

MONTE-CARLO  
SOCIÉTÉ DES BAINS DE MER

SOUS LE HAUT PATRONAGE DE S.A.S. LE PRINCE ALBERT II DE MONACO  
CASINO DE MONTE-CARLO PRÉSENTE

OPÉRA GARNIER  
MONTE-CARLO

16 / 1  
nov. / déc.

MONTE-CARLO  
**JAZZ**  
FESTIVAL

2019

14<sup>e</sup>  
EDITION

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**MONTE-CARLO**  
SOCIÉTÉ DES BAINS DE MER



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# PROGRAMME

## OPERA DE MONTE-CARLO

**Saturday 16 November 8.30 pm.**

Michel Jonasz

€ 60

**Thursday 21 November 8.30 p.m.**

Snarky Puppy

€ 60

**Friday 22 November 8.30 p.m.**

Herbie Hancock

Eli Degibri

€ 60

**saturday 23 November 8.30 p.m.**

Vicente Amigo

Trio Joubran

€ 60

**Thursday 28 November 8.30 p.m.**

French Touch

with Eric Legnini, Anne Pacey, Sly Johnson

€ 40

**Friday 29 November 8.30 p.m.**

New Power Generation

Brooklyn Funk Essentials

€ 60

**Saturday 30 November 8.30 p.m.**

Ibrahim Maalouf

€ 80

**Sunday 1st December 5 p.m.**

London African Gospel Choir

€ 40

**SATURDAY 16 NOVEMBER**

**MICHEL JONASZ**

**New Show "GROOVE !"**

**with MANU KATCHÉ, JEAN-YVES D'ANGELO, JÉRÔME REGARD & HERVÉ BRAULT**



©DR

What could be more natural on the bill of a jazz festival than an artist who has never ceased to proclaim -- and not just when he's singing a tune, even if it is one of his most famous songs -- that he loves all the major works of Duke Ellington, all the standards by Oscar Peterson, Lionel Hampton, Scott Hamilton, Mahalia Jackson and many others whose names had the misfortune to not end with "on"? In short, Michel Jonasz lives jazz, eats jazz, breathes jazz. This has been the case for more than seven decades now and there is no reason for it to change. So, it shouldn't come as a surprise that he has called his new show Groove!, named after his forthcoming album that will end a musical hiatus of almost eight years, a period more specifically devoted to fostering an acting career on both the small and big screens. Announced for fall, Groove! is an opportunity to prove that friendship and loyalty are anything but empty words for Michel Jonasz since he is accompanied by his brothers in arms -- Manu Katché, Jean-Yves d'Angelo, Jérôme Regard, Hervé Braud -- and joining them will be other great musicians of the French music scene whose name will be revealed when the time comes... Michel Jonasz is also counting on these "grumblers" for the tour following the album release with a stop at Monte Carlo. Between the new songs of this long-awaited Groove! and those who have forged his career, from "Joueur de blues" and "Super Nana" to "Guigui" and "Les Vacances au bord de la mer", emotion is much more than a substitute for groove. A great evening in perspective.

**Line-up :**

Michel Jonasz: Piano, Singing  
Manu Katché: Drums

Jean-Yves D'Angelo: Piano  
Jérôme Regard: Bass  
Hervé Brault: Guitar

**THURSDAY 21 NOVEMBER**

**SNARKY PUPPY  
IMMIGRANCE TOUR 2019**



©Stella K

As far as some of the most inventive sounds of contemporary music goes, the collective Snarky Puppy is in a rather good position with a sound so peculiar that it remains difficult to define: should we speak of R&B, funk, jazz, jazz fusion, nu jazz, progressive rock (yes, some have dared), all at the same time? The first member to find the solution to these existential anxieties is none other than Michael League, the bass player of the team as well as its frontman, composer and producer, who one day coined the term “jafunkdansion” to try to get a better understanding of the spectrum sweeping through the instrumental and swinging surges of what was initially a group of fellow students from the jazz studies section of the University of North Texas in 2003.

Fifteen years later, the collective has grown substantially in number and Snarky Puppy now counts close to 25 rotating members who, under the code name The Farm, occupy what remains of their free time recording or performing on stage with a variety of high-profile personalities as diverse as Erykah Badu, Snoop Dogg, Kendrick Lamar or David Crosby to name but a few. In any case, those days when, by their own admission, the band was touring and hopping from one stage to another in “relative obscurity” are over. Each of their outings now is an event, fueling perpetual movement, physical as well as musical, which they emphasize without the slightest reserve.

**Line-up :**

**FRIDAY 22 NOVEMBER**

## **HERBIE HANCOCK**



©Douglas Kirkland

How do you summarize in just a few words the career of someone who will soon celebrate seventy years of music? Sure, we can start at the beginning and thus evoke how he made his first appearance alongside the Chicago Symphonic Orchestra in 1951 by "unsheathing" without a care in the world the first movement of a Mozart concerto when he was barely 11. We all know it is not in the subdued world of classical music that Hancock will eventually pave his path, but in the smoky jazz clubs and studios, beginning with a long-term collaboration with Miles Davis in the second half of the 1960s, forming what many jazz specialists consider as the best musical ensemble of all time, far beyond its quintet format. Hancock later dives into jazz fusion, where soul, funk and pop all intertwine. With his newly formed Headhunters in 1973 and his first self-titled album as his signature, Hancock shakes up the established order, even making those who had embraced him so far cringe. Ten years later, another the former Chicago native will offer another revolution with the single "Rock It", the first that was labeled jazz hip hop and future anthem for breakbeat dancers around the globe. Going through all the genres and all the colors of the musical rainbow, Herbie Hancock will therefore make it his daily feast, depending on his mood, never full on the idea of crossing swords or a piano note with all generations of artists. Don't count on us to complain...

**FRIDAY 22 NOVEMBER**

**ELI DEGIBRI**



©Yossi Zwecker

“An exceptional improviser in the melody in a tenor tone as powerful as it is audacious,” according to JazzTimes, “A sorcerer who demonstrates impressive talents, both as a performer and as a composer”: the American press does not exaggerate when it praises Eli Degibri and his attachment to his favorite instrument, the saxophone.

Saxophonist, composer, frontman, this native of Jaffa, Israel likes to accumulate projects and refuses to abandon one for the benefit of another. Not illogical when your no-fault course has seen you integrate Herbie Hancock’s sextet for almost four years (1999-2002) before joining drummer Al Foster full-time until 2011, when you weren’t occupying your free time to lead the way within the bands and orchestras accompanying in turn Aaron Goldberg, Kurt Rosenwinkel, Ben Street, Jeff Ballard, Kevin Hays, Gary Versace, and Obed Calvaire, or to record eight albums of your own, all critically acclaimed, including the very latest, Soul Station, a tribute to Hank Mobley, another saxophonist which Degibri recognizes without hesitation as the source of much of his inspiration. It’s all good, you can catch your breath now.

We could also mention the honor he felt when asked to participate in the First International Jazz Day organized under the auspices of UNESCO in 2012 at a General Assembly at the United Nations in New York. We can also stress the fact that he is now considered as one of the leading figures of the Israeli jazz scene alongside Avishai Cohen and Omer Avital. Yes, we could... But we would be missing the point: that he has the potential to be a driving force in the evolution of jazz, as his former boss Herbie Hancock himself could testify.

**Line-up:**

Eli Degibri: tenor saxophone, soprano saxophone

Tom Oren: piano

Tamir Shmerling: bass

Eviatar Slivnik: drums

**SATURDAY 23 NOVEMBER**

## **VICENTE AMIGO**



©Juan Perez-Fajardo

A further example that premature and prolonged exposure to screens has a significant and lasting effects on toddlers? “I play guitar because when I was three, I saw Paco De Lucia on television and it stuck,” confirms Vicente Amigo. He concedes to feel forever indebted to De Lucia and along with him all those who have approached the flamenco guitar.

Because yes, let’s not waste time unnecessarily around the sangria jug: Vicente the Andalusian plays the flamenco guitar. Since always. In any case, since he was eight when he began to learn the basics from the likes of Rafael Rodriguez Fernandez and Juan Muñoz Exposito, better known respectively under the pseudonyms of El Merengue and El Tomate.

Vicente Amigo has since accumulated brilliant feats of arms, and we wish a lot of patience to anyone who wants to have fun listing them all on a business card. For if, over the years, personalities as diverse as Cuban guitarist-composer and conductor Leo Brower, pop star Miguel Bosé, rai star Khaled, former Dire Straits keyboardist Guy Fletcher, the other great figure of the current flamenco movement Diego El Cigala and even Sting have reached out to him for a collaboration or more, it is not for this famous address book, but for his sensitivity, elegance and sense of melody as soon as he puts his fingers touch the guitar strings. Paco De Lucia’s worthy heir with whom he ended up forming a solid friendship? More than that. And watch out for the kids in front of the TV set...

**Line-up :**



**SATURDAY 23 NOVEMBER**

## **TRIO JOUBRAN**



© Louise Feugier Carra

Carry the world. Hold the earth. Hold on to the ground. Hold on to your land. By partnering with Roger Waters, the former Pink Floyd frontman, for a track dedicated to all those who are, precisely, fighting for their land and, at the same time, wishing to pay homage to four teenagers killed while playing football on a beach in Gaza, The Trio Joubran wanted to mark our minds and managed to do so brilliantly. But if Samir, Wissam, and Adnan, all of whom were born in Nazareth, often persist on recalling their indelible link to Palestine, it would be unfair to remember them just for that. It would be to overlook the essential, namely the astonishing evocative force that emerges from the instrument of which they have become specialists, the oud. Three ouds, for as many brothers, as many virtuosos. Oriental lute for some, Arab guitar for others, regardless of definition: in the hands of these three musicians, the oud travels, flies, breathes, and with it all those who are exposed to it. After eight albums to their credit, film scores and endless awards, The Trio Joubran has nothing to prove. If not to themselves. With this in mind, they chose to add more strings to their... oud with a brand new album, *The Long March*, which they consider as a turning point, a new direction in their musical convictions. Don't be surprised to hear a mix of keyboards, the piano, the flute and subtle arrangements of strings or vocals. We are indeed impatient to discover how these new frontiers will be gleefully interpreted on stage.

### **Line-up :**

Tamir Shmerling: Bass

Eviatar Slivnik: Drums

## THURSDAY 28 NOVEMBER

### FRENCH TOUCH



Of course, they don't turn away from their electro undertones... By all means, they sometimes sprinkle it on their musical ambitions, and it is perhaps even truer for the recent albums of two of the musicians. In short, without joining the ranks of the French Touch in its customary manner, they embody another one in their own way. **Eric Legnini** has, so to speak, always been a jack-of-all-trades, transitioning from Bach to Erroll Garner at the age of ten in his native Belgium. The latter musician and the freedom that the jazz piano offers who win him over, but it will later promote other exchanges, other collaborations, like these voice-based projects of which the third component, *Waxx Up*, was released two years ago. To leave the frames, as often as possible, without denying anything of those who have marked it, forged it. It is in this spirit that he embarked on a tribute tour to Les McCann, pioneer pianist of '60s soul-jazz and claimed influence and that the Monte Carlo Jazz Festival will have plenty of time to soak up. A way to close the loop before moving on to new adventures on September 6 with the release of *Six Strings Under*, his new album with Rocky Gresset and Hugo Lippi on guitar and Thomas Bramerie on double bass.

**Anne Pacey** has never been short of musical adventures from behind her drums. From Rhoda Scott to Archie Shepp who she accompanied in her beginnings to, more recently, Jeanne Added and Melissa Laveaux, or through the various bands that she formed (*Triphase*, *Yôkai*), her appetite for rhythm and beat has always relied on a desire to explore the most colorful moods and melodies. Her latest album, *Bright Shadows*, is a most amazing illustration, far beyond any considerations of style and genre.

Whether playing in a collective (*Saïan Supa Crew*) or going solo (even going as far as to name his last album to date solely by his first name, *Silvère*), it has been over 15 years now that **Sly Johnson** chosen his side. And in the meantime, the flow of his hip hop has fed many other sounds, namely funk and afro-soul if we must retain only two. As the years passed, he learned to reveal himself, exposing himself with his opus *Silvère*. An intimacy that reveals a unique personality that's even more palpable on stage.

#### Line-up :

Eric Legnini : Piano  
Antoine Pierre : Drums  
Thomas Bramerie : Bass  
Jon Boutellier : Saxophone  
Malo Mazurié : Trumpet

Ann Shirley : Vocals  
Florent Mateo -:Vocals  
Pierre Perchaud : Guitar  
Christophe Panzani : Saxophone  
Tony Paeleman : Keyboard  
Anne Pacey : Drums

Sly Johnson: Vocal /Beat-box  
Laurent Coulondre: Keyboard  
Laurent Salzard: Bass  
Ralph Lavital: Guitar  
Martin Wangermée: Drums

**FRIDAY 29 NOVEMBER**

## **NEW POWER GENERATION**



©Peter Lodder

When Prince decided in 1990 to reconnect with a band to tour with him and call it The New Power Generation, it was with the idea of exploring new musical territories, starting with *New Jack Swing*, a mix of R&B, dance and hip hop that had emerged three years earlier, thus breaking the pop mold that had made him a world-famous and recognized artist with *Purple Rain*, *Sign O' The Times* and *Lovesexy*, his career milestones. And he certainly found his match! Much like Prince's previous band *The Revolution*, *The New Power Generation* could not pass up the chance to pay tribute to their boss at a special concert in October 2016, just a few months after his death. It turned out that they acquired a taste for performing together, coupled with the desire to keep their mentor's legacy alive and kicking through a celebratory tour that was quickly gaining traction. Who else but Morris Hayes, Prince's keyboard player and musical director for many years, could regain the role of conductor of the collective? The answer is in the question... The line-up may vary according to the availability of each musician, but the heart of the *New Power Generation* reunites Tony Mosley (guitars and vocals), Sonny Thompson (bass) and Damon Dickinson (percussion), the core of the band where Tommy Barbarella (keyboards), Levi Seacer, Jr. (guitars), Isa Nielsen (bass), Keith Anderson (saxophone) occasionally join them on stage -- and that's just part of the list. A voice was needed to make this collective's heart race, and it was a virtually unknown singer by the name of MacKenzie who took their breath away... and by storm. And if a rain shower were to fall on Monte Carlo, we hope it would at least be purple.

**Line-up :**

**FRIDAY 29 NOVEMBER**

## **BROOKLYN FUNK ESSENTIALS**



©John v Loon

Brooklyn. Funk. Essentials. In absolute terms, it wouldn't really be necessary to add anything else. Except that ... it's too simple, of course. Because if funk is really the issue here, it's a mishmash that the New York gang favors, where soul, hip hop, spoken word and jazz all intertwine. In any case, this was the roadmap set a little over 25 years ago by producer Arthur Baker and musical director Lati Kronlund when they formed the band. And since the latter is still at the helm, we don't see why they should change course, except to incorporate here and there some stylistic deviations as was the case in 1996 with Turkish music. With a new album under their summer belt, aptly titled *Stay Good* and which says so much - and yet so little - about their intentions, our Essentials pursue what they do best and which systematically arouses their enthusiasm: performing live! It makes sense when it's been your daily routine since the party days in the New York clubs of yore, or when you've shared the stage with the likes of James Brown, Parliament Funkadelic, The Fugees, The Meters or Erykah Badu. Making our bodies and hearts dance, the sextet wouldn't see things any other way. No need to look further or longer for the best nonstop flight between New York and Monte Carlo. You don't even need to fasten your seat belt, quite the contrary...

### **Line-up :**

Alison Limerick: Lead vocals

Desmond Foster : Guitar and lead vocals

Anna Brooks : Saxophone and vocals

Iwan VanHetten : Trumpet, keyboards and vocals Hux De Lux - Drums

Lati Kronlund : Bass

**SATURDAY 30 NOVEMBER**

## **IBRAHIM MAALOUF**



©DR

“I was born in a country of Arab culture, Lebanon. I grew up in France and yet there is a part of me that is Latin American.” Thus begins the video presentation that Ibrahim Maalouf lets no one else do regarding S3NS, his upcoming album slated for release at the end of September. Another destination, another adventure, another signature. Moving the lines, moving himself, never being where we expect him to be, the fear of not surprising, Ibrahim Maalouf always has that in mind. This is especially why and how his course has seen him travel down winding roads and tight corners, much to the delight of those who have followed the various stages (or caught up with him!), from the largest international classical soloist competitions in his teens to the historic concert -- for a solo musician -- on the stage of the AccorHotels Arena Paris Bercy in December 2016.

His trumpet as a passport or visa for the most varied mixes, Ibrahim Maalouf continues to trace his path. Pop, jazz, classical or what we now refuse to call world music rather than traditional music alone or alongside big names as varied - them too – as Sting, Salif Keita, Mathieu Chedid or the collective Haïdouti Orkestar, nothing stops him. Not even the movies where he likes to interfere with the colorful hues that comes out of his breath. So, let’s head to South America! We already know the encounters that Ibrahim Maalouf will have gleaned will make sense. Or S3NS!

**Line-up :**

**SUNDAY 1st NOVEMBER**

## **LONDON AFRICAN GOSPEL CHOIR**



©DR

“What sets us apart is that we come from different countries of the African diaspora,” explains Crystal Kassi as she leads her guest through London’s southeast district, home to the choir of which she is both the founder and musical director. “We have people from South Africa, Zimbabwe, Ghana, Zaire, Kenya, Ivory Coast, Guadeloupe, Jamaica, Uganda and Congo ... We also all come from different churches. The common denominator is our faith, even if we welcome everyone.”

The inclusion of the Caribbean on this African list will not have escaped anyone nor the symbolism that accompanies it. Africa is universal, extra-continental, and gospel is just one of the many shoots of a huge fruit tree with fertile roots.

When she started the choir in 2002, Kassi’s goal was as simple as it was clear: to spread the gospel in question and to create a platform of excellence for singers and musicians, relying on an essentially Ugandan, Southern African and African-American repertoire. In 2016, the choir was invited to perform at the 30<sup>th</sup> anniversary celebration of Graceland, Paul Simon’s crossroads album, offering them a new light and definitively establishing it as one of the richest and most varied vocal and musical ensembles in the gospel sphere. Today, the leitmotif has only changed in words: enlighten the world with a song. We’ve had worse campaign promises...

**Line-up :**

# OPERA GARNIER MONTE-CARLO

## The consecration of refinement and arts

While France's Second Empire was building multiple theatres including the Paris Opera – both a jewel and symbol of Belle Époque infatuation with performing arts – Monte-Carlo was leading a vibrant cultural campaign in its casino.

The situation, however, was untenable. Aristocrats and the bourgeoisie were flooding to the French Riviera for several month-long stays. Monte-Carlo was becoming a stopping point!

To maintain its influence and attract artists and posh, feminine types (everything a place needs, in short), the company known as Société des Bains de Mer decided to add a lavish concert hall to its casino and to institutionalise cultural life in Monaco. To do so, Marie Blanc, head of the company since the death of her husband, called on Charles Garnier.

Starting in June 1878, more than 100 artisans contributed to the site. To finish the work on schedule, the theatre needed to be completed in six months! The project architect quickly determined that the means implemented would not suffice. So, he instituted night shifts and more modern techniques.

To provide lighting, he had a steam locomotive sent down from Paris, designed to offer a dynamo to power Yablochkoff candles, symbols of the advent of electricity in French public lighting. The iron beams which formed the structure's frame were designed by Gustave Eiffel. On 15 October, completion of the south wall marked the end of masonry work. Large windows overlooking the sea display a vista unlike any other in the world. Balconies and marble columns stand beneath a dome surrounded by two Indian turrets. A new façade beckons visitors in its Baroque grandeur as they alight from the train. Inside, Charles Garnier took luxury and ornament to new heights: Three shades of gold were used (yellow, rose and green) and the symbolic lyre abounds, not to mention the imposing curvature of the princely box, and Italian and Antique artistic citations.



Inauguration of the space took place on 25 January 1879 and was worthy of its name.

Major opera and theatre figures were present and among them, the most illustrious of all: Sarah Bernhardt. Soon, the Opéra de Monte-Carlo became the place where the cultural avant-garde would blossom, rising to the rank of the most eminent of European scenes. Jules Massenet was a regular, as were Serge Diaghilev's Russian ballet companies, which were hosted several times and performed "Le Spectre de la Rose" with a young prodigy, Nijinsky, in 1911. The institution welcomed still more creative geniuses: Gabriel Fauré, Camille Saint-Saëns and Maurice Ravel.

The works of Berlioz, Rossini, Verdi and Wagner were performed and triumphed. Several major lyrical works were first performed in the space, such as "La Damnation de Faust" in 1893, "L'enfant et les sortilèges" in 1925, Don Quichotte in 1910 and Déjanire in 1911. The 20th century's great voices of lyrical history have resounded in the halls of the Opéra de Monte-Carlo, from Nellie Melba to Enrico Caruso, Tito Schipa to George Thill. More recently, Ruggero Raimondi, Plácido Domingo and Luciano Pavarotti took the

stage. Between 1905 and 1937, the great Fedor Chaliapine spent several of his more glorious hours within its walls. Nearly 80 lyrical works, ballets and operas opened at Monte-Carlo between 1894 and 1945. In 2003, it underwent an ambitious renovation effort, as the opera house needed to ring in the new century with heightened safety, flexibility and comfort. Additionally, one of Charles Garnier's major works was in need of restoration. The project was directed by Alain-Charlet Perrot, Architect in Chief of Historical Monuments, assisted by about 50 companies chosen for the quality of their expertise all throughout Europe. Some were the last ambassadors of the artistic professions.

The works were split into four categories: renovation of the roof, restructuring of the building and development of the basement area, reworking of the stage space and renovation of the auditorium and its grand chandelier. The opera house reopened its doors in 2005 for H.S.H. Prince Albert II's enthronement ceremony, offering spectators an opportunity to admire the Napoleon III style splendour.

### **An ever eclectic repertoire**

The Opéra de Monte-Carlo continues great lyrical tradition while also supporting creation. The excellent acoustics of the opera house also allow the institution to offer audiences spectacular performances. Throughout the year, the space welcomes artists such as Prince and Lionel Richie, not to mention Patti Smith, Peter Doherty, Marianne Faithfull, Asaf Avidan and Woody Allen. Many an international star has performed in the midst of its enchanting decoration.

Since 2006, the Opéra de Monte-Carlo has hosted the Monte-Carlo Jazz Festival, which brings together jazz greats each year, including: Chick Corea, Sonny Rollins, Marcus Miller and the Monte-Carlo Philharmonic Orchestra, Herbie Hancock, Avishai Cohen, John McLaughlin, Mike Stern, Michel Portal, Tigran Hamasyan, Pino Daniele, Manu Katché, Diana Krall, Ibrahim Maalouf, Maceo Parker, Dee Dee Bridgewater, Al Jarreau, Wayne Shorter and others





**MONTE-CARLO**  
SOCIÉTÉ DES BAINS DE MER



## **INFORMATION & BOOKINGS**

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**Monte-Carlo Société des Bains de Mer**

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T. +377 98 06 36 36 from 10 a.m. to 7 p.m., 7 days a week

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Online: [www.ticketmaster.fr](http://www.ticketmaster.fr)

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**MONTE-CARLO**  
SOCIÉTÉ DES BAINS DE MER



**ARTISTIC DIRECTOR**

Jean-René Palacio

**PRESS RELATIONS**

Sourour Mejri

s.mejri@sbm.mc

T. +377 98 06 71 49



Programme of shows and events at  
Monte-Carlo Société des Bains de Mer on [www.montecarlolive.com](http://www.montecarlolive.com) and [montecarlosbm.com](http://montecarlosbm.com)



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**The Monte-Carlo Jazz Festival would like to thank all its partners**

**About Monte-Carlo Société des Bains de Mer**

Monte-Carlo Société des Bains de Mer is a major player in European luxury tourism and owner of the most prestigious facilities in Monaco, including the Monte-Carlo Casino and the Hôtel de Paris Monte-Carlo. After inventing the resort concept in 1863, the Group has refined an image of excellence and international renown over the past 150 years in all of its offerings: games and entertainment, fine dining and prestige hospitality, luxury shopping, wellness and real estate. The Group is managing the creation of a new One Monte-Carlo neighbourhood that will open in 2019 with seven new building units designed to house offices, homes, meeting spaces, restaurants and shops. Monte-Carlo Société des Bains de Mer is also one of the key partners for major events in the Principality of Monaco, such as the Monaco Formula 1 Grand Prix and Monte-Carlo Rolex Masters. Today, the Group has more than 4,100 employees. It achieved a turnover of 458.8 million euros for the 2016/2017 financial year. For more information about the Group, visit [montecarlosbm.com](http://montecarlosbm.com)

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**Press department for Monte-Carlo Société des Bains de Mer**

Sylvie Cristin - Head of the Press Division and Institutional Partnerships  
[s.cristin@sbm.mc](mailto:s.cristin@sbm.mc)