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FOR IMMEDIATE RELEASE

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PRESS RELEASE

Montreux
Jazz FestivalCLOSING OF THE 60TH EDITION

A LEGACY IN CONSTANT REINVENTION

The 60th Montreux Jazz Festival draws to a close on Saturday after sixteen days of celebrations, paying tribute to its history whilst looking to the future. The first event to be held at the Congress Centre since its refurbishment, this anniversary edition has set the tone for future editions, offering festival-goers a smoother experience, thanks in particular to a redesigned route along the quays. The Festival welcomed over 250,000 people, with an average attendance rate of 91 per cent in the ticketed venues.

The Montreux Jazz Festival has always existed within a unique sense of time, suspended between the magic of the moment and the echoes of its history. This very particular notion of time – at the heart of the book *The Elegance of Time*, published by the Festival to mark its 60th edition – was celebrated more than ever this year.

On the one hand, looking to the future, this edition opened a new chapter in the Festival's history: a fully refurbished Congress Centre, redesigned free stages, an extended route along the quays, and a programme largely dedicated to new generations of artists. **On the other hand, rooted in its heritage**, the edition was marked by a constant dialogue with the Festival's history: tribute concerts, a museum exhibition, screenings of archive footage and references to the great moments that have shaped its legend. True to the pioneering spirit instilled by Claude Nobs, this 60th edition thus struck a valuable balance between recognising a heritage that is unique in the world and a constant desire to reinvent itself.

HIGHLIGHTS OF THE 60TH EDITION

The anniversary edition opened with a legendary evening. The exceptional creation by **RAYE**, co-created with Audemars Piguet, will remain among the great moments of the Festival's recent history. The Stravinski Auditorium was entirely transformed for the occasion with a rotating octagonal stage installed in the heart of the audience and suspended sails blending projections of Festival archives with the artist's visual universe. For more than two hours, RAYE traveled through six decades of Festival history through a setlist specially designed for the occasion, paying tribute to the concerts of Nina Simone, Prince, Aretha Franklin, James Brown, or Ray Charles. And of course, there was this crazy climax, this collective euphoria when surprise guests **Mark Ronson** and **Alicia Keys** appeared, who did us the immense honor of accepting this exceptional invitation for the 60th edition.

In the wake of RAYE, many artists of the new generation expressed their attachment to the Festival. **Sienna Spiro** thus paid tribute to the 50th anniversary of Nina Simone's legendary concert, before performing the standard "Autumn Leaves" for the first time. Only eighteen months after her appearance in front of 200 spectators at the Villars Spotlight Sessions, the British singer confirmed her meteoric rise in a packed Montreux Jazz Lab. The Brazilian **Liniker**, who had dreamed of this moment since she was 16, designed a special show for Montreux, bringing together thirteen musicians on stage and pianist **Amaro Freitas** as a special guest for a jazz piano-vocals interlude. Londoners **Ezra Collective**, invited at short notice after the cancellation of the Isley Brothers, electrified the Stravinski Auditorium and recalled their history with the Festival, born during Quincy Jones's anniversary evening in Montreux in 2018.

Many artists invited to Montreux for the first time – such as **Joy Crookes**, **Nectar Woode**, or **Noga Erez** – also shared, on stage or backstage, their emotion of joining a history that still inspires new generations today. As for Japanese producer **¥ØU\$UK€ ¥UKIMAT\$U**, he honored the Festival in his own way, having prepared a tailor-made set strongly tinged with jazz, blending piano loops, syncopated rhythms, and deconstructed brass.

The return to the Stravinski Auditorium also made it possible to rediscover those moments of absolute intimacy that make Montreux so unique. True to its reputation, the Festival audience offered artists those moments of suspended silence and rare listening. This was particularly the case during the subtle performances of **Maro** or **Aldous Harding**, during a solo piano concert by **John Legend**, a final solo on acoustic guitar by **Lewis Capaldi**, or a sublime piano-vocal rendition of "Into My Arms" by **Nick Cave**. The timeless elegance of the Stravinski Auditorium was also the ideal setting for **GIVÉON**'s first concert in French-speaking Switzerland. The charismatic crooner displayed old-school class, prioritizing a stage presence without artifice, made of plays of light and projected shadows.

The Stravinski Auditorium also, perhaps more than ever, resonated with a new generation of festival-goers, who fully reclaimed this iconic venue in their own way. The concerts of **PinkPantheress**, **Conan Gray**, or **Tyla** generated an extraordinary atmosphere, refreshing in its passion and enthusiasm, between songs sung in unison and outfits inspired by their idols. This momentum reached its peak with **Zara Larsson**, whose show left a lasting impression with an impressive vocal performance, strong artistic direction, and a message of empowerment, embodied right down to her all-female team.

Finally, the anniversary edition closes with a series of highly symbolic concerts: **Marcus Miller** pays tribute to Miles Davis, while **Charles Lloyd** celebrates the 60th anniversary of his concert during the very first edition in 1967. To honor this moment of history, Mathieu Jaton presented him with an honorary award, recognizing his unquestionable status as the "first legend" of the Montreux Jazz Festival. The closing night will bring together two titans of folk music at the Auditorium, **Van Morrison** and **James Taylor**, while **Cerrone** will offer a symphonic reinterpretation of his repertoire at the Montreux Jazz Lab.

JAM SESSIONS, SURPRISE CONCERTS AND NODS TO THE FESTIVAL'S HISTORY

The rediscovered proximity between the paying stages of the Convention Centre and the Lake House, located just a few steps from one another, made it possible to enjoy an excellent vintage of jam sessions with many artists who took part in the exercise, including **RAYE**, **Sienna Spiro**, **Naïka**, **Nectar Woode**, **Liniker**, or even **Dermot Kennedy**. Other surprise events, announced at the last minute, also marked this 60th edition, such as the free concert by **Leon Bridges**, who came to present his new album at the Memphis, or the set by **Adriatique** at the Duplex, the Festival's new stage dedicated to electronic music.

At the Lake House, numerous activities made it possible to explore Montreux's rich musical and cultural heritage. Workshops, screenings, and talks helped bring the great pages of the Festival's history to life throughout this edition. Notably, **Liniker** discussed the links between music and political engagement through excerpts of concerts in Montreux by Gilberto Gil and Ney Matogrosso; **Tomoki Sanders** shared a particularly moving moment while discovering footage of his father Pharoah Sanders in Montreux, which he had not seen in nearly twenty years; while **Marcus Miller** commented on several archives of Miles Davis at the Festival. As for the exhibition "Putting Montreux on the Map", it met with a wonderful response, welcoming over a hundred visitors every day who came to discover the history and cultural influence of the city.

RENOVATED CONVENTION CENTRE AND EXTENDED ROUTE ON THE QUAYS

The 60th edition was the first major event organized at the Convention Centre since its renovation, offering a true full-scale test. Despite a tight schedule during preparations, the teams successfully met the challenge, fine-tuning certain operational adjustments throughout the Festival. Terraces, stairs, and new spaces were thus quickly integrated into the festival-goers' experience, allowing for smoother circulation. Finally, the view of the lake from the lobby of the Stravinski Auditorium, enhanced by the new glass facades, sparked wonder among many festival-goers.

The extended route along the quays fully found its audience, attracting many festival-goers all the way to the Spotlight and Super Bock stages, set up at the east end of the perimeter. At Parc Vernex, the Paloma offered a summer holiday vibe, blending Hispanic flavors, a sunny terrace, and a swimming area. As for the Duplex, the Festival's new electro stage, it left its mark on this 60th edition with a play of lights and immersive scenography.

THE FESTIVAL ON SCREENS WORLDWIDE

In total, 51 concerts—representing three-quarters of the ticketed lineup—were broadcast live and for free. The concert recordings, published in their entirety on YouTube and as clips on social media, generated a total of over 9.5 million views (*figures as of July 16, which do not take into account the final 3 nights of the Festival*). The most-watched performances were, in order, those of **RAYE**, **Zara Larsson**, and **Moby**. RAYE's opening concert also benefited from broad exposure thanks to a special broadcast in collaboration with ARTE and RTS. Produced by Montreux Media Ventures, the Festival's subsidiary dedicated to content production and distribution, these recordings were praised for their sound quality and cinematic aesthetic, by both the artists and their teams as well as the online viewers.

The Montreux Jazz Festival thus continues its international reach through content broadcasting, a strategy initiated by Claude Nobs from the very beginning of the Festival. This reputation is also reinforced on social media, where the artists themselves become the best ambassadors of the Festival and its region. **Alicia Keys** thus recalled the historical importance of Nina Simone's concert 50 years ago, while **Zara Larsson** shared with her community her wonder at the unique setting of the Vaud Riviera, going so far as to nickname Montreux the "European Hawaii".

TICKETING AND F&B REVENUE RESULTS

The 60th edition brought together more than 250,000 people. In the ticketed venues, the average occupancy rate reached a remarkable 91%. The Montreux Jazz Lab, with an occupancy rate of 88%, recorded its best result since its creation in 2013. The ticketing objectives, the highest in the history of the Festival in its usual setup, were achieved as early as the second weekend, within a context marked by a sharp rise in production costs, notably linked to the significant increase in artist fees.

The F&B (Food & Beverage) sales objectives are expected to be achieved during the final weekend, continuing the trend of the two previous editions, despite competition from the Football World Cup and heatwave conditions that were not very favorable for catering.

"Montreux Jazz is one of the last places left in culture that really cares about music. So many legends have stood on this stage. It is like heaven for someone like me who's obsessed with music" – **RAYE**

"We performed at the iconic Montreux Jazz Festival on the same night Nina Simone performed there 50 years ago. There was magic in the air. My sis Raye absolutely slayed. You all welcomed me with open arms. The love is unreal! I'm so excited to be here, it's one of the most special places to be" – **Alicia Keys**

"I've been dreaming of this moment since I was 16 years old. I've always watched the performances from the Brazilian artists who represented us here at the Festival. Ten years later I'm here, celebrating 60 years of Montreux Jazz Festival with Brazilian music!" – **Liniker**

"This is my dream festival to play. Jazz is such an important part of my life, it raised me and it inspired me to make music. This festival specifically has some of my favorite performances of all time" – **Sienna Spiro**

"The most spectacular setting for a music festival you can imagine" – **The Independent**

"Raye and Alicia Keys' exclusive performance was testament to Montreux's unique pull: a festival powerful enough to bring global stars together for a one-off performance" – **Billboard**

"Collectively, it is clear to see that Claude Nobs' vision of fostering a creative place for artists lives on through the loyal festival fans who are drawn to travel from all over the world. Being in attendance is truly an unreal experience, and Montreux proves to be one of the top festival destinations in Europe" – **CLASH**

2026 FIGURES

- **+250,000** festival-goers
- **91%** average occupancy rate of the ticketed stages
- **550** accredited journalists and photographers
- More than **700** concerts & activities
- **51** concerts broadcast in live streaming
- **9.5** million views for concert recordings on YouTube and social media

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