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Millioner

CCVF — 9:30 P.M.

Ambrose Akinmusire: Honey from a Winter's Stone

FRI NOV 8 TH

Sara Serpa, André Matos, Craig Taborn and Jeff Ballard

> SAT NOV 9TH CCVF — 4:00 P.M

Projeto Centro de Estudos de Jazz — Univ. Aveiro / Guimarães Jazz João Rocha Quarteto

> SAT NOV 9TH CCVF — 6:00 P.M.

Daniel Bernardes & Drumming GP Clockwork in memoriam György Ligeti

> SAT NOV 9TH CCVF — 9:30 P.M.

Maria Schneider & Clasijazz Big Band

SUN NOV 10TH CCVF — 5:00 P.M.

Projeto Orquestra de Jazz da ESMAE / Guimarães Jazz directed by

Tommaso Perazzo Quintet

SUN NOV 10TH CIAJG — 9:30 P.M.

Projeto Porta-Jazz /
Guimarães Jazz
Hery Paz - Fisuras (Fissures)

THU NOV 14TH CCVF — 9:30 P.M

Wadada's Fire — Love Expanse

FRI NOV 15TH

John Escreet's Seismic Shift
with Eric Revis and Damion Reid

SAT NOV 16TH

Projeto Sonoscopia / Guimarães Jazz Luís Vicente Trio feat. Camila Nebbia

SAT NOV 16TH

Tommaso Perazzo Quintet

SAT NOV 16TH CCVF — 9:30 P.M.

Projeto Orquestra de Guimarães / Guimarães Jazz with Dzijan Emin Octeto

—— PARALLEL ACTIVITIES ——

THU NOV 7^{TH} TO SAT NOV 9^{TH} CCVF — 11:59 P.M. - 2:00 A.M.

THU NOV 14TH TO SAT NOV 16TH CONVÍVIO — 11:59 P.M. - 2:00 A.M.

Jam Sessions
Tommaso Perazzo Quintet

TUE NOV 12^{TH} TO FRI NOV 15^{TH} CCVF — 2:30 P.M. - 6:00 P.M.

Oficinas de Jazz Tommaso Perazzo Quintet

33rd edition

In 2024, the year which the festival celebrates its 33rd edition. Guimarães Jazz finds itself, in the image of the musical genre that it represents, inevitably confronted with the circumstance of its own historical weight and of the advantages and disadvantages brought forth by this ballast when we consider new programming strategies. It is undeniable that numbers and statistics are useful in the task of synthesizing or understanding the past; however, considering that historical times are also made elements that are impossible to quantify, both categories prove more

problematic and reductionist when used to take the pulse of the present or to anticipate the future. Contemporary culture seems to be particularly affected by this statistician perception of reality. Specifically in the case of art and music, we might argue that its influence is measured to a great extent, rather, by the artist's or the artistic work's ability to create ripples in its ecosystem via frequencies that at first glance may seem invisible, but which decisively influence surface events. Guimarães Jazz's reputation and vitality derive not only from the numbers that support its history, but from its

ability to capture those influences and thus promote an immaterial relation between musicians and the audience in which other values beyond statistics are taken in consideration. This year, as it is always the case at Guimarães Jazz, the list of projects and artists presented - not necessarily the most famous or most favored by mainstream critics - was designed exclusively with the aim of preserving this pact of trust and, thus, defend the relevance of jazz in a context often marked by processes and discourses hostile to a musical genre that some consider obsolete and incapable of adapting to technological evolution. It is, however, the festival's task to counter this narrative by the affirmation of a creative jazz in sync with its time, as well as by defending the musician's authorial position against the contemporary tendency towards automatization, and consequent uniformization, of the creative act. In general terms, we may highlight two fundamental and differentiated features of Guimarães Jazz's 33rd edition. The first, and perhaps the main one will be, due to its symbolical importance, the significant representation of Portuguese musicians in this program - perhaps the year with the greatest presence of national jazz In the festival's history -, a sign of recognition that the reality of jazz in Portugal has changed dramatically over the last few years and the quality of local projects and musicians has seen a very positive evolution. On the other hand, the other characteristic that is important to underline, this in the

more formal or stylistic domain, is the strong orchestra component and the comparatively decentered nature, in regards to the classical or purist jazz tradition, of most of the musical projects, despite of preserving nucleus of concerts firmly positioned within the perimeter of the Afro-American roots of jazz.

The musical opening of Guimarães Jazz will be of the responsibility of a quartet led by the powerful trumpeter Ambrose Akinmusire – who will return to Guimarães eight years after a memorable performance at this same stage -, accompanied by the Mivos String Quartet, as well as by a group of instrumentalists formed by a dance music productor, a vocalist and a drummer, an unorthodox format that arouses great expectations. On he first Friday of the festival it will be the turn of a quartet co-led by vocalist Sara Serpa and guitarist André Matos (both Portuguese musicians with prestigious careers on the North-American jazz) to take the stage, alongside an regular collaborator (the experienced drummer Jeff Ballard) and Craig Taborn, considered by many one of the greatest pianists of contemporary jazz. The next day contemplates two concerts: during the afternoon, in the small auditorium, the audience will be have the opportunity to listen to the prestigious Portuguese percussion group Drumming - an exceptional ensemble of musicians that has been developing over the last two decades an impressive body of work interpreting both classical and jazz-infused repertoire - presenting its collaboration with pianist Daniel

Bernards revisiting the music of György Ligeti, arguably of the most influential composers of the 20th century; at night, on the festival's main stage, the first of this edition's purely orchestral projects will be presented: the worldwide renowned composer and arranger Maria Schneider, one of the greatest names in contemporary orchestral jazz, returns to Guimarães for a retrospective revisitation of her work, conduction the Clasijazz - a recently-founded Andalusian orchestra formed by a group of competent musicians from the Spanish jazz scene.

After a first week marked by a diversity of styles and formats, the second week will open with who is, due to the colossal dimension of his work and trajectory in music, undoubtedly the main figure of Guimarães Jazz 2024 - trumpeter and composer Wadada Leo Smith, a fundamental musician of the last fifty years who will perform in quintet for a concert that is anticipated to be historic. The following day the audience will have the opportunity to watch performance of the trio led by John Escreet, a talented and unpredictable pianist whose musical evolution and creative breadth demonstrated in recent years justifies his presence in his own name, in what could be one of the festival's highlights. In 2024, the partnership between Guimarães Jazz and the Orchestra of Guimarães will have closing honors and deserves an added highlight, not only because of the composer who will conduct and lead it - the Macedonian Dzijan Emin, a still relatively unknown musician

with an unusual and extremely original body of work, who will certainly captivate the audience with his creative fusion of jazz and traditional Balkan music, one of the most popular in the European repertoire of folk tradition, accompanied by eight musicians also from Macedonia -, but also due to the extremely positive evolution of this local orchestra, proving the relevance of the festival's partnerships with other institutions and collective outside its orbit. The collaborative section of the Guimarães Jazz will be complemented by the already traditional collaborations with the ESMAE orchestra - conducted by the quintet led by young pianist Tommaso Perazzo, who in 2023, alongside with drummer Marcelo Cardillo (who will also join this group), caused a deep impression in the festival's audience accompanying Buster Williams; this quintet will also be responsible, as always, by the workshops and the jam sessions. The collective Porta-Jazz proposes a multimedia project ("Fisuras") by a group led by Cuban saxophonist Hery Paz and complemented by Maria Mónica's video performance; the collective Sonoscopia will present a more jazz-aligned formation than In previous editions, represented by a trio led by Portuguese trumpeter Luís Vicente and featuring the special participation of Argentinian and Belinbased saxophonist Camilla Nebbia, an emergent name in contemporary European jazz; and, finally, the group (João Rocha Quartet) which won the awards for Best Ensemble and

Best Original Arrangement in the

2024 edition of the International Jazz Competition promoted by the University of Aveiro, and which will have the additional curiosity of being this time starred by young musicians who have already performed at Guimarães Jazz integrated into the ESMAE orchestra.

Ambrose Akinmusire trumpet Kokayi vocals Chiquita Magic keyboards **Justin Brown** drums **Mivos String Quartet** Olivia De Prato Maya Bernardo Victor Lowrie Tafoya cello **Nathan Watts** violoncelo Sam Harris piano

15 € / 10 € c/d

Those who had the privilege of witnessing Ambrose Akinmusire's debut at Guimarães Jazz in 2016 could hardly have remained indifferent impressed to the volcanic and kaleidoscopic performance that the band led by the then emerging trumpeter of the new generation of jazz offered to the festival's audience. Eight years later, now at a different and more mature stage of his musical career, Akinmusire returns to Guimarães with a firmly consolidated status on the international jazz circuit both as instrumentalist as well as composer. In the 33rd edition of Guimarães Jazz, Ambrose Akinmusire will be accompanied by the Mivos String Quartet, a vocalist and performer, a keyboardist and dance music producer and a drummer, thus proposing a performance in which music and word converge in a synchronized gesture of creation.



© Michael-Wilsc



Sara Serpa vocals André Matos guitar Craig Taborn piano Jeff Ballard drums

15 € / 10 € c/d

Sara Serpa and André Matos form a couple of Portuguese musicians currently based in New York, where they have developed a body of work of international dimension. A vocalist who creatively uses her voice as a non-idiomatic instrument, oscillating between lyricism and gutturality (Serpa) and an expansive guitarist who uses both conventional guitar techniques as well as electronic manipulation effects, both asserts themselves in this project as composers and accomplices in a relationship that is simultaneously affective and artistic. In 33rd edition of Guimarães Jazz, Sara Serpa and André Matos will be accompanied by an experienced drummer and a regular collaborator of the duo (Jeff Ballard) and by Craig Taborn, widely considered on the most influential pianists in contemporary jazz.









João Rocha drums Lucas Oliveira saxophone João Ferreira piano

Francisco Azevedo double bass

Free entry,

subject to room capacity Ticket collection (max. 2 per person) at the central box office of CCVF, one hour before the concert starts.

The partnership between Guimarães Jazz and the International Jazz Competition promoted by the University of Aveiro aims to open the doors to the presentation of emerging Portuguese jazz musicians. In 2024 we are pleased to note that this was the year in which more applications were received, while at the same time allowing the raising of the standards of the musical projects presented. The group that was chosen to perform at the festival is the João Rocha Quartet, a canonical formation of saxophone/piano/double-bass and drums, composed by a line-up of young Portuguese musicians who, following jazz's tradition and under the influence of Pat Metheny, Keith Jarrett or Mark Turner, among other influential modern jazz artists, pursue, according to their own words, "a contemporary sound, with space for individual expression without sacrificing the [...] collective".



Daniel Bernardes e Miquel Bernat musical direction **Daniel Bernardes** piano, composition António A. Aguiar double bass Mário Costa drums Miquel Bernat marimba and percussion João Dias percussion and xylophone Pedro Gois percussion Jeff Davis vibraphone and percussion

10 € / 7.50 € c/d

The Portuguese percussion group Drumming will feature for the first time in Guimarães Jazz's line-up, a presence that has long been justified given the exceptional creative work and the efforts in promoting contemporary music of this distinguished ensemble. The center of this presentation will be the project "Clockwork" around the work of György Ligeti - a fundamental composer in the musical history of the 20th century whose centenary was celebrated in 2023 -, and corresponds to the second collaboration between the group and pianist Daniel Bernardes, after a first incursion into Olivier Messiaen's work. Founded in 1999 by the percussionist and pedagogue Miquel Bernat, the percussion group Drumming is today a true institution of Portuguese music in result of a trajectory of stealth integrity and artistic excellence in the territories of classical music, jazz and electronic music, that also includes occasional interactions with theater, opera and ballet.



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Maria Schneider musical direction Philippe Thuriot accordion Joan Mar Sauqué, Bruno Calvo, Pep Garau, José Carlos "Pepelu" Rodriguez trumpets Rita Payés (+ voice), Tomeu Garcías, Miguel Moisés, **Pedro Pastor** trombones Irene Reig, Enrique Oliver, Tete Leal, Pedro Corteiosa. Francisco "Latino" Blanco saxophones and wind instruments **Dahoud Salim** piano Jaume Llombart guitar Bori Albero double bass Andreu Pitarch drums

20 € / 15 € c/d

Unanimously considered one of the great names in orchestral jazz of today and one of the most prestigious big band composers and arrangers in the world, as a result of a remarkable trajectory of more than four decades at the highest level of international music, Maria Schneider returns in 2024 to a stage that had the privilege of hosting her on several occasions, the first of which at the beginning of the millennium (2001) and the last already in plain 21st century, more precisely in 2015, the year in which she presented her magnificent album "The Thompson Fields" to the Guimarães Jazz's audience. In this concert at Guimarães Jazz, Maria Schneider will direct the Spanish orchestra Clasijazz on a retrospective journey through her career and musical work, with stops at older compositions and, hopefully, occasional incursions into more recent projects, such as her latest record "Data Lords", released in 2022.



SAT NOV 9TH — 9:30 P.M.



ESMAE Jazz Orchestra

Tommaso Perazzo piano Marcello Cardillo drums Alexandra Ridout trumpet

Gavin Gray
double bass
Dylan Band
saxophone

Free entry,

subject to room capacity
Ticket collection
(max. 2 per person)
at the central box
office of CCVF, one
hour before the
concert starts.

The partnership between Guimarães Jazz and ESMAE, unanimously considered a Portuguese reference institution in the teaching of jazz, will be directed by the talented Italian pianist Tommaso Perazzo, a musician of enormous potential who performed at the festival in 2023 alongside the historical bassist Buster Williams. Accompanying Perazzo will be a group of emerging musicians from the international jazz circuit, all of them instrumentalists of high musical competence: Marcello Cardillo (who also performed in the same memorable Buster Williams concert mentioned above) on the drums; the meteoric British trumpeter Alex Ridout; Philadelphian saxophonist Dylan Band; and, lastly, young Gavin Gray on double-bass.



onato Aquaro

Δ.

Hery Paz

saxophone and flute Demian Cabaud double bass Pedro Melo Alves drums Maria Mónica video and media João Carlos Pinto electronics

10 € / 7,50 € c/d

After ten years since its first edition, the partnership between Guimarães Jazz and the Porto-based association Porta-Jazz is by now completely consolidated and in 2024 it will once again present a multidisciplinary project based on the interaction between jazz, visual arts and, in this case, also poetry. "Fissures" is a project by Cuban multi-instrumentalist, composer and painter Hery Paz, who will also lead an ensemble formed by prominent Portuguese jazz musicians who will in turn be visually directed by a video artist (Maria Mónica). At the core of this performance there will be a score based on six poems whose words will find a correspondence in interchangeable sounds freely interpreted by the musicians.

At the end of the concert

Presentation of the CD Porta-Jazz / Guimarães Jazz 2023

Last year, the project Porta-Jazz / Guimarães Jazz was led by a quartet formed by saxophonist and composer José Soares, pianist José Diogo Martins, double bassist Omer Govreen and drummer João Lopes Pereira, which included the collaboration of Argentine visual artist Várvara Tazelaar. As has been usual practice, at the end of this year's project presentation, the album resulting from the previous edition will be released.





Wadada Leo Smith trumpet, piano Ashley Walters cello Lamar Smith guitar John Edwards double bass Mark Sanders drums

15 € / 10 € c/d

Taking into account the colossal dimension of his trajectory in jazz and his undeniable influence on contemporary music, Wadada Leo Smith cannot fail to be considered the main historical figure of this 33rd edition of Guimarães Jazz. The unique sound of his trumpet, at the same time expressive and refined, and the versatility of his creative impetus, crystallized in a music that flows harmoniously along with the passage of time, are characteristics that contribute decisively to Leo Smith's iconic status. In Guimarães, Wadada Leo Smith will perform in quintet, accompanied by guitarist (and his grandson) Lamar Smith, celloist Ashley Waters and a rhythm section of double-bass and drums formed by two veteran and prestigious British musicians (John Edwards and Mark Sanders).



© Michael Jacks

John Escreet piano **Eric Revis** double bass **Damion Reid** drums

15 € / 10 € c/d

The presence of John Escreet with a project under his own name on Guimarães Jazz's main stage may surprise some of the festival's audience; however, those who have been following contemporary jazz more closely will certainly recognize the justice of this distinction, supported by the musical excellency and eclecticism of this extraordinary British pianist in recent years. Despite still being in a process of evolution and maturity, Escreet's work as leader, reflected in nine recordings under his own name, reveals a composer who is not only prolific and inventive, but on the verge of full affirmation of his own artistic voice in the jazz landscape of the present and the near future. Accompanying this talented pianist will be a rhythm section formed by Eric Revis and Damion Reid, the same lineup of musicians that recently recorded the 2022 album "Seismic Shift", which will predictably be at the center of this group's performance in Guimarães.



Luís Vicente trumpet and composition Gonçalo Almeida double bass Pedro Melo Alves drums Camila Nebbia tenor saxophone

10 € / 7,50 € c/d

In 2024, the partnership between Sonoscopia and Guimarães Jazz presents a group more aligned with canonic jazz, without, however, giving up the experimental approach that constitutes the matrix of activity of the music collective from Porto and, by extension, of its relation with the festival. The chosen formation is a trio led by Luís Vicent, an important Portuguese trumpeter of the millennial generation, whose work has been marked by a creative balance between conventional modern jazz and free improvisation. Vicente will be accompanied by two musicians who already performed at Guimarães Jazz - bassist Gonçalo Almeida and drummer Pedro Melo Alves - who share this same idiomatic fluidity, a lineup that in this concert will be expanded by the participation of Camila Nebbia, a young Argentinian saxophonist based in Germany who in recent years has established herself as an emerging talent of European contemporary jazz.







Tommaso Perazzo piano Marcello Cardillo drums Alexandra Ridout trumpet **Gavin Gray** double bass Dylan Band saxophone

10 € / 7,50 € c/d

In 2023. Guimarães Jazz watched with amazement the performance of two Italian instrumentalists, until then almost entirely unknown to the Portuguese audience, whose presence in stage, alongside Buster Williams, a historic figure of jazz music, revealed a creative vitality and a musical sensibility surprising in such young musicians. A year later, both - Tommaso Perazzo on the piano and Marcello Cardillo on drums - return to the festival's stage in the context of a quintet led by the pianist and formed, in addition to Cardillo, by trumpeter Alex Ridout, saxophonist Dylan Band and bassist Gavin Gray. This formation will be responsible not only for a concert that raises high expectations considering the musical competence of all instrumentalists involved, but also for directing the festival's habitual workshops and jam sessions.



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Projeto Orquestra

de Guimarães /

Guimarães Jazz with

Dzijan Emin Octeto

Guimarães Orchestra

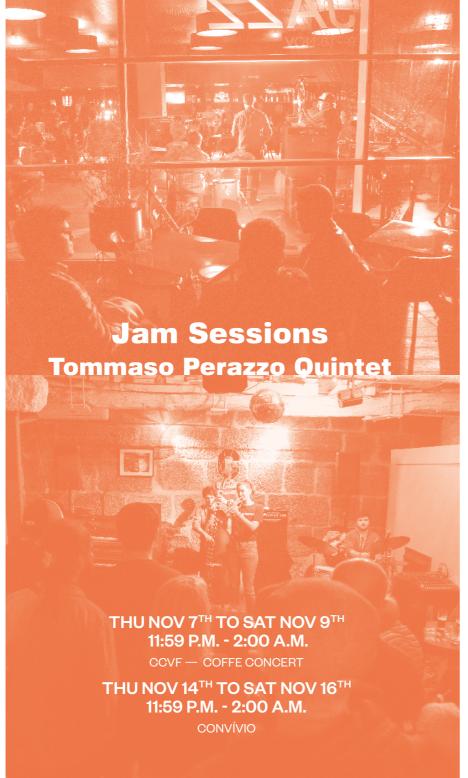
Dzijan Emin

direction and compositions Kiril Kuzmanov alto saxophone Ivan Ivanov tenor saxophone Trajche Velkov trumpet Sashko Nikolovski trombone Gordan Spasovski piano Kiril Tufekchievski double bass Goce Stevkovski drums

15 € / 10 € c/d

Seven years after the beginning of the partnership between Guimarães Jazz and the Orchestra of Guimarães, it is with great satisfaction that we acknowledge the significant evolution and sustainability of this association. Eclecticism and stylistic diversity have been the dominant note of past choices made by the festival with regard to this partnership. Various formats were experimented and composers affiliated to jazz rock (Nels Cline), to European orchestral jazz-pop (Lyna Nyberg) or to jazz-influenced Brazilian music (Léa Freire), among others from different stylist and geographic latitudes. In 2024, Balkan traditional music will enter the fluid territories of jazz through the hands and talent of an idiosyncratic Macedonian musician - Dzijan Emin -, who will direct the Orchestra of Guimarães (as well as eight Macedonian musicians who will accompany him) on a distinctly contemporary journey through hybrid and borderless sounds.





Tommaso Perazzo piano Marcello Cardillo drums Alexandra Ridout trumpet Gavin Gray double bass Dylan Band saxophone

3€

Free entry

for those holding a ticket for the concert in the Grand Auditorium of CCVF on that day.

The jam sessions are one of the defining features of Guimarães Jazz. Their improvisational nature reveals the more informal side of jazz, allowing the audience to listen in a setting that is more direct and closer to the musicians. This year, the jam sessions at the Café Concerto of CCVF and at Convívio will be led by the quintet of Italian pianist Tommaso Perazzo, a highly talented musician who made a strong impact when he performed at the festival for the first time last year, alongside the legendary bassist Buster Williams. Joining Perazzo will be a group of emerging musicians from the international jazz circuit, all of whom are instrumentalists of exceptional musical skill: Marcello Cardillo, who also performed in the same memorable concert with Buster Williams, on drums; the meteoric British trumpeter Alexandra Ridout; saxophonist Dylan Band, and finally, the young Gavin Gray on double-bass.

© Paulo Pacheco

Tommaso Perazzo piano Marcello Cardillo drums Alexandra Ridout trumpet Gavin Gray double bass Dylan Band saxophone

Free registration through the online form available at covf.pt, subject to a deposit of €25 (which will be refunded if the participant is present for at least 80% of the activity or in case of cancellation by November 8).

The Guimarães Jazz workshops offer students aspiring to a professional music career a unique experience of creative work with musicians of high technical quality, who are involved in some of the most vibrant contexts of contemporary jazz creation. Like the jam sessions, these workshops are led by resident musicians who are specifically invited by the festival and stay in Guimarães for two weeks to fulfill this educational purpose of great relevance. This year, the workshops will be conducted by the quintet of pianist Tommaso Perazzo, which includes drummer Marcello Cardillo, trumpeter Alexandra Ridout, saxophonist Dylan Band, and bassist Gavin Gray. This group will be responsible not only for the jazz workshops but also for the festival's jam sessions, and will perform in a concert that raises high expectations given the exceptional musical competence of the involved musicians.

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