



Join us
in musical excellence

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See The You Winter of Big International Voices

It all began in December 2005, 21 years ago...

Princess **Caroline Murat**, herself a renowned concert pianist performing under the stage name **Caroline Haffner**, has decided to bring together young talents and established maestros. She has thus created her own festival in Gstaad, Switzerland, and in the surrounding mountain villages during the festive season. It offers the chance to experience programmes that are as prestigious as they are inspiring, with a rare sense of closeness between the artists in a stunning yet informal setting.

Caroline Murat could not have been better placed for this task: she assisted **Martin Engström** for several years at the **Verbier Festival**, co-founded the **Verbier Academy** and cofounded the **Gstaad New Year Music Festival** in 2001.

Since then, the festival, held under the patronage of **H.S.H. Prince Albert II of Monaco**, has hosted **over 350 concerts and events** and showcased **more than 1,200 artists!** Artists from Switzerland and around the world who cherish this quality time and this special closeness with their audience.

The festival brings together **a prestigious line-up of opera and music over a period of nearly 15 days:** opera singers, soloists, vocal ensembles, dancers, musical theatre, chamber groups, baroque and contemporary music, world music, lectures, and readings – the public is invited to over twenty concerts and performances, with a different, surprising musical programme every day, which now includes several jazz concerts during the final weekend of the event.

SO IN 2025, OVER 100 ARTISTS PERFORMED AND WE SAW A 35% INCREASE IN ATTENDANCE COMPARED TO LAST YEAR, WITH MANY CONCERTS SELLING OUT, CONFIRMING THE STRONG ENTHUSIASM FOR THIS EVENT!

2 / A high-end festival

In the heart of the Swiss winter, when the light softens and time seems to stand still, Gstaad becomes the setting for a rare experience. The Gstaad New Year Music Festival unfolds there as a precious interlude, a moment apart from the world where music rediscovers its most intimate truth.

Dedicated to the voice and the art of the recital, the festival brings together, each year, a constellation of artists among the greatest performers of our time. Alongside them, young talents—still undiscovered—begin to sketch out the contours of the careers that will shape the future.

Here, generations meet, respond to one another and pass on their legacy.

In the intimate setting of the venues, often bathed in natural acoustics and simple beauty, the music is stripped of all artifice.

All that remains is the essential: a breath, a presence, a shared emotion.

The festival cultivates this genuine connection, where the artist no longer performs from a distance, but speaks directly to each individual.

*The Gstaad New Year Music Festival is not just a festival,
it is a place of resonance, a place where music,
freed from the clamour, rediscovers its most essential
aspect — the one that touches us, deeply and lastingly.*

Born from Caroline Murat's vision, the festival finds its place in a special time of year: between the Christmas lights and the first stirrings of January. At this time of year, when everything slows down, it offers a different way of experiencing time — one that is more mindful, more sensitive.

Both demanding and welcoming, it appeals as much to connoisseurs as to those discovering it for the first time. Here, music becomes a universal language, crossing borders and bridging distances.

In this alpine setting, an international audience—including many UHNWIs—come seeking what few events still offer: an authentic experience, both cultural and deeply human.

FOR PARTNERS, THE FESTIVAL OPENS UP A UNIQUE SPACE. NOT ONE OF SIMPLE VISIBILITY, BUT ONE OF CONNECTION. A MOMENT WHERE RELATIONSHIPS ARE FORGED IN A DIFFERENT WAY, IN THE SERENITY OF A CONCERT, IN THE AFTERMATH OF A DINNER, IN THE SHARED MEMORY OF AN EMOTION.

INVITING YOUR CLIENTS HERE IS MORE THAN JUST AN EVENT:

IT IS TO OFFER THEM AN EXPERIENCE THAT CANNOT BE FULLY DESCRIBED — AND WHICH, PRECISELY FOR THAT REASON, LINGERS IN THE MEMORY.

THE PRESTIGE OF THE AUDIENCE MATCHES THAT OF THE ARTISTS. THE GREATEST VOICES HAVE PERFORMED HERE, LEAVING BEHIND THOSE RARE MOMENTS THAT CAN NEVER BE REPLICATED.

A unique festival in Switzerland — and rare in Europe

Situated in a region blessed by the gods, between German-speaking and French-speaking Switzerland, thereby contributing to its development and influence, the Gstaad New Year Music Festival confirms its popularity, which over the years has grown to such an extent that it has become the highlight of the winter season in the Bernese resort and its surroundings.

Supported by passionate patrons, the originality of the programme makes this festival the only one in Switzerland dedicated to the voice and the recital, and one of the few in the whole of Europe. From Baroque to jazz and Broadway, each concert takes the audience on a journey of discovery and festive enjoyment.

The DNA of the festival

The recital forms the very foundation of our festival's identity. Great voices such as **Nadine Sierra, Pretty Yende, Lisette Oropesa, Lise Davidsen** and **Jonathan Tetelman** have given **their first recital here**, as have **Elīna Garanča** and **Ludovic Tézier**, **who have come together here in unique duets** — a hallmark to which we are deeply committed.

Whilst these artists may be heard in the grandest concert halls, it is here, in the intimate setting of a recital, close to the piano and the audience, that the true nature of their talent is revealed. In these intimate venues, often churches, rare, suspended moments arise, where the sincerity of the performance touches the hearts of the listeners directly.

This magic of simplicity, a true moment of truth for the artists, gives rise to unforgettable moments.

Roberto Alagna, during his first recital here, treated the audience **to 45 minutes of encores**. **Plácido Domingo, Elīna Garanča** and many others have, here, reconnected with their audience in a direct bond, leaving themselves deeply moved by this unique experience.

This festival is distinguished by a fundamental ambition: to foster dialogue between generations and to spot rare gems. Thus, young talents meet the great masters, exchange ideas, and chart the paths that will lead them to the world's greatest stages.

Much more than just a stage, the Gstaad New Year Music Festival is a space for emergence, a moment of truth. It serves in turn as a springboard and a showcase, a place of transition and promise where the future of music is quietly being written, before the eyes of music lovers.

Literature, another area of interest that has developed in Gstaad in recent years, has brought us the presence of famous actors such as **Marthe Keller, Brigitte Fossey, Clotilde Coureau, Cyrielle Clair, Arielle Dombasle**, and others...

This year, Eric-Emmanuel Schmitt will present a musical performance.

Scholarly and passionate lectures are given each year, illustrated by musical archives and screenings. Thus, the **bicentenary of Beethoven's death** (March 1827) will be celebrated by **Michèle Larivière**.

For several years now, the festival has broadened its audience by fostering **social and intergenerational connections**, opening its doors to young people — the future and new audience — **and organising an exceptional, in-house concert for the residents of the Commune of Château-d'Œx** ».

A powerful image-building tool for partners

BEING A SPONSOR OR PARTNER OF THIS FESTIVAL IS PROBABLY ONE OF THE MOST PRODUCTIVE, IMPACTFUL AND EFFECTIVE WAYS TO BOOST YOUR IMAGE, CREATING A POSITIVE IMPRESSION AMONG YOUR CUSTOMERS.

The Gstaad New Year Music Festival is not just another festival. It is a gem in the heart of the festive season, the only one of its kind in Switzerland at this time of year. To enable families gathered together during this festive period to go out together, **concerts are free for those under 25** and, true to tradition, **the concert on 1 January is completely free!**

International recognition

The festival enjoys the enthusiastic support of the **Friends of the Festival**, whose subscriptions and donations, maintain the overall budget, **with joint support from the municipalities of Gstaad and Rougemont, and the cantons of Bern and Vaud**, amongst others. A strong and fundamental local presence establishes our festival as one of the highlights of the resort of Gstaad and its region.

For this 'niche' festival has a genuine role, a real purpose and a true legitimacy, celebrated by rave reviews and the renewed and loyal support of Europe's and the world's leading musical patrons.

BEING PART OF THE PRESTIGIOUS FAMILY OF SPONSORS, PATRONS AND FRIENDS OF THE FESTIVAL is certainly an asset, appreciated by the clients and prospects of those who work with us.

I INVITE YOUR CLIENTS TO HEAR THE GREATEST STARS OF THE WORLD'S OPERA STAGES – (for its 20th anniversary, the festival welcomed, among others, **Plácido Domingo** and **Cecilia Bartoli** with the orchestra of H.S.H. Prince Albert II of Monaco, our patron) – sometimes for the first time in Switzerland, which is one of our festival's specialities.

*This non-profit event has now become a highlight,
perhaps even the most prestigious,
of the cultural winter in Gstaad*

Cultural hubrel

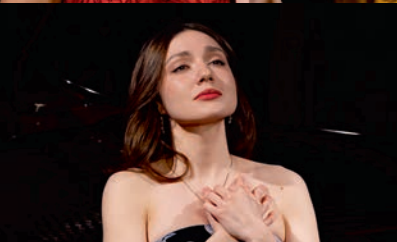
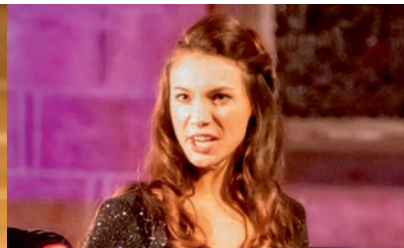
With Gstaad positioning itself as one of the world's hubs for contemporary art, we have strengthened our collaboration with **Maze-Gstaad Contemporary Fair**, as well as with various galleries based in Gstaad or operating as pop-ups. This has brought us into contact with the world of collectors, opening up music to other art forms and thus to a new audience. In the same vein, commissions for contemporary music (including the great French composer **Yves Prin** and the American star Nico Mulhi, amongst others) and performance projects (with the great **Marina Abramović** and other video artists) have all helped to diversify our marketing impact by broadening our scope.

Why support us

FOR ALL THE REASONS LISTED ABOVE, WE NEED YOUR SUPPORT TODAY. TO CONTINUE BRINGING THESE EXCEPTIONAL MOMENTS TO LIFE, TO REVEAL ARTISTS IN ALL THEIR TRUTH, AND TO OFFER THE PUBLIC THESE RARE AND PRECIOUS MOMENTS OF INTIMACY. WE WOULD BE DELIGHTED AND HONOURED TO COUNT YOU AMONG THE PATRONS WHO MAKE THIS ADVENTURE POSSIBLE.



Our great voices, our great duos...



★ Sonya Yoncheva, Golda Schultz, Rosa Feola, Pretty Yende, Catherine Trottmann, Anna El-Khashem, Asmik Grigorian, Anastasia Bartoli, Fatma Said, Serena Gamberoni, Francesco Meli, Christina Poulitsi, Plácido Domingo, Jonathan Tetelman, Elina Garanča, Lise Davidtsen, Freddie De Tommaso, Roberto Alagna, Caroline Murat, Cecilia Bartoli, Corine Winters, Xabier Anduaga, Mark Kurmanbayev, Marina Viotti, Marie Lys, Remy Burnens, Lisette Oropesa, Ludovic Tézier, Anastasia Bartoli, Michael Spyres, Adja Thomas-Mbaye, Boris Mvuzolo Panzu, Maria Teresa Leva, Dima Bawab, Samuel Mariño, Erwin Schrott, Vittorio Grigolo | © Patricia Dietzi



3 / Our stars on the bill!



Michael Spyres, Nadine Sierra, Lisette Oropesa, Lise Davidsen, Ludovic Tézier, Rosa Feola, Golda Schultz
Photos © Patricia Dietzi © Gregor Hohenberg (N. Sierra)

Aclaimed by critics and audiences alike in **Tristan und Isolde** at the Metropolitan Opera, **Lise Davidsen**, a dramatic soprano (who sang for us on 3 January 2025 in her Swiss debut), and **Michael Spyres**, a baritone-tenor (concert on 2 January 2026, also his first time in Switzerland), could be heard during the broadcast of this opera on 21 March, notably at the cinema in Château-d'Œx. An unforgettable, fabulous, historic Tristan! Hailed as the event of the decade, an Isolde/**Lise Davidsen**, now regarded as the greatest Wagnerian dramatic soprano since Kirsten Flagstad and Birgit Nielsen, in every sense of the word.

✦ The extraordinary Tristan/**Michael Spyres** returns to sing for us on **30 December 2026 in Saanen** for a 'Broadway' recital with his wife, **Tara Stafford-Spyres**, soprano. A chance for those who missed his magnificent concert with soprano **Anastasia Bartoli** on 2 January to hear this magnificent artist with his exceptional voice live.

✦ Also in New York in March, our star soprano **Lisette Oropesa** will passionately portray the title role in **La Traviata**, whilst in Vienna, baritone **Ludovic Tézier** will take on the roles of **Simon Boccanegra** in April and Zorga in **Les Pêcheurs de perles** in May. Having been applauded by our audience in January 2024, they will sing together once more, to our great delight, **on 2 January 2027 in Rougemont**.

✦ In Naples, it is the turn of the moving soprano **Rosa Feola**, who opened our 2024/25 festival, to perform at the San Carlo in the most romantic of operas, **Lucia**.

✦ In Salzburg at the Easter Festival, 'our' wonderful **Golda Schultz**, who has appeared twice at the festival, will sing in Mahler's **8th Symphony** in April with the Berlin Philharmonic.

✦ In Aix-en-Provence, in April, as part of the Easter Festival, **Nadine Sierra**, the dazzling soprano who has appeared twice at the festival, will give a recital showcasing French mélodie.

✦ In Milan, in April, our favourite tenor **Roberto Alagna** returns to the Italian city to portray Prince Calaf in **Turandot** with vigour and passion, drawing long applause from the audience at La Scala.

✦ In Berlin and Munich in May, our voluptuous soprano **Sonya Yoncheva** plays **Norma** before transforming into **Tosca** in Warsaw, Torre del Lago and Sofia.

21st GSTAAD NEW YEAR MUSIC FESTIVAL

26.12 → 08.01
2026 → 2027

4 / Pre-programme
2026-2027

A musical gem at the heart of the festive season!

For its 21st edition, the Gstaad New Year Music Festival will present **15 exceptional** concerts bringing together **the biggest stars of opera**, from **Saturday 27 December 2026 to Saturday 8 January 2027**.

Alongside grand **bel canto** recitals, there will be performances by **renowned duos, young talents**, and **musical talks**.

The second week will extend the festivities with a focus on **jazz, young talents** and **literary** performances.

1ST WEEK

26 December

7pm Rougemont Church
BEL CANTO
Juliana GRIGORYAN,
soprano

27 December

3pm Lauenen Church
BAROQUE
Niccolò BALDUCCI, soprano
Alex ROSEN, ténor
ENSEMBLE MARE NOSTRUM
Andrea DE CARLO, direction

7pm Rougemont Church
BEL CANTO
Julie FUCHS, soprano
Alphonse CEMIN, piano

28 December

3pm Rougemont Church
YOUNG TALENTS
Winona BERRY,
mezzo-soprano*
Arthur PÉROT, tenor*
Magali GOIMARD, piano
* BORDEAUX OPERA
ACADEMY

7pm Rougemont Church
GREAT DUETS
Amina EDRIS, soprano
Pene PATI, tenor
Mathieu PORDOY, piano

29 December

3pm Gstaad Chapel
BAROQUE
Marco ANGIOLONI, tenor
Léa MASSON, guitar

7pm Rougemont Church
BEL CANTO
Vittorio GRIGOLO, tenor

30 December

7pm Lauenen Church
GREAT DUETS
Tara STAFFORD-SPYRES,
soprano
Michael SPYRES, baritenor
Mathieu PORDOY, piano

01 December

3pm Château-d'Ex Temple
FLAMENCO
FREE CONCERT
Eva MANZANO, dance
Alberto FUNES, voice
David DE LA FRAGUA, guitar

6.30pm Rougemont Church
BROADWAY MUSICALS
Virginia SIROLLI, soprano
Maciej PIKULSKI, piano

02 January

11.30am Gstaad Yacht Club
CONFERENCE
Michèle LARIVIÈRE,
speaker
BICENTENARY
OF BEETHOVEN'S DEATH

6.30pm Rougemont Church
GREAT DUETS
Lisette OROPESA, soprano
Ludovic TÉZIER, baritone
Alessandro PRATICÒ, piano

03 January

3pm Saanen Church
BEL CANTO
Benjamin BERNHEIM, ténor

7pm Saanen Church
GREAT DUETS
Kristina MKHITARYAN,
soprano
Andrey ZHILIKHOVSKY,
baryton

2^{WED} WEEK

04 > 08 January

JAZZ
EARL ROSE, piano

YOUNG TALENTS
Winner of the VILLARS
MUSIC ACADEMY
Liam RYAN-DUGELAY, piano
Liam CHENAUX, cello
Martina MEOLA, piano
TRIO NEBELMEER

LITERARY PERFORMANCE
Eric Emmanuel SCHMITT,
narrator
Eliane REYES, piano

5 / Festival venues

The choice of iconic venues, such as historic mountain churches and chapels, contributes to the promotion of the region's built and intangible heritage, whilst offering exceptional acoustics and a warm, friendly atmosphere.

Rougemont Church
Lauenen Church
Saanen Church
Gstaad Yacht Club
Gstaad Chapel
Grand Hall of Château-d'Ex
Château-d'Ex Temple



Rougemont Church

Located at the entrance to the village of Rougemont, this 11th-century Romanesque church — dedicated to Saint Nicholas of Myra and founded by monks of Cluny — is distinguished by its Latin cross plan, its three naves and its elegant square tower. The building, a witness to the Reformation imposed by the Bernese in 1555, combines architectural simplicity with heritage charm, enhanced by careful restoration work in the early 20th-century.

Gstaad Chapel

Situated by the roadside in Gstaad, the small St Nicholas Chapel, built in 1402, has endured the centuries through changes of purpose and restoration. Dedicated to the Reformation from 1556, it was enlarged in the 17th-century, converted into a classroom in the 19th-century, then renovated in 1926 with its choir rebuilt, its sacristy and its slender tower. Its organ dates from 1957 (renovated in 2017) and one of the bells, cast in 1404, still rings from the bell tower to this day.



Lauenen Church

Built around 1520 in the late Gothic style, the Reformed church in Lauenen is distinguished by its carved wooden vault, its polygonal choir and its modern stained-glass windows by Leo Steck, blending ancient heritage with 20th-century art. It also retains the simple interior furnishings typical of Reformed churches, reflecting the history and community life of the village.



Saanen Church

The 15th-century Reformed Church of St Maurice in Saanen, built on medieval foundations, is notable for its Romanesque bell tower with a wooden belfry and its late-period wall frescoes uncovered in the 20th-century — a Gothic gem restored following a fire in 1940. The interior features the simple furnishings typical of Reformed churches, as well as 20th-century stained-glass windows depicting biblical scenes. The church still plays a central role in the life religious and cultural life of the municipality.



Grand Hall of Château-d'Œx

A multi-purpose hall situated in the heart of the village, on the Grand-Rue, the Grande Salle de Château-d'Œx features a stage and balconies, offering ample capacity for a variety of events. This venue is used for public and private events, such as concerts, plays and festivals.

Gstaad Yacht Club

Unique private club in the heart of the Swiss Alps, the Gstaad Yacht Club, founded in 1998, brings together sailing enthusiasts from over 30 countries. The club organises exclusive events, including the Rallye & Yachting and the Centenary Trophy. It supports classic sailing and promotes regattas for all levels.



Temple of Château-d'Œx

The first in the whole of the former Gruyère region, that is, the upper Sarine valley upstream from Broc. An early parish church existed around 1073 dedicated to Saint Donat and was under the jurisdiction of the priory of Rougemont. Located near Villa-d'Œx, it was rebuilt at the beginning of the 15th-century on the mound of the former count's castle. Its use for Reformed worship dates back to 1555. Rebuilt in 1802, following the third major fire in Château-d'Œx, its bell tower contains four bells. Its organ was fully renovated in 2012. It overlooks the village, perched on a hill, a remnant of a glacial barrier.



A princess by blood

A direct descendant, in the sixth generation, of **Joachim Murat** and **Caroline Bonaparte** — sister of **Napoleon Bonaparte** and **Queen of Naples** — Princess Caroline Murat embodies an imperial heritage that she has chosen to keep alive in a different way: through music, education and humanitarian work.

“Music is a universal language, capable of touching all audiences, to transcend differences and forge deep human connections...”

Pianist by vocation

She pursues her career as a pianist under the name Haffner, in homage to her maternal lineage, which traces back to **Sigmund Haffner**, mayor of Salzburg and a celebrated patron to whom **Mozart** dedicated, among other works, the Haffner Serenade and the Symphony of the same name. This artistic lineage profoundly shapes her musical identity.

A child piano prodigy, she was admitted to the Paris Conservatoire on an exceptional exemption. Very early on, **Alfred Cortot** recognised an extraordinary talent in her and steered her towards **Samson François**, of whom she would become the last pupil — heir to a tradition in which sound is already a thought.

Her training, continued under **Henri Dutilleux**, **Harry Datyner** and **Léonid Brumberg**, shaped her into an artist who was both rigorous and free. At the age of fourteen, she received the **Licence de Concert** from **Charles Munch** — she was then the youngest recipient — marking an exceptional musical maturity. Very quickly, the accolades began to pile up: the **Grand Prix de Genève**, the **gold medal at the Marguerite Long Competition**, **prizes at the Busoni and Casagrande competitions**, and a **Fulbright scholarship**. Critics saw in her “*the new Martha Argerich*”, a recognition of her rare intensity and freedom.



His career then took on a unique international dimension of its own. Invited to the Tchaikovsky Conservatory in Moscow by **Ekaterina Furtseva**, and having caught the eye of **Lev Oborine**, she found herself, in the midst of the Cold War, in that fragile space where music becomes a universal language. Her debut at the **Théâtre des Champs-Élysées** under the baton of **Igor Markevitch** opened the doors to the world's greatest stages — from **Carnegie Hall** to the **Royal Albert Hall** — where she performed alongside prestigious artists such as Mstislav Rostropovich and **Plácido Domingo** and collaborated with the great orchestras.

But beyond her career, a vision takes shape. As a heir to the French school, she upholds the pursuit of the 'beautiful sound' so dear to **Frédéric Chopin** and passed down by **Alfred Cortot**. Her virtuosity, inspired by **György Cziffra** in the world of **Franz Liszt**, is never separated from a quest for expressiveness. As for her affinity with **Robert Schumann**, it is rooted in an intimate closeness to the poetic world of **Heinrich Heine** — a collateral ancestor, whose sister is one of her great-grandmothers — where music and literature come together in a single romantic breath.

A committed advocate of new music, she has inspired composers such **Yves Prin** and **Philippe Fénelon** (Diapason d'Or for her recording with the Ensemble Intercontemporain) and collaborates with **Olivier Messiaen** and **Yvonne Loriod**. As a resident at the **Casa de Velázquez**, she performs works by **Pascal Dusapin**, **Cristóbal Halffter** and **Luis de Pablo**, situating her work within a fruitful dialogue between contemporary music and the visual arts.

Philanthropy

Caroline Murat Haffner devotes a significant part of her career to humanitarian work. From her beginnings, she has organised major galas and given charity concerts, notably at **the Institution des Invalides for war wounded**. She works on the ground in Africa, Asia, the Middle East and Europe, supporting numerous organisations such as the **Red Cross**, **Médecins Sans Frontières**, **Caritas Internationalis**, **Lions Clubs International** and **Rotary International**, as well as various foundations supporting children and health, putting her art at the service of great causes and making music a vehicle for solidarity and hope.

“The stage is a place of transmission, sharing and emotion...”

Teaching and Artistic Direction

Artist accomplished, Caroline Haffner Murat has naturally extended her career into teaching. She teaches at the Paris Conservatoire and is invited to major international institutions — Geneva, Beijing, Harvard University, Kazakhstan. Together with **Barbara Hendricks** and **Martin Engstroem**, she co-founded the **Verbier Festival Piano Academy**, where she works with rigour and generosity to pass on a musical legacy of excellence, supporting the emergence of new generations of artists.



Her commitment extends to the creation of international festivals, notably in Gstaad with **Les Sommets Musicaux** and the **Gstaad New Year Music Festival** — an international gathering of great opera voices — as well as the **Beausoleil Opera Festival** and **Ski et Musique en Valais**, dedicated to young musicians. A regular guest on international juries (piano, violin, voice, chamber music), she also maintains a busy career as a chamber musician, notably alongside **Maxim Vengerov**, **Gautier Capuçon** and **Gervase de Peyer**.

A film enthusiast, she founded **Le Piano fait son Cinéma** in La Baule and collaborates with **the Fellini Foundation** on projects centred around the filmmaker's work. Also drawn to the theatre, she devises interdisciplinary projects blending music, film and the stage, inviting artists such as **Marthe Keller**, **Clotilde Courau** and **Brigitte Fossey**.

A Knight of the Order of Arts and Letters, an **Honorary Doctorate** holder and recipient of an **Award for her cultural work in Poland "Gloria Artis"**, Caroline Haffner Murat embodies a demanding and profoundly humanistic conception of music — an art of sound, meaning and sharing.

7 / What the press is saying...

“The Gstaad New Year Music Festival almost feels like an extension of the Paris Opera, given the concentration of rising opera stars performing in the Bernese resort.”

— MATTHIEU CHENAL | 24 HEURES

“The little St Nicholas Chapel in Gstaad was packed to the rafters for Parker Ramsay and his impressive harp. The pews were indeed full for this exceptional talent from the United States of America. A truly fantastic concert evening. In the festival’s ‘Young Talents’ category, the young musician, who is now based in New York, was perfectly at home.”

— JENNY STERCHI | ANZEIGER VON SAANEN

“For a fortnight, nestled in the Swiss mountains, the cream of the opera world gathers at the Gstaad New Year Music Festival in the famous ski resort to offer, far from opera houses and concert halls, intimate concerts in small churches in the heart of the Alps. An idyllic setting in which to enjoy the performances of these great musicians and singers.”

— MARIE SORBIER | FRANCE CULTURE

“Those who still fancy writing love letters were in the right place last Sunday evening for the closing night of the Gstaad New Year Music Festival! As every year, the final gala evening took place at the Gstaad Yacht Club. Pilar de la Béraudière delighted the guests with readings from famous figures such as Hector Berlioz, Frédéric Chopin, Fernand Léger, Jean Dubuffet, Edith Piaf and many others.”

CULTURE / ANZEIGER VON SAANEN

“A showcase of operatic voices at the Gstaad New Year Music Festival, making the most of the magnificent churches of the Saanenland and the Pays-d’Enhaut, the festival puts the spotlight on the voices.”

— JULIAN SYKES | LE TEMPS

“What a pleasure to rediscover in Rougemont — as part of the Gstaad New Year Music Festival — a new Baroque gem: L’Isle des fous, just as wild and thrilling as the previous one: Les Amants magnifiques by the Molière and Lully duo (2 January 2023)... Almazis/Iakovos Pappas reveal Duni’s delirious and poetic verve... all credit goes to the team, who are as fine actors as they are committed singers... Next major release coming soon!”

— EMMANUEL ANDRIEU | CLASSIQUENEWS.COM

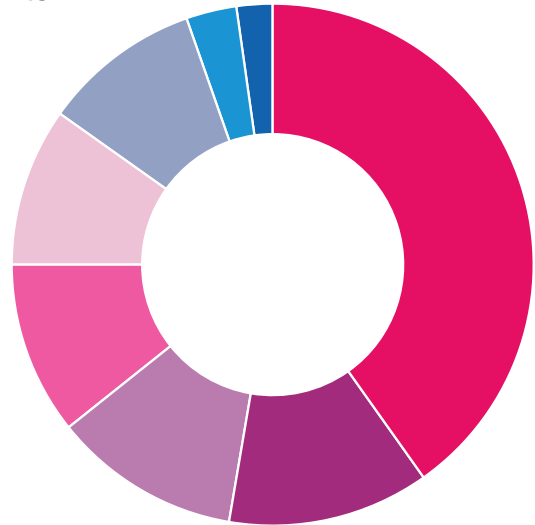
“Those who were at Rougemont Church on 2 January will remember it for a long time. Pretty Yende had agreed to step in at short notice for Nadine Sierra. Many had heard her the previous evening performing televised wonders of vocal pyrotechnics at La Fenice’s Concerto di Capodanno, notably an aria by Rosina from The Barber of Seville, “Una voce poco fa”, in a festive version embellished with a flurry of dizzying abbelimenti, but what she was about to offer that evening to the audience at the Gstaad New Year Music Festival, in that small, packed mountain church, was to be astonishing in its panache and generosity.”

— CHARLES SIGEL | SCENES MAGAZINE

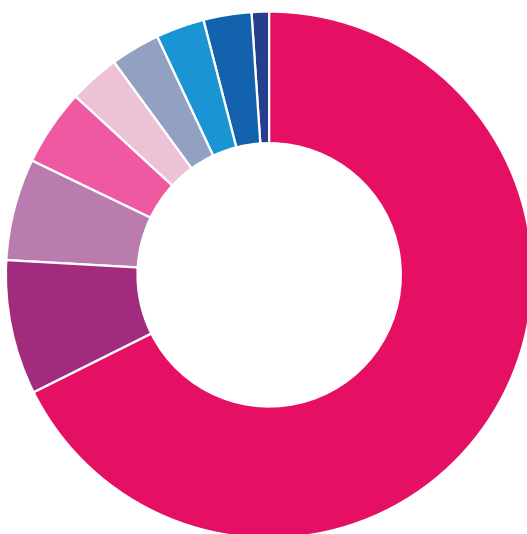
INCOME & EXPENDITURE GNYMF 2026–2027

Income accounts

Sponsorship	CHF 450, 000
Ticket sales	CHF 140, 000
Friends	CHF 130, 000
Foundations	CHF 120, 000
Partnership	CHF 110, 000
Sponsorship	CHF 110, 000
Anonymous donations	CHF 35, 000
Programme advertising revenue	CHF 25 000
	CHF 1, 120, 000



Summary of costs



Artistic costs	CHF 757, 000
Artists' taxes	CHF 92, 000
SUIA	CHF 70, 000
Production costs	CHF 52, 650
Communication	CHF 35, 000
Press	CHF 34, 000
Accommodation and expenses	CHF 33, 350
Concert production	CHF 33 000
Administrative management	CHF 12, 000
	CHF 1, 120, 000

9 / The latest edition in figures...

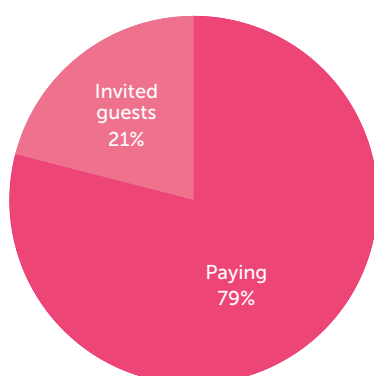
17
Days

23
Shows

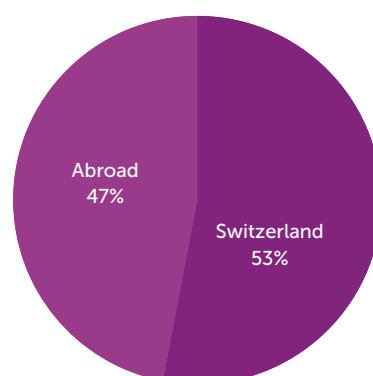
180
Artists

6 200
Audience

Attendance rate



Geographical origin



Press

20
Journalists

110
Press articles

Website and social media traffic

Festival period:
December / January

92 923
Visitors

Throughout
the year

177 799
Visitors

Instagram



< 5 000
Followers

Facebook



< 5 000
Followers

10 / Our loyal partners



GSTAAD NEW YEAR MUSIC FESTIVAL

PRESTIGIOUS

Internationally acclaimed artists
coupled with original programs

BREATHTAKING

Stunning setting in the Bernese
Alps, close to the Wildhorn
mountain

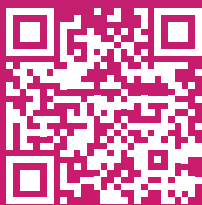
GLAMOROUS

A festive atmosphere combining
luxury, refinement and elegance,
with simplicity

FESTIVE

The chance to take a joyful
musical break and celebrate
New Year

The promise of unforgettable performances!



www.gstaadnewyearmusicfestival.ch



Instagram



Facebook