA GRANGE AU LAC

25TH JUNE 8 P.M.

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER

GERHILD ROMBERGER

26TH JUNE 11 A.M.

PAUL ZIENTARA

ARTHUR HINNEWINKEL

26TH JUNE 2.30 P.M.

ENSEMBLE ASTERA

GUILLAUME BELLOM

26TH JUNE 8 P.M.

RENAUD CAPUÇON

PAUL ZIENTARA

KIAN SOLTANI

LORRAINE CAMPET

EMANUEL AX

MAO FUJITA

27TH JUNE 11 A.M.

JAEMIN HAN

ALEXANDER MALOFEEV

27TH JUNE 8 P.M.

ORCHESTRE NATIONAL

AUVERGNE-RHÔNE-ALPES

ALPESH CHAUHAN

PABLO SÁINZ-VILLEGAS

28TH JUNE 11 A.M.

ARIELLE BECK

28TH JUNE 2.30 P.M.

L'HISTOIRE DE BABAR, LE PETIT ÉLÉPHANT

BLANCHE LELEU

THÉO FOUCHENNERET

28TH JUNE 8 P.M.

DIANA DAMRAU

JONAS KAUFMANN

HELMUT DEUTSCH

29TH JUNE 11 A.M.

RAVEL

IN ÉVIAN #1

29TH JUNE 8 P.M.

IGOR LEVIT

30TH JUNE 8 P.M.

BÉJART BALLET LAUSANNE

LES MÉTABOLES

LÉO WARYNSKI

MARIANNE CROUX

PIERRE FOUCHENNERET

THÉO FOUCHENNERET

1ST JULY 11 A.M.

RAVEL

IN ÉVIAN #2

1ST JULY 8 P.M.

ORCHESTRE DE CHAMBRE DE LAUSANNE

RENAUD CAPUÇON

GAUTIER CAPUÇON

2ND JULY 11 A.M.

RAVEL

IN ÉVIAN #3

2ND JULY 8 P.M.

ORCHESTRE NATIONAL DU CAPITOLE

DE TOULOUSE

RYAN BANCROFT

MARTHA ARGERICH

3RD JULY 11 A.M.

LIYA PETROVA

PAVEL KOLESNIKOV

3RD JULY 8 P.M.

ROYAL PHILHARMONIC ORCHESTRA

LINA GONZÁLEZ-GRANADOS

ANNE-SOPHIE MUTTER

4TH JULY 2.30 P.M.

LEA DESANDRE

THOMAS DUNFORD

4TH JULY 8 P.M.

LES ARTS FLORISSANTS

WILLIAM CHRISTIE

5TH JULY 8 P.M.

MAHLER CHAMBER ORCHESTRA

YUJA WANG

JOSÉ MARIA BLUMENSCHNEIN

IN PARTNERSHIP WITH





Iván Fischer

WEDNESDAY

25TH JUNE - 8 P.M.

BUDAPEST FESTIVAL ORCHESTRA

IVÁN FISCHER conductor

GERHILD ROMBERGER mezzo-soprano

Mahler

Kindertotenlieder

Symphony No. 5 in en C-sharp minor

A festival requires a festival orchestra, and the one formed in 1983 by Iván Fischer and Zoltán Kocsis with the highest musical ambitions, remains one of the best in the world. They kick off the new season of the Rencontres Musicales d'Évian on a high, inviting us to immerse ourselves in Mahler's music – one of their favourite composers, who earned them a nomination at the Grammy Awards in 2013. We are offered a blend of the spectacular fifth symphony, whose adagietto was immortalised by the film *Death in Venice* by Visconti, and the intimate poetry of the *Kindertotenlieder*, composed to verses by Rückert. They will be accompanied by the sumptuous voice of German mezzo-soprano Gerhild Romberger with her rich and expressive tone.



Gerhild Romberger

THURSDAY

26TH JUNE - 11 A.M.

PAUL ZIENTARA *viola*

ARTHUR HINNEWINKEL *piano*

Brahms

Sonata for Viola and Piano in F minor op. 120 No. 1

Contemplation and *Immer leiser wird mein Schlummer* (Lieder op. 105 No. 1 and No. 2)

Wiegenlied (Lied op. 49 No. 4)

Sonata for Viola and Piano in E minor op. 120 No. 2

Scherzo from the F-A-E sonata

Brahms's body of work is imbued with the profound voices of German romanticism: the distinctive voice of popular melodies and dances; the poetic voice of the writers of the era and legends of times gone by; and also the melancholic and confiding voice conferred by the velvety tones of the contralto, clarinet and viola. Paul Zientara's bow unites them all in one song, in the sonatas op. 120 - composed for the clarinet but adapted by the composer for the viola - and in the lieder transcriptions. The young violist, considered a master of his instrument, and pianist Arthur Hinnewinkel, share not only their youth but also a passion for chamber music and close collaborations with Renaud Capuçon.



Paul Zientara

THURSDAY

26TH JUNE - 2.30 P.M.

ENSEMBLE ASTERA wind quintet

GUILLAUME BELLOM piano

Poulenc

Sonata for Flute and Piano

Sonata for Clarinet and Piano

Trio for Oboe, Bassoon and Piano

Sextet for Piano and Wind Quintet

Poulenc readily claimed to be more inspired by wind instruments than strings, demonstrated in this delightful portrait performed by a small group, with works composed between 1926 and 1962. The flute, eloquent and piercing; the clarinet, playful and melancholic; a trio that reaches ethereal heights; and a sextet rich in contrasts: each piece exudes the alchemy of tones brimming with charm, supported by Guillaume Bellom's masterful, enthusiastic piano playing. The young Astera quintet, created in 2019, will have the opportunity to draw on both their collective and individual qualities, which earned its members the highest distinction at the famous Carl Nielsen international chamber music concert in 2023.



Guillaume Bellom

THURSDAY

26TH JUNE - 8 P.M.

RENAUD CAPUÇON violin

PAUL ZIENTARA viola

KIAN SOLTANI cello

LORRAINE CAMPET double bass

EMANUEL AX piano

MAO FUJITA piano

Schubert

Trio in B-flat major for Piano and Strings No. 1 D. 898 op. 99

Fantasia in F minor D. 940 op. 103

Quintet for Piano and Strings in A major "The Trout" D. 667 op. 114

A rich mix of generations, nomadic performers moving from one piece to the next, and a leading chamber music composer: this is a recipe that would have pleased Schubert for his friendly Schubertiades. It's the one chosen by Renaud Capuçon to bring alive the venue's chamber music soul. Alongside Emanuel Ax, a true piano maestro, who like himself places importance on handing down expertise and generational diversity, he invites Kian Soltani, who has an enthralling talent for the cello beyond his years, Mao Fujita, winner of the Clara Haskil International Competition in 2017, Lorraine Campet, super-soloist from the Paris Opera Orchestra, and Paul Zientara, named Revelation Classique by Adami at twenty years old.



Emanuel Ax

FRIDAY

27TH JUNE - 11 A.M.

JAEMIN HAN cello

ALEXANDER MALOFEEV piano

Glazunov *Chant du ménestrel* op. 71

Franck Sonata for Violin and Piano in A major (transcription for cello and piano)

Prokofiev Sonata for Cello and Piano in C major op. 119

From the romantic elegy of the minstrel by Glazunov to the sensual lyricism of Franck's violin, along with varied phrasing of Prokofiev's work inspired by Mstislav Rostropovich, the cello embraces all the nuances of the song. This programme also brings together two prodigies brought into the spotlight by their success, at a young age, in international competitions. Korean cellist Jaemin Han is not yet twenty and already travels the world, the youngest First Prize winner in the history of the George Enescu international competition in Bucharest, in 2021. Just a few years his elder, the Russian pianist Alexander Malofeev, from the famous Gnessine Academy, which trains so many outstanding pianists, triumphed in 2014 at the Tchaikovsky competitions, then in Moscow in 2016.



Jaemin Han

FRIDAY

27TH JUNE - 8 P.M.

ORCHESTRE NATIONAL AUVERGNE-RHÔNE-ALPES

ALPESH CHAUHAN conductor

PABLO SÁINZ-VILLEGAS guitar

Ibert *Divertissement*

Elgar *Chanson de Matin* and *Chanson de Nuit* op. 15

Rodrigo *Concierto de Aranjuez*, for Guitar and Orchestra in D major

Stravinsky *Dumbarton Oaks Concerto* in E-flat major

Milhaud *Le Boeuf sur le toit* op. 58

The guitar returns to La Grange au Lac, and not in the hands of just anyone. From his debut with the New York Philharmonic, Pablo Sáinz-Villegas was adopted by the leading orchestras on the international stage. A distinguished ambassador for his instrument and Spanish culture, and a master of a concerto repertoire rarely showcased at this level, he draws crowds to the Berliner Philharmoniker, the Santiago Bernabéu in Madrid and the Hollywood Bowl alike. Accompanied by the Orchestre National Auvergne-Rhône-Alpes and Alpesh Chauhan, the Principal Guest Conductor of the Düsseldorfer Symphoniker and Music Director of Birmingham Opera Company, he captures the modern, cosmopolitan spirit of Paris's music scene of the roaring twenties.



Pablo Sáinz-Villegas

SATURDAY

28TH JUNE – 11 A.M.

ARIELLE BECK piano

Bach English Suite No. 2 in A minor BWV 807

Schubert Piano Sonata No. 14 in A minor D. 784 posthumously published as op. 143

Schumann Piano Sonata No. 1 in F-sharp minor op. 11

Martha Argerich says of Arielle Beck that she is “one of the brightest young talents in a new era of piano”. The great Argentine pianist, an unwavering supporter of the young generations, chaired the 2018 Jeune Chopin International Competition in Martigny, which crowned the young prodigy with her first Grand Prix. Today aged 15, Arielle Beck dazzles festival audiences in La Roque d’Anthéron, Lucerne and Gstaad, and is already sought after by the leading orchestra conductors. Trained by the Russian pianist Igor Lazko, and also mentored by Anne-Lise Gastaldi, Billy Eidi, Claire Désert, Stephen Kovacevich and Momo Kodama, she navigates and illuminates the most intricate polyphonies, the most masterful compositions and reveals well-hidden intentions.



Arielle Beck

**CONCERT
FOR YOUNG AUDIENCES**

SATURDAY

28TH JUNE - 2.30 P.M.

BLANCHE LELEU narrator

THÉO FOUCHENNERET piano

Poulenc *L'Histoire de Babar, le petit éléphant*

Schumann *Scenes from Childhood* op. 15

The adventures of the little elephant created by Cécile de Brunhoff and illustrated by her husband Jean, are some of the most popular children's books. Between 1940 and 1945, the young pachyderm inspired Poulenc to write an intimate dialogue between piano and voice. A little gem for children who want to dream and grow up, that here creates a wonderful connection between the performers. Actor Blanche Leleu, who also studied piano at the Geneva Conservatory, is a graduate of Cours Florent and the Conservatoire national supérieur d'art dramatique in Paris. Théo Fouchenneret, winner of the first prize at the Geneva International Music Competition in 2018, is a discerning expert in French music and the romantic repertoire, which he explores both as a soloist and in a chamber music setting.

Youth price, see p.53.



Théo Fouchenneret – Blanche Leleu

SATURDAY

28TH JUNE - 8 P.M.

DIANA DAMRAU soprano

JONAS KAUFMANN tenor

HELMUT DEUTSCH piano

Lieder by **Mahler** and **Strauss**.

Diana Damrau and Jonas Kaufmann, star soloists on the international opera stage, have for a number of years performed as a duo, enjoying a beautiful artistic connection in the intimate repertoire of the German lied. After singing Wolf, Brahms and Schumann, they turn to Helmut Deutsch's commanding piano style for a selection of songs by Mahler and Strauss – two composers and friends with a shared passion for the voice, and iconic figures of the late 19th century. With an inspired and inspiring piano style, and voices at the height of their vocal and expressive maturity, this incredible trio brings out the pure poetry from these late Romantic period gems.



Jonas Kaufmann – Diana Damrau – Helmut Deutsch

SUNDAY

29TH JUNE - 11 A.M.

RAVEL

IN ÉVIAN #1

RENAUD CAPUÇON violin

GUILLAUME BELLOM piano

ARTHUR HINNEWINKEL piano

DUTILLEUX QUARTET

Ravel

Sonata for Violin and Piano No. 1 in C major published posthumously

Berceuse sur le nom de Gabriel Fauré

Sonata for Violin and Piano No. 2 in G major

String Quartet in F major

The inaugural concert of the Ravel series showcases the violin, beginning with its dialogue with the piano, followed by the quartet. Between his first sonata, composed at the conservatoire and contained in a single Allegro, and the second completed in 1927 with the central blues capturing the spirit and rhythms of jazz, Ravel composed his entire body of chamber music. At the age of twenty-eight, he published the first finished piece, the first masterpiece: a dazzling string quartet written in response to the one by Debussy, at the request of his teacher Fauré, by whom he would be inspired to compose, as part of a collective tribute in 1922, a lullaby playing on the letters of his name. The young composer already expertly displayed his distinctive style and his independent character, one not lacking in humour.

SUNDAY

29TH JUNE - 8 P.M

IGOR LEVIT piano

Schubert Piano Sonata in B-flat major D. 960

Schumann *Nachtstücke* op. 23

Chopin Piano Sonata No. 3 in B minor op. 58

On the homepage of his website, three words: citizen, European, pianist. Followed by this quote from *The New Yorker*: "Igor Levit Is Like No Other Pianist." The stage is set. The youngest participant and second prize winner (among other prizes) at the Rubinstein Competition 2005 in Tel Aviv and recipient of the Gilmore Artist Award in 2018, Ivan Levit, a German pianist of Russian origin, receives universal acclaim. Not only for his performances of Bach or the romantic repertoire, in which he rises to every challenge - his complete recording of Beethoven's sonatas received numerous accolades in 2019 - but also for his artistic interpretations which highlight the significance of the artist's dedication and the role art plays in life.



Igor Levit



Boléro - Béjart Ballet Lausanne

MONDAY

30TH JUNE - 8 P.M.

BÉJART BALLET LAUSANNE

LES MÉTABOLES

LÉO WARYNSKI conductor

MARIANNE CROUX soprano

PIERRE FOUCHENNERET violin

THÉO FOUCHENNERET piano

Serait-ce la mort ?

Strauss Vier letzte Lieder op. published posthumously, for Piano and Voice

Adage pour deux

Beethoven Adagio cantabile from the Violin Sonata no 7 in C minor op. 30 No. 2

Boléro

Ravel *Boléro*, transcription for mixed choir by **Thibault Perrine**

Choreography by **Maurice Béjart**

The highly renowned ballet founded in 1987 by Maurice Béjart perpetuates the expertise and artistic brilliance of the Franco-Swiss choreographer worldwide, while giving itself ample room for creativity. The ballet returns to the festival - after its presence in 1998 - with a programme that strikes a balance between established repertoire and new works, as the Rencontres Musicales d'Évian welcomes dance back to its stage. For this occasion, the Béjart Ballet Lausanne collaborates with Les Métaboles founded by Léo Warynski, a regular on the contemporary music scene, for an unusual performance of Ravel's *Boléro*, reimagined entirely for voices by Thibault Perrine in 2021. In contrast to this work with its unshakeable life force, two darker ballets: a Beethovenian pas de deux (1986) and the *Four Last Songs* by Strauss (1970), with Marianne Croux, Pierre and Théo Fouchenneret.

TUESDAY

1ST JULY - 11 A.M.

RAVEL

IN ÉVIAN #2

PIERRE FOUCHENNERET violin

JULIA HAGEN cello

GUILLAUME BELLOM piano

ARTHUR HINNEWINKEL piano

Ravel

Sonata for Violin and Cello in C major

Tzigane

Trio for Violin, Cello and Piano in A minor

Ravel's chamber music repertoire, while limited, is highly effective and showcases only his most essential works. The piano trio stands out as a masterpiece of maturity. Its nuances of tone, rich rhythmic textures and eloquent expression embark listeners into a world of imagination. Inspired by Ravel's encounter with the Hungarian violinist Jelly d'Arányi, who performed work by and shared the stage with Bartók, *Tzigane* calls for rhapsodic and highly virtuoso violin playing. We experience a duo performance with cello rather than piano, written in memory of Debussy, a close dialogue between two related string instruments, which are neither quite the same, nor radically different.

TUESDAY

1ST JULY - 8 P.M.

ORCHESTRE DE CHAMBRE DE LAUSANNE

RENAUD CAPUÇON violin and direction

GAUTIER CAPUÇON cello

Wagner

Siegfried-Idyll

Brahms

Concerto for Violin and Cello in A minor op. 102

Serenade No. 2 in A major op. 16

A fairly rare thing in the concerto repertoire, Brahms has the orchestra interact with not one but two soloists. Even more enjoyment from the intimate exchanges, the eloquent counterpoints and exhilarating surges. Renaud Capuçon crosses strings with those of his brother Gautier Capuçon, who is often by his side for this Brahms *Double Concerto*, both live and in the studio. The orchestra from Lausanne is once again in the company of their artistic director for two eminently romantic pieces written for two inspiring female figures from the 19th century music scene: a “symphonic birthday gift” composed by Wagner for his wife Cosima from his opera by the same name, and a Brahms serenade for string orchestra dedicated to Clara Schumann, his lifelong friend.



Renaud Capuçon – Gautier Capuçon



WEDNESDAY

2ND JULY 11 A.M.

RAVEL IN ÉVIAN #3

CLARISSE DALLES soprano

MATHILDE CALDERINI flute

COLINE RICHARD flute

JOË CHRISTOPHE clarinet

ANN LEPAGE clarinet

JULIA HAGEN cello

TJASHA GAFNER harp

GUILLAUME BELLOM piano

ARTHUR HINNEWINKEL piano

DUTILLEUX QUARTET

Ravel

Introduction and Allegro for Harp, Flute, Clarinet and String Quartet, in G major

Trois Poèmes de Stéphane Mallarmé

Ma mère l'Oye, five children's pieces for Piano Four-Hands

Chansons madécasses

It is a vast line-up radiant with youth which encounters Ravel's instrumental and vocal works here thanks to a shared set of instruments. Everything sounds innovative: the art of prosody, the abundance of expressive means, the original combination of tones approaching that of a small orchestra, the wide range of inspiration – from children's stories by Perrault through to Mallarmé's free verse. The soprano Clarisse Dalles, rising star on the French opera scene, who also stands out for her deep affinities with lied and melody, lends her crystal-clear voice to Ravel's compositions. An infinite source of colour and light.

WEDNESDAY

2ND JULY - 8 P.M.

ORCHESTRE NATIONAL DU CAPITOLE DE TOULOUSE

RYAN BANCROFT conductor

MARTHA ARGERICH piano

Ravel

Ondine, extract from *Gaspard de la nuit* (orchestration by Marius Constant)

Piano concerto in G major

Valses nobles et sentimentales, for Orchestra

La Valse, for Orchestra

After three chamber music concerts, the Rencontres Musicales d'Évian widens its Ravel horizons for an encounter between piano and orchestra. The opportunity to listen to *Ondine*, *Valses nobles et sentimentales* and the famous *Valse* in their original orchestral versions. Also to experience, together with the legendary Argentinian pianist, a piece which ranks among her favourite concertos, that she regularly brings to the stage with an indomitable energy. The young American conductor Ryan Bancroft, crowned at the prestigious Malko Competition in 2018, takes the lead and accompanied by Toulouse's Orchestre National du Capitole creates a dialogue. The Occitan ensemble, with a long-standing affinity for the French repertoire, of which it has given noteworthy performances, particularly excels with Ravel's music.



Martha Argerich

THURSDAY

3RD JULY - 11 A.M.

LIYA PETROVA violin

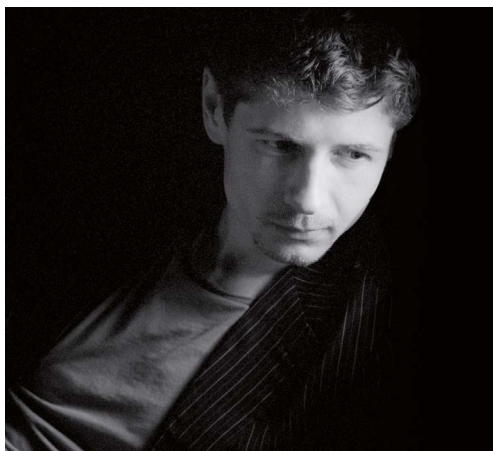
PAVEL KOLESNIKOV piano

Mozart Six Variations in G minor on "Hélas, j'ai perdu mon amant" ("Alas, I have lost my lover")
K. 360

Messiaen Theme and variations for Violin and Piano

Beethoven Sonata for Violin and Piano No. 9 in A major op. 47 "Kreutzer Sonata"

Generous phrasing, shimmering sound, and elegant virtuosity: Liya Petrova has gained unanimous praise from audiences, press and fellow musicians alike since her debut in 2016. She is much appreciated by audiences at La Grange au Lac where she is a familiar face, performing both concertos and chamber music. The Russian pianist Pavel Kolesnikov, with a vast sound spectrum, is her counterpart in this programme catering to the inventive whims of variation: from Mozart to Messiaen, via Beethoven's famous sonata dedicated to Kreutzer, the two performers, expert chamber musicians, are invited to unleash an extravagant kaleidoscope of energy and colour.



Liya Petrova – Pavel Kolesnikov



Anne-Sophie Mutter — John Williams

THURSDAY

3RD JULY - 8 P.M.

ROYAL PHILHARMONIC ORCHESTRA

LINA GONZÁLEZ-GRANADOS conductor

ANNE-SOPHIE MUTTER violin

Copland

El salón México

John Williams

Violin Concerto No. 2

Scherzo for Motorcycle and Violin (*Indiana Jones and the Last Crusade*)

Helena's Theme (*Indiana Jones and the Dial of Destiny*)

Hedwig's Theme (*Harry Potter and the Philosopher's Stone*)

Nice to Be Around (*Cinderella Liberty*)

The Duel (*The Adventures of Tintin*)

Rimsky-Korsakov

Capriccio espagnol op. 34

The compositions by John Williams accomplish the amazing feat of fuelling and amplifying the success of the films they serve as the soundtrack for, as well as having an independent life in concert performances. The violinist Anne-Sophie Mutter is a devoted fan and a performer of choice. She has become inextricably linked with the American composer, who dedicated his second violin concerto to her in 2021 and requested her for the latest Indiana Jones. Thrilled by these globally recognised pieces which are nonetheless challenging to play, and which it recorded in 2007, it is natural for the Royal Philharmonic Orchestra to be present. The vitality and charisma of the young Colombian Lina González-Granados, at the helm of the orchestra, and already much sought after by the leading US orchestras, work their magic.

FRIDAY

4TH JULY – 2.30 P.M.

LEA DESANDRE mezzo-soprano

THOMAS DUNFORD lute

Idylle

Court arias by **D'Ambruys, Charpentier, Lambert and Le Camus**

Melodies by **Hahn**

Arias by **Debussy, Messager and Offenbach**

Chansons by **Barbara** and **Françoise Hardy**

Satie *Gnossienne* and *Gymnopédie*

Visée Sarabande and Chaconne from Suite n° 7

Lea Desandre's clear, delicate voice has delighted the opera world, starting out with the baroque when she was supported by William Christie who discovered her at his Jardin des Voix in 2015, moving on to Mozart, notably at the Salzburg and Aix-en-Provence festivals. As for Thomas Dunford, his lute playing is deeply moving, both through his inventive continuos and when along on stage. Their nurtured passion for baroque music in no way conflicts with their shared adoration of the French chanson repertoire. This gives rise to this intimate and eclectic programme, which is also an album, moving from airs de cour, through reworked romantic melodies or opera, to French popular music. Traversing the centuries as the whim of love takes them.



Lea Desandre — Thomas Dunford

FRIDAY

4TH JULY - 8 P.M.

LES ARTS FLORISSANTS

WILLIAM CHRISTIE conductor

JULIE ROSET soprano (Bellezza)

REBECCA LEGGETT mezzo-soprano (Piacere)

JASMIN WHITE contralto (Disinganno)

JAMES WAY tenor (Tempo)

Handel *Il trionfo del Tempo e del Disinganno*

A pioneer of a nonconformist movement in the 1970s, who went on to renew how older repertoires were approached and interpreted, William Christie, aged eighty, still shows an unwavering passion, which he passes on to his musicians as well as to younger generations. For the first time, he is a guest at the Rencontres Musicales d'Évian, to conduct an intimate and unique work, a blend of oratorio and opera composed by a young twenty-one-year-old Handel. While this "triumph" is already a masterful composition, whose instrumental and vocal virtuosity was an indication of all the operatic work to come, it will also be, on the stage at La Grange au Lac, one by a brilliant young quartet of soloists from the Juilliard School in New York and the Jardin des Voix academy.



William Christie



Yuja Wang

SATURDAY

5TH JULY - 8 P.M.

MAHLER CHAMBER ORCHESTRA

YUJA WANG piano and direction

JOSÉ MARIA BLUMENSCHNEIN concertmaster and leader

Beethoven *Coriolan Overture* in C minor op. 62

Chopin Piano Concerto No. 2 in F minor op. 21

Stravinsky Octet for Wind Instruments

Tchaikovsky Piano Concerto No. 1 in B flat minor op. 23

Everything about this closing concert promises to be exceptional: the programme, with an abundance of piano and joyfully eclectic; the spirit, resolutely chamber music oriented but also featuring concerto, with musical direction from the piano keys; and finally the performers, faithful guests of the festival, brought together for an artistic collaboration that has shone throughout the season on Europe's leading stages. Overturning expectations, innovating across all styles and repertoires, the musicians of the Mahler Chamber Orchestra and the Chinese pianist Yuja Wang share audacity, virtuosity and the freedom of expression. Their approach to Beethoven, Chopin, Tchaikovsky and Stravinsky promises to be a thrilling and passionate voyage through the romantic century into the early 20th century.



Mahler Chamber Orchestra

FESTIVAL MASTERCLASSES

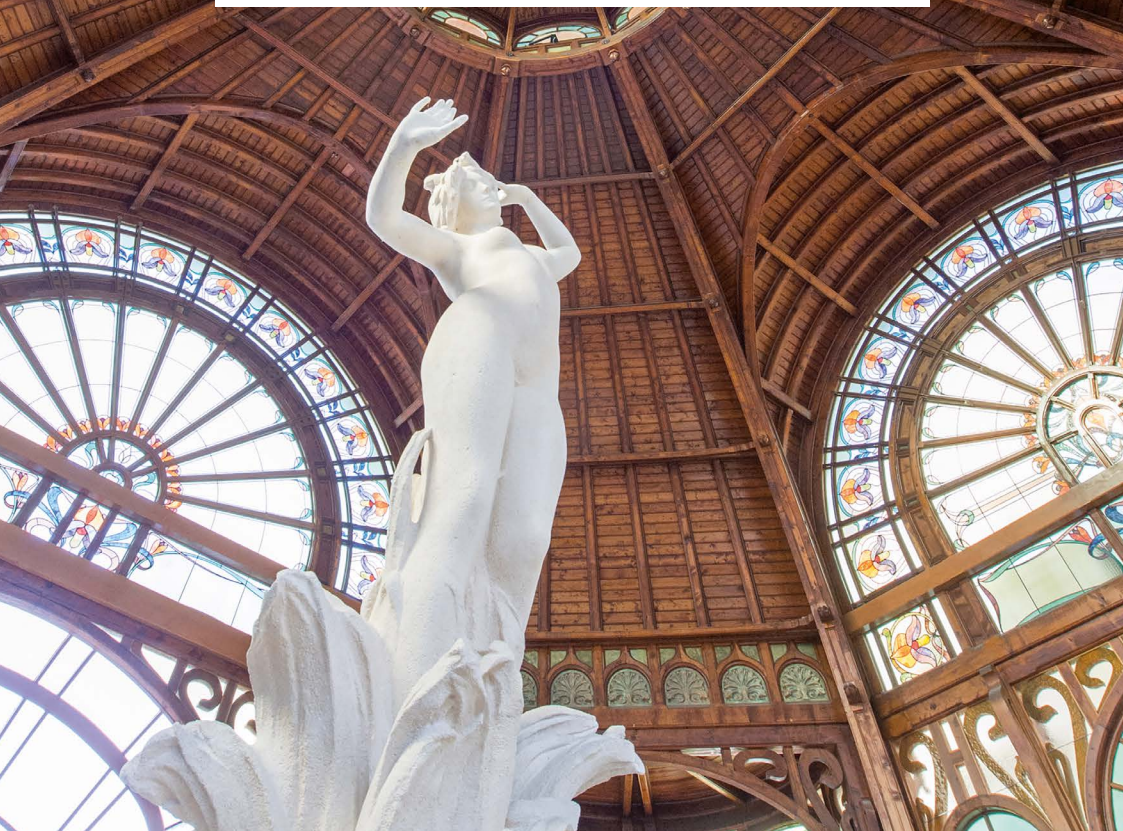
Alongside the concert programme, the festival offers a series of free masterclasses, open to all, at the Cachat pump room.

Young musicians will have the privilege of participating in masterclasses given by the festival performers.

**Buvette Cachat
Avenue des Sources
74500 Évian-les-Bains**

27th June, 30th June and 2nd July at 5.30 p.m.

Free entry.





FRIDAY

27TH JUNE - 5.30 P.M.

LORRAINE CAMPET double bass

An artist with an unusual career path, and a familiar face to the Rencontres Musicales d'Évian audiences, Lorraine Campet is recognised as one of the most talented double bassists of her generation. A passionate musician who wants to embrace every part of a musical career, she flourishes just as much in the world of chamber music as within an orchestra, as well as when passing on her passion, on the double bass and also the violin.

A graduate of the Conservatoire national supérieur de musique et de danse in Paris, she was given her first co-soloist position at the Radio France Philharmonic Orchestra at the age of seventeen. She is now super-soloist at the Paris Opera and is regularly invited to play with many different orchestras.

Motivated by the desire to pass on her expertise, she teaches at IESM (Pôle Supérieur) in Aix-en-Provence and is regularly invited to give masterclasses around the world.

She plays an exceptional Pietro-Antonio Testore double bass, loaned to her by Xavier and Joséphine Moreno.



MONDAY

30TH JUNE - 5.30 P.M.

RENAUD CAPUÇON chamber music

After graduating from the Conservatoire national supérieur de musique et de danse in Paris at the age of seventeen, Renaud Capuçon went to study in Berlin under Thomas Brandis and Isaac Stern. In 1997, Claudio Abbado made him solo violinist at the Gustav Mahler Jugendorchester, where he completed his musical education. Since then, he is sought after by the most prestigious orchestras and maintains strong relationships with multiple conductors. An experienced chamber musician, he has performed at the leading festivals with Martha Argerich, the much-missed Nicholas Angelich, Kit Armstrong, Khatia Buniatishvili, Hélène Grimaud, Maria João Pires and Yo-Yo Ma. Since 2023, Renaud Capuçon has been the artistic director of the Rencontres Musicales d'Évian. He is also the artistic director of the Lausanne Chamber Orchestra since 2021, the Sommets Musicaux de Gstaad since 2016, and of Aix-en-Provence's Festival de Pâques which he founded in 2013. Since 2014, Renaud Capuçon has taught at the Haute Ecole de Musique in Lausanne. He plays the 'Panette' Guarneri 'del Gesù' (1737), which formerly belonged to Isaac Stern.



WEDNESDAY

2ND JULY - 5.30 P.M.

MATHILDE CALDERINI flute

Originally from Haute-Savoie, Mathilde Calderini explains that her passion for music came from a performance of *The Magic Flute* at La Grange au Lac. She began playing the flute at the music school in Thonon-les-Bains, then at the Chambéry Conservatoire. Afterwards, she studied at the CRR in Paris, the Conservatoire national supérieur de musique et de danse de Paris, and honed her skills at the London Royal Academy of Music.

In February 2020, she was appointed Principal Flute of the Orchestre Philharmonique de Radio France, and pursues a soloist career both in France and around the world.

The flautist also performs in recital and chamber music at numerous festivals. A passionate chamber musician, she is a member of the Ouranos Ensemble, a multi-faceted wind quintet she founded with the clarinet player Amaury Viduvier. In 2024, she released "Avec Elles", her first album for Alpha Classics, in duet with pianist Aurèle Marthan and in a programme dedicated to early 20th-century French music.

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24 | 25

La Maison des Arts du Léman

Scène conventionnée d'intérêt National - art en territoire

Musique, chanson, théâtre, danse, cirque, jeune public...



Licences entrepreneur de spectacle : L-R-21-2030 (cat.1) / L-R-24-2031 (cat.2) / L-R-21-2032 (cat.3)

The image shows an exhibition space with a wooden structure. On the right, a large drawing titled "ESQUISSE" is displayed, featuring a large, stylized, brown, shell-like or organic form against a green background. To the left, several smaller sketches and drawings are arranged on a wall, showing various architectural details and forms. The overall atmosphere is warm and artistic.

ESQUISSE

EXHIBITION

From Wednesday 25th June until Saturday 5th July 2025, alongside the Rencontres Musicales d'Évian, "The art and technique of building a concert hall" exhibition invites you to discover the architect's process, using the example of La Source Vive, the new concert venue currently under construction next to La Grange au Lac.

From the requirements to the form, the visit guides you through sketches, models, materials and prototypes illustrating the thinking process, where art and science, and intuition and logic combine. An enthralling journey which unveils expertise that is generally out of sight.

Buvette Prouvé-Novarina (Thermes d'Évian)

25th June to 5th July 2025

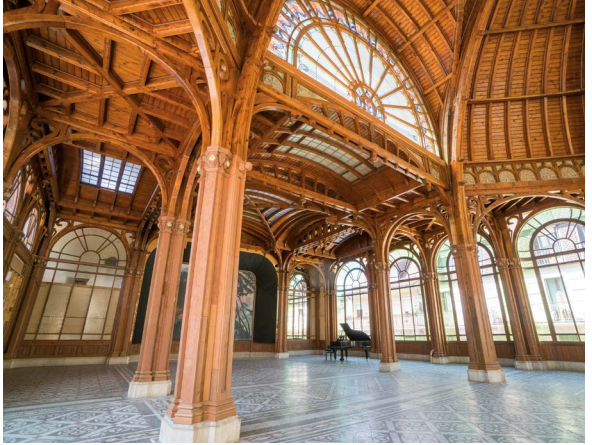
2 p.m. to 6 p.m.

Free entry.

1.



2.



3.

FESTIVAL VENUES

THE CONCERT HALL

1. LA GRANGE AU LAC

This outstanding venue, which unexpectedly comes into view in the middle of a forest of larch trees, came about 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 the Rencontres Musicales d'Évian, which had become an unmissable event for leading artists, Antoine Riboud decided to offer the festival a new concert hall. Rostropovich had seen Yehudi Menuhin's tent in Gstaad and dreamt of building a wooden one. This was the architectural and acoustic challenge given to the architect Patrick Bouchain.

Throughout its more than thirty years of existence, La Grange au Lac has regularly undergone work, whether for maintenance, functional improvements or adapting to new uses. The most recent work (2022-2024) was for acoustic corrections to be made, to widen the stage and to build new dressing rooms so that larger instrumental groups could be hosted.

For this 2025 edition, and for the last time before the two venues play together, all performances will take place at La Grange au Lac.

ALONGSIDE THE CONCERTS

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 town undertook renovation works of this emblematic building, considered to be one of the most beautiful symbols of the Belle Époque spa town. It will be the venue for the festival's masterclasses.

3. THE PROUVÉ-NOVARINA PUMP ROOM

Built between 1956 and 1958 by the architects Jean Prouvé and Maurice Novarina, commissioned by the Évian Mineral Water Company, the Prouvé-Novarina pump room is a large hall, whose structure is made up of 12 steel supports, and a reverse sloping roof covered with aluminium. It was designated a *Monument historique* in 2013. The pump room will host "The art and technique of building a concert hall" exhibition from 25th June to 5th July 2025.

TICKETS & SEATING PLAN

Book your tickets:

- Online: www.lagrangeaulac.com
- By phone: +33 (0)4 50 26 94 48, Tuesday to Friday 2 p.m. to 6 p.m.
- At Évian-les-Bains' library, on Wednesdays from 10 a.m. to 12.30 p.m. and 2 p.m. to 6 p.m., from 5th February 2025
- 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 marked "Fayard".

Additional information:

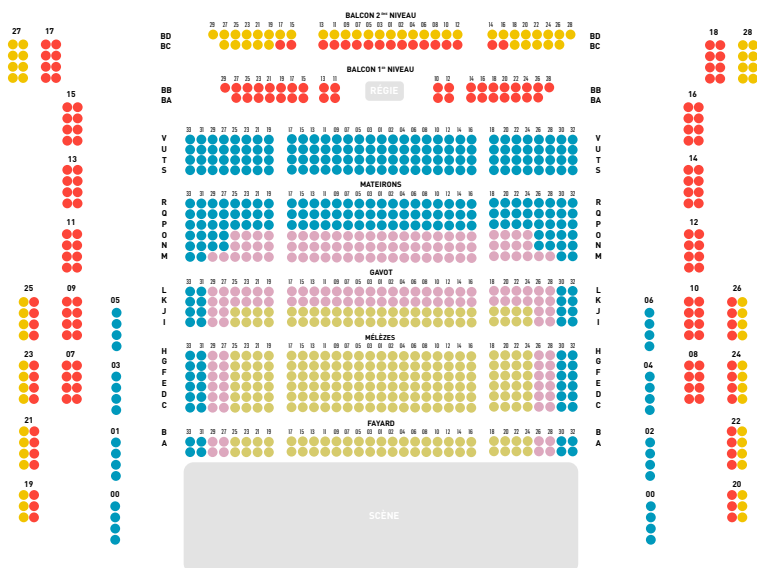
www.lagrangeaulac.com

+33 (0)4 50 26 94 48

You can also write to us:

- By email: lagrangeaulac@evianresort.com

- By post: La Grange au Lac
37 avenue des Mélèzes
74500 Neuvecelle, France



SINGLE TICKET PRICES

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

RAVEL PASS (access to the three *Ravel in Évian* concerts)

Price: **60€**

CONCERT FOR YOUNG AUDIENCES: *L'Histoire de Babar, le petit éléphant*

Price: **10€** for the under 10s

BOLÉRO EVENING

Categories:	PREMIUM	1	2	3	4
Full price:	105€	95€	75€	60€	40€
Concessions*:	98€	76€	60€	48€	20€

Persons with reduced mobility: 65€**

FESTIVAL PASS (access to all concerts except the *Boléro* evening)

Categories:	PREMIUM	1	2	3	4
Full price:	610€	550€	420€	320€	170€

New!

PREMIUM PACKAGE: enjoy a premium evening with this package which includes a **PREMIUM** category ticket, one of the best placed in the concert hall, a glass of champagne during the interval, a cocktail reception served at the Hôtel Royal after the show and a donation in support of the Festival.

From 290€ per person

Reservations can be made by calling **+33 (0)4 50 26 94 48**

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

** single price.

*** **except for the Boléro evening**, no mixing of categories.

Expositions d'exception

Jusqu'au 5 janvier 2025
"Henri Martin - Henri Le Sidaner,
deux talents fraternels."
En partenariat avec le musée
Singer Laren aux Pays-Bas et
le musée Baron Martin de Gray.

Du 19 avril 2025
au 4 janvier 2026
"Paris-Bruxelles, 1880-1914.
L'Effervescence des visions
artistiques".

Palais Lumière
Quai Charles-Albert Besson
Tél.: +33 (0)4 50 83 15 90



PENDING TICKETS

To make music accessible to the widest audiences, the Rencontres Musicales d'Évian invites you to give, alongside them, by buying one or more tickets for donation, at 30€ each, next time you make a reservation.

Following the same principles as pending coffees (caffè sospeso), these tickets for donation allow those who would not usually have the means to enjoy the concert experience.

The tickets will be allocated via our partner associations:



Buy one or more tickets for donation by contacting our ticketing service
on +33 (0)4 50 26 94 48, lagrangeaulac@evianresort.com
or at www.lagrangeaulac.com.

Supported by the town of Évian



GETTING HERE

La Grange au Lac is located 37 avenue des Mélèzes, 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): 45km

ÉVIAN FUNICULAR RAILWAY: upper station

CAR PARK: Car park at Neuvecelle hall

SHUTTLES: Due to the works, we recommend **using town centre car parks and the funicular railway or the free shuttle service** available from Évian train station, Évian's boat landing stage and the Théâtre du Casino to arrive at La Grange au Lac.

Two distinct entrances have been designated for accessing the hall:

- a **north entrance called Chillida** via Avenue des Mélèzes
- a **south entrance called Funicular** via Avenue de la Verniaz.

Depending on where you are seated in the concert hall, you are invited to enter via one of these two entrances. **This information is indicated on your ticket.**

We kindly ask you to follow this guideline to ensure smooth entry into the hall.

**SOUTH ENTRANCE
CALLED "FUNICULAIRE"**
→ indicated on the concert ticket



Av. de Verthaz

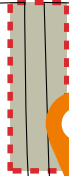


Chemin du Nant d'Enfer

Av. des Mèlèzes



LA GRANGE AU LAC



**NORTH ENTRANCE
CALLED "CHILLIDA"**
→ indicated on the concert ticket



LA SOURCE VIVE

Av. de Verthaz

Av. des Mèlèzes



Av. de Verthaz



Funicular railway - Upper station Funicular



Funicular snack bar



Statue by Eduardo Chillida



Entrance closed by a barrier



Construction site



Festival shuttle

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 Époque 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

FOOD & DRINK

From 6.30 p.m. on concert evenings, two refreshment stands are available in the grounds of La Grange au Lac.

FOLLOW US

www.lagrangeaulac.com



La Grange au Lac - Rencontres Musicales d'Évian



lagrangeaulac



La Grange au Lac



Laurent-Perrier, partenaire officiel des Rencontres Musicales d'Évian.
En vente dans les espaces restauration du festival.

Laurent-Perrier



LA SOURCE VIVE

BEHIND THE SCENES, ANOTHER CONCERT

It's 25th June 2024, the day before the 2024 edition of the Rencontres Musicales d'Évian opens, and a piano is raised up in the air. A very private concert takes place in the heart of La Source Vive's construction site: Renaud Capuçon, joined by Théo Fouchenneret, delight construction workers with Fauré's *Lullaby*. An intimate moment dedicated exclusively to those who labour daily to build this future venue. For the first time, music enters this concert-hall-to-be.

This unexpected and exceptional performance illustrates what's been happening since September 2022 in the grounds of La Grange au Lac. In the shade of the larches, La Source Vive is being built with the same joint passion that runs through the Rencontres Musicales d'Évian. Just as each musician in an orchestra plays his part and harmonises with his fellow musicians to bring the music to life, the coworkers and craftsmen collaborate on the site to produce this future 500-seat venue dedicated to chamber music.

In 2026, La Source Vive will open its doors, partially buried in the ground, as though to integrate all the more into the nature that surrounds it. With its shell shape and remarkable acoustics, it will be a complement to La Grange au Lac, bringing a new dimension to the musical experience in Évian. The intimacy of the venue will unite with the unique materials used to create a contrasting effect with its historic neighbour and a sensory experience that is just as unique.

This project, driven by Aline Foriel-Destezet, patron of the new venue, promises to further expand the horizons of the festival and the institution. From September 2026, a new era will begin with concerts throughout the year, combining the grandeur of large orchestral groups at La Grange au Lac and the intimacy of chamber music at La Source Vive. Two venues, two voices and a single institution which will expand music's reach in the Lake Geneva region and beyond.



SUPPORT LES MÉLÈZES AND BECOME PART OF A UNIQUE ARTISTIC ADVENTURE!

From 2026, La Grange au Lac and La Source Vive will host an ambitious musical programme throughout the year, built on several pillars: the showcasing of talent from a new generation of artists alongside leading musicians, the passing on of expertise, a diversity of art forms, local integration, teaching initiatives, accessibility for all audiences...

Whilst Les Mélézes season is being prepared behind the scenes, the iconic Rencontres Musicales d'Évian event continues. Individuals, private foundations and businesses, each of your donations allows us to write new chapters in our shared history: by lending your generous support, be part of the music and enjoy many exclusive benefits!

Contact: Gabrielle Tallon, Patronage and Sponsorship Manager
mecenas@lesmelezes-evian.com / +33 (0)6 84 88 80 40

ACKNOWLEDGMENTS

La Grange au Lac and the Rencontres Musicales d'Évian
thank their patrons and sponsors for their generous support:

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Aline Foriel-Destezet

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UNE SCÈNE
ÉVIAN RESORT