



LES ARÈNES LYRIQUES

P A R I S - S U M M E R 2 0 2 5

PRESS RELEASE

INTRODUCTION



Les Arènes Lyriques: every summer in Paris, a four-week open-air musical extravaganza.

Les Arènes Lyriques is a summer music season that takes place every year in July and August in the garden of the Montmartre arenas, an open-air theatre equipped and laid out especially for the occasion.

This season consists of sixteen performances of the same concert - mainly classical music -

bringing together a number of artists : singers, violinists, pianists and conductors.

The artistic direction of each edition is entrusted to a personality with an atypical and deserving profile. In 2024, it was the violinist Noemi Gasparini - also a singer of Latin American music. In 2025, it will be Ivan Velikanov, a young Russian conductor living in exile (see biography).

Favoured by the open-air conditions, a freedom of artistic direction characterises this

event. The musical programmes are varied and cross-disciplinary, playing on contrasting styles. Using dedicated technical equipment, the music is presented in a simple, dreamlike, natura setting.

Audiences at the Arènes Lyriques come from all over the Paris region. In 2025, the audience will be even bigger, with a programme of concerts aimed at children who don't go on holiday, in cooperation with leisure centres and hospitals in the Ile-de-France region.

Concert 2025



*Detail from the
poster designed by Jean
Aubertin.*

The main part of Concert 2025 comprises sixteen performances, from 23 July to 16 August.

All the concerts are conducted by Ivan Velikanov and feature the full Arènes Lyriques ensemble.

Each concert features four soloists: two female singers, a pianist and a violinist. These soloists alternate from one concert to the next.

The children's programme :

Les Arènes Lyriques des enfants, includes four afternoon concerts, in cooperation with leisure centres and hospitals in the Ile-de-France region.

MAIN CONCERT

PRESENTATION

Musical Director 2025 : Ivan Velikanov

Ivan Velikanov is Music Director of the 2025 concert. As well as conducting, he will be playing the harpsichord.

Soloists

Mezzo-sopranos

Iana Diakova
Séraphine Cotrez

Pianists

Alexandre Madiar
Julian Trevelyan

Sopranos

Pauline Texier
Morgane Heyse

Violinists

Thomas Lefort
Da-Min Kim

Ensemble des Arènes Lyriques :

Téa Lucchi, flute
Maud Texier, oboe
Emma Dubois, clarinet
Antoine Vanuxem, bassoon
Alexandre Hochain, horn
Cosima Brezovski, violin
Darwin Moreno, violin
Julia Macarez, viola
Sarrah Gam, viola
Marie Jérémie, cello
Askar Ishangaliyev, cello
Elsa Lelièvre, double bass
Nadja Dornik, harp
Fabien Chavrot, organ (only when concerts take place in St-Jean church).



Russian conductor and harpsichordist Ivan Velikanov is the musical director of the 2025 concert.

MAIN CONCERT

PROGRAMME

The programme is subject to change.

Mezzo-soprano

A. Vivaldi, – « *armatae face et anguibus* »
A. Vivaldi – « *Vedro con mio diletto* »
C. Gounod – « *Oh ! Ma lyre immortelle* »*
G. Rossini – « *Assisa a' piè d'un salice...* »

Soprano

W.-A. Mozart – « *Der Hölle rache* »
G.-F. Handel – « *Tu del ciel ministro eletto* »
G. Rossini – « *Una voca voce poco fa* »

Piano

S. Rachmaninoff – Concerto pour piano n°2 : II. Adagio sostenuto
C. Debussy – *Clair de Lune* (arr. original pour piano, harpe et violon).

Violin

P. Sarasate – *Airs bohémiens*

Ensemble

Anonyme (inspiré de Marco Beasley) – *La Bella Noeva*

Songs

S. Gainsbourg – *La Chanson de Prévert*
The Beatles – *Because*

Arrangements

The arrangements are by Loan Boulat.

Some pieces will allow for an organ part, which will enrich the ensemble when concerts are held at St-Jean Church (in case of inclement weather). Fabien Chavrot, organist at St-Jean Church and partner of the 2025 edition, will fill this role.

* in bold, the flagship works of the edition, highlighted in our communication

BIOGRAPHIES

Musical director 2025

Ivan Velikanov

Ivan Velikanov is a Franco-Russian conductor, composer and performer. Born in France, Ivan grew up in Russia from the age of 7.

A student of Gennadiy Rozhdestwensky at the Moscow Conservatory, he has taken part in master classes with Kurt Masur, Kenneth Kiesler, Theodor Currentzis, Sir Roger Norrington, Gianluigi Gelmetti, Giuseppe Lanzetta, Michail Jurowski, Alexander Polyanichko, Sasha Mäkilä and Kristian Järvi.

From 2014 to 2017, Ivan worked as a conductor at the Stanislavsky and Nemirovich-Danchenko Academic Musical Theatre in Moscow, where he notably conducted the Russian premiere of J. Tavener's opera *The Sweet Krotkaya* and the world premiere of G. Varlamov's ballet *Rashomon Variations*.

Founder of several chamber ensembles, including the Alta Capella ensemble and the Tarussa Chamber Orchestra, Ivan has held the position of assistant conductor at the Ural Opera Ballet since December 2018, where he has provided musical direction for Dvorak's *Rusalka*, Bizet's *Carmen*, Tchaikovsky's *The Queen of Spades*, Puccini's *Turandot*. He regularly performs as a conductor with various chamber orchestras, including Toscana Classica (Florence), Volga Philharmonic (Samara) and the chamber ensemble of the Rostov-on-Don Philharmonic Orchestra.

In 2022, against the backdrop of the Russian invasion of Ukraine, Ivan performed Beethoven's 'Ode to Joy' on the keyboard in the middle of a performance of *The Marriage of Figaro*. Following this performance, Ivan was withdrawn from Russian musical institutions (France Musique article). Ivan now lives in Montenegro.

[To read more about Ivan](#)
[Watch Ivan's video](#)



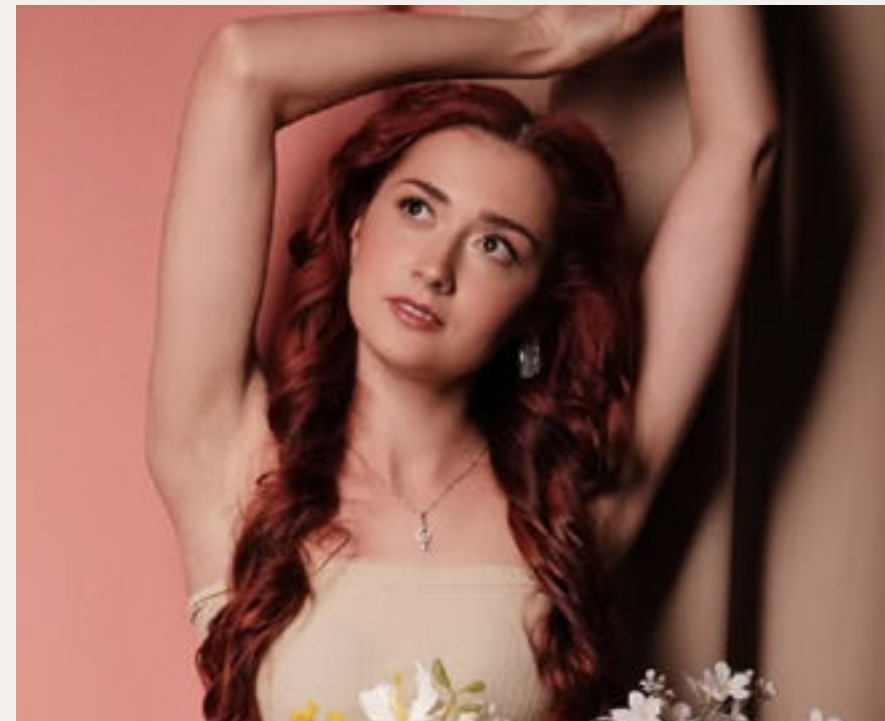
Mezzo-sopranos

Iana Diakova

The warm, agile voice of Iana Diakova is that of a young mezzo-soprano who graduated in 2020 from the Samara National Institute of Culture and the Grand Pas choreographic school. Among other prizes, she won 1st prize at the 2019 New Opera World International Opera Singers Competition in Moscow, and has taken part in international opera and baroque music festivals such as the Diaghilev Festival and the Moscow Baroque Nights Festival.

Iana makes her European debut in 2020 with Rossini's *The Barber of Seville*, Bizet's *Carmen* and Handel's *Rinaldo* at the San Babila Theatre in Milan and at the Czech Opera J.K. Tyla.

Since 2017, she has been a member of the jury for young singers at the Silver Voice international competition. And since 2020, she has been a guest soloist with the J.K. Tyla Opera (Plzeň, Czech Republic). She is currently a soloist with the Nizhny Novgorod National Theatre in Russia.



SérAPHINE Cotrez

With a full, expressive mezzo-soprano voice, SérAPHINE trained first in Paris with the baritone Yann Toussaint, then at the Conservatoire National Supérieur de Musique et de Danse de Lyon, from which she graduated with a Master's degree in opera singing in 2019.

Keen to perfect her command of the French repertoire, she decided to follow François Le Roux's class in the Certificat spécialisé d'art vocal français at the École Normale Supérieure de Musique Alfred Cortot in Paris. As well as opera, she has performed Mozart's *Mass in C* in concert with the Orchestre de Cannes conducted by Nicolas Krüger, Beethoven's *Mass in C* with the Orchestre de Massy conducted by Constantin Rouits, Rachmaninov's *Vespers* at the Philharmonie de Paris, and a programme of opera arias with the Orchestre Philharmonique du Maroc.



Coloratura sopranos

Pauline Texier

Pauline Texier completed her studies at the Académie de l'Opéra National de Paris in 2017, where she made her debut as Bastienne in Mozart's *Bastien et Bastienne*. She was awarded the Prix de l'AROP in 2018. In summer 2017, she sang Marie in the French premiere of Rufus Wainwright's contemporary opera *Prima Donna* at the Festival d'Avignon with the Orchestre de Région Avignon Provence and the following year at the Philharmonie de Paris.

Her baroque repertoire includes *Musica* (Orfeo by Monteverdi), *Hébé* (Les Fêtes d'Hébé, Rameau) in 2016 and 2017 at the Amphithéâtre de l'Opéra national de Paris, and *Hébé* and *Zima* (Les Indes Galantes by Rameau) at the Teatro Colon in Buenos Aires in 2018.



Morgane Heyse

The Franco-German coloratura soprano Morgane Heyse grew up in a bilingual, music-loving family. After several years of viola lessons, her passion for singing led her to study in Belgium: first at the Conservatoire Royal de Liège (where she obtained a diploma in singing and voice teaching), then, until 2017, as a member of the Ghent International Opera Academy.

Her vast repertoire ranges from the Renaissance to contemporary music. In the 2021/22 season, she was acclaimed in the role of Gepopo in Ligeti's *Le Grand Macabre* at the Mecklenburg State Theatre in Schwerin and in the role of the Queen of the Night (*Die Zauberflöte*) at the Braunschweig State Theatre.



Pianists

Alexandre Madjar

Distinguished by his generous expressiveness in concert, pianist Alexandre Madjar is active as a soloist, chamber musician and collaborative pianist with singers.

Known for his intimate repertoire, he likes to create his programmes as a journey blending the different cultural influences he cherishes.

For him, a concert is not just a transmission of historical knowledge and human sensitivity; it is a moment of sharing, during which the audience, the musician and the composer interact and create a unique memory. He is often referred to by his audiences as a storyteller, taking his music on a journey from beginning to end.

He is also a laureate of the Mécénat Musical Société Générale bank, the Royaumont Foundation, and the Maisons-Laffitte, Leopold Bellan and Parempure international competitions.



Julian Trevelyan

British pianist Julian Trevelyan moved to France after winning the Long-Thibaud Competition in 2015 at the age of 16, becoming the youngest ever winner of the competition. He has also won prizes at international piano competitions such as Leeds, Geza Anda, Horowitz, and many others. Julian has appeared as soloist with the Orchestre de Chambre de Paris, the Orchestre de Toulouse, the Orchestre de Picardie, the Orchestre de la Suisse Romande, the Tonhalle Zurich, the Royal Liverpool Philharmonic and the St Petersburg Philharmonic. He has recorded with the Vienna Radio Symphony Orchestra, the London Mozart Players and the BBC National Orchestra of Wales. Julian is studying at the École Normale de Musique de Paris «Alfred Cortot» with Rena Shereshevskaya.



Violinistes

Thomas Lefort

Noticed at the age of 13 by Ivy Gitlis, Thomas Lefort was his disciple until his death, sharing with him an intense companionship. Born in 1994, he trained at the Conservatoire Supérieur de Musique de Paris and with great masters such as Patrice Fontanarosa, Roland Daugareil, Salvatore Accardo and Renaud Capuçon. Winner of numerous international competitions, most recently the Grand Prize at the Isaac Stern International Competition in Shanghai, he appears as soloist with prestigious orchestras and in renowned venues and festivals (Philharmonie de Paris, Folles journées de Nantes, Festival de Pâques d'Aix-en-Provence, Roque d'Anthéron...). Acclaimed for his rare and operatic playing (Maxim Vengerov), he has played alongside artists such as Martha Argerich, Tedi Papavrami, Yves Henry, Itamar Golan, etc. He is also Director of the 'Les Etoiles du Classique' festival in Saint-Germain-en-Laye, and teaches at the École normale de musique in Paris.



Da-Min Kim

A super-soloist with the Marseille Philharmonic Orchestra under Lawrence Foster since 2013, Da-Min Kim is a violinist of South Korean origin. Born in 1990 in Seoul into a musical family, Da-Min KIM began playing the violin at the age of 8. At the age of 11, he moved with his family to Paris, where he continued his musical studies with Igor Voloichine, Suzanne Gessner at the CRR de Paris, and Roland Daugareil at the CNSM de Paris, where he brilliantly obtained his DFS, then his Master's degree in 2010.

He is a prize-winner of the Amopa Scholarship, the Cziffra Foundation, the Fondation Groupe d'Entreprise Banque Populaire, the Canetti International Competition, the Ginette Neveu International Competition and the 46th Markneukirchen International Competition in Germany.

Da-Min KIM plays a Giuseppe PELUZZI from 1882 on loan from the ZILBER association.



Les Arènes Lyriques des enfants

Concerts for
children who
don't go on
holiday.



Les Arènes Lyriques des enfants

From 25 July to 14 August, five afternoons of music for children in the Paris region who aren't going on holiday.

Taking advantage of our exclusive presence throughout the month of August in Paris, from 2025 onwards we will be offering a parallel cultural programme aimed at children in the Greater Paris region who are unable to go on holiday during the summer.

For five afternoons throughout the summer, a programme of music will be specially designed for this young audience, offering a playful discovery of the beauty of classical music and moments of conviviality. The aim is to offer this underprivileged or isolated audience a high-quality musical experience that will awaken their curiosity and musical sensitivity.

This project is being set up in partnership with leisure centres in the Ile-de-France region, the Necker, Robert Debré and Bretonneau hospitals, and the Saint-Denis Orphanage.

Poster for the show *Le Roi qui n'aimait pas la musique*, designed by Jean Aubertin.



AFTERNOON PROGRAMME

1. Show : *Le Roi qui n'aimait pas la musique* (The King who didn't like music) (25 minutes)

Le Roi qui n'aimait pas la musique is a musical tale created in 2004 by Karol Beffa (composer and pianist) and Mathieu Laine (writer and playwright). Aimed primarily at a young audience, the work tackles the themes of tolerance and musical awakening.

It tells the story of a king who, unlike his subjects, hates music so much that he wants to ban it from his kingdom. As the story unfolds, the king evolves and eventually discovers the power of music.

2. Participatory workshop - Improvised musical storytelling (15 to 20 minutes)

In a second stage, the children become the creators of their own story. Guided by storyteller Garance Paule, they imagine a new musical tale - characters, adventures, emotions - while the musicians improvise live, adapting their playing to the evolution of the story.

It's a fun way to develop the imagination, listening skills and teamwork, while enjoying a privileged moment of exchange with the artists in a joyful and caring atmosphere.

3. Vocal demonstration - The voice in all its glory (15 minutes)

To round off the afternoon, the arena's opera singers offer children a collective vocal warm-up, followed by a demonstration of some great arias, including Mozart's classic *Queen of the Night*.



Garance Paule, conteuse et animatrice des
Arènes Lyriques des enfants 2025.

uvignat

SPEAKERS

Garance Paule, *storyteller and presenter*

Julian Trevelyan, *piano*

Askar Ishangaliyev, *cello*

Emma Dubois, *clarinet*

Darwin Moreno, *violin*

Garance Paule, *storyteller and host*

Garance Paule is a storyteller and writer with a passion for exploring stories and the power of the imagination through different artistic forms. In 2022, Garance worked with the Orchestre du Nouveau Monde, where she was a storyteller during performances at the Château de Chinon.

Her most memorable creation was Polaris, a musical tale for children that she conceived by combining composition, writing and performance. This project also gave her the opportunity to organise creative workshops with the children of the Hubert Von Herkomer Foundation, an enriching experience that shaped her artistic practice through a participatory approach. Garance also works as a facilitator for See Through Théâtre, an inclusive theatre that gives a voice to people with disabilities. She directed the CarnivalALL costume parades in London, an event combining creativity and inclusion, where she discovered the power of collective expression.

At the same time, Garance is conducting research into art and neurodiversity. With her project The Neurodiverse Imaginaries, in collaboration with the Royal College of Art and the Hopes Centre for Autism, she explores how art can support disabled children by placing creativity at the heart of understanding and supporting neurodivergent pathways. Through these projects, Garance aims to forge links between art, inclusion and education, providing a space where imaginations can run free.

[To read more](#)



PARTNERS

Partners



PRESS REVIEWS



Les Arènes Lyriques : la Paris-plage du classique !

Bruno Ory-Lavollée, 17 août 2024

[Lien vers l'article](#)

« Proposer des concerts en plein Paris au moment où partout en France les festivals happent l'attention, ça n'allait pas de soi. Pourtant, loin de la facilité des «concerts pour touristes», les Arènes Lyriques ont su jouer leur partition singulière, trouver leur public et le fidéliser ».

[...]

« Seule dans la pénombre, s'accompagnant de pizzicatos sur son violon tenu comme une guitare, elle chante *Gracias a la Vida* de Violeta Parra, et c'est un pur moment de grâce ».

[...]

« Le moment du final est venu et la surprise est de taille : un tube, certes, mais le plus élaboré, le plus profond et le plus dramatique qui soit : la Mort d'Isolde, tirée de l'opéra Tristan et Isolde de Wagner. Cela demande normalement cent musiciens, il faut vraiment n'avoir peur de rien ! L'audace paye : emporté par le génie de Wagner et la force dramatique d'Olivia Doutney, l'orchestre donne son meilleur et sonne comme une grande formation. C'est intense et beau, le public touché au cœur sait manifester sa reconnaissance. »



Classicagenda

Les Arènes Lyriques : éclats musicaux sous le ciel de Montmartre

Cinzia Rota, 18 août 2024

[Lien vers l'article](#)

« Vendredi soir, les Arènes Lyriques de Montmartre se sont transformées en un écrin de poésie sonore sous les étoiles. L'événement, baigné par un ciel estival clément, a su captiver un public venu en nombre, attiré par la promesse d'un moment d'exception».

Le Monde

CULTURE - MUSIQUES

Aux Arènes de Montmartre, on se grise de musique classique

Marie-Aude Roux, le 1er août 2023

[Lien vers l'article](#)

« Les fils d'ampoules se sont allumés entre les arbres tandis que des silhouettes se découpent aux fenêtres et terrasses d'immeubles voisins pour écouter des flots de musique répandus dans la nuit qui vient. On est à Paris. Cela pourrait être n'importe où, ou nulle part. Le public retient son souffle le temps d'une Fantaisie-Improptu, op. 66, de Chopin, jouée avec grâce et virtuosité ».

TEAM

ÉQUIPE



Pierre Mollaret
Founder and director



Norma Nahoun
*Soprano and Artistic
Advisor*



Ivan Velikanov
Musical Director 2025



Marion Bouderbala
*Head of partnerships and
socio-cultural programmes*

Summary :

WHERE ?

Jardin des arènes de Montmartre,
25 rue Chappe 75018 Paris.

Important : In case of inclement weather, the concert will be moved to St Jean Church, a 5-minute walk away, at 19 rue des Abbesses, 75018..

WHEN ?

Arènes Lyriques 2025 :

- Wednesday to Saturday for 4 weeks:
23, 24, 25, 26, 30, 31 July
and on 1, 2, 6, 7, 8, 9, 13, 14, 15, 16 August.
- Concert at 8.30pm (about. 1.5 hours lasting) Doors open at 7.30pm.
- Full price: €45 / concessions (under 26s): €34 **Youth**

Programme 2025 :

Five concerts in the afternoon on the 25 July, 1, 7, 8 and 14 August.

Important : The youth section is exclusively for social partners of the Arènes Lyriques.

WHAT ?

- Sixteen open-air classical music concerts. The musical programme is identical for each concert.
- All concerts are conducted by Ivan Velikanov and feature the full Arenes Lyriques ensemble.
- The four soloists (two female singers, a pianist and a violinist) alternate:

First fortnight (concerts from 23 July to 2 August):
Iana Diakova, Morgane Heyse, Da-Min Kim, Julian Trevelyan.

Second fortnight (concerts from 6 to 16 August):
Séraphine Cotrez, Pauline Texier, Thomas Lefort, Alexandre Madjar.

IMPORTANT :

Date of announcement of the edition and opening of the ticket office:
June 2, 2025 on the official website: www.arenelyriques.com

➡ [Stock photos to download](#)

CONTACTS :

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Instagram



Site web



Video Concert 2024



Instagram



Site web

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