

At October 2014, Jorge Ferraz was considered by the influential Blitz magazine one of the 30th best portuguese guitarists from the last 30 years.

Some quotes from newspapers, magazines and blogs talking about his music

About "Machines for Don Quixote ...et... viva la muerte?", Album / digital edition / 2018 as **Jorge Ferraz**

- "(...) one of the most important figures in the history of Portuguese alternative rock, having played a especially important role in the 1980s, with the group (...) Santa Maria Gasolina in Teu Ventre (...). Its constant search for new possibilities and the putting of the crud and the creative spontaneity in the foreground have made him a benchmark for some improvisers. It is, therefore, with great surprise that we registered his return with another selection of new musical proposals that may be among the best he has done to date."
Rui Eduardo Paes in [jazz.pt](#) 2April2018. Score: 4,5/5

- An "(...) album that marks the return of Jorge Ferraz, insubmissive and insurrect Portuguese rock figure, that always rebelled against the ruling norms (...). There is a general mood approaching post-rock and post-punk and a successive deconstructivism but, above all, there is a experimental side that brings his music closer to visual arts, like those who make sound installations. "
Manuel Halpern in [Jornal de Letras](#) 10-24April2018

About "Humanos Abençoados e outros contos", CD+DVD edited in 2010 as **Jorge Ferraz Trio**

- Jorge Ferraz created a challenging album to the critique. (...) We must emphasize the very versatile guitar work of Jorge Ferraz, which ultimately dictate all the ambiances. (...)

The problem of the critique is resolved if we centre our attention on the instrumental richness of «Humanos Abençoados»."

[in opontoalternativo.wordpress](#), 25June2010, by André Forte

- "Complex, challenging the listener to (try to) follow the evolution of each track, with abrupt changes of rhythm and ambience (from psychedelic guitars to somehow obscure electronics) (...) sounds experimental and cinematographically. (...) Evokes a strange world, breathes delusion, chaos and unrest.
in [Focus](#), 21July2010, by Carlos Correia

About "África Mecânica de Metal», CD edited in 2008 as **Jorge Ferraz**

- "(...) [the new cd] can be considered the synthesis of what Jorge Ferraz has already created until now. (...) It is a rock album, generically speaking, but it is, above all, an interesting sonorous experience, based upon the exploration of electronics taken to the limit, having the guitar as na electric end. (...) We endorse the trip"
in a-trompa.net, 31Mar2008
- "(...) The new album is a lighthouse in blackout times"
in Jornal do Barreiro, 30May2008

About "Ángeles en Loop" CD edited in 2003 with the band **Fatimah X**

- "(...) It is the musical transcription of a cyberpunk and post-nuclear war sad love story (...). Experimentations. Electronics. Black holes of sound. Post-rock. (...) Vocoders. Lost sounds from damaged Spectrum computers. And electro-pop (...). A surprise (...)".
in Blitz, 21Oct2003

Live concerts and album reviews with the band **Santa Maria, Gasolina Em Teu Ventre!**

- "Free-Terminator, unique manifesto that, in 1989, landed in the Portuguese musical panorama as UFO"
in Diário de Notícias, 18Mar2005
- "(...) A record ahead of its time"
in Público, 18Feb2005
- "Ok, do you want something simple? What about Dadaism applied to the rock? Or literary noise rock? (...). Today, as it was fifteen years ago, continues to be difficult to classify the only album of the SMGETV"
in Mundo Bizarre, September 2004
- "Music made of sonorous metal, magma of distortions and feedback (...). The horizon is cybernetic, hallucinatory"
in Diário de Lisboa, 29Dec1989
- "He almost seems a reckless ambassador of a music that nobody seems to understand, because it is the connection between madness and the lucidity"
in Blitz, 12Dec1989
- "It is a dense music, sometimes hostile, restless"
in Sete, 19Oct1989

- “The songs accumulate unexpected details, bizarre structures (...), high speed and show the refined rock skills of all the musicians”
in LP, 9Feb1989

With the band ***Muad'Dib Off Distortion***

- “(...) Today as before, the music of Sun Ra is still an spiritual influence [to Jorge Ferraz] and therefore that's why his work continues to locate itself as an imprecise shape beyond time and without place”
in Público, 8May1998

With the band ***Spirou, A Terra e as Serpentes***

- “(...) Infected ballads. (...) Unique project in the music of our days (...)”
in Blitz, 12Mar1996

With the band ***God Spirou***

- “Rock free from Rock? These Portuguese defy sufficiently well a series of prejudices and with this they are able to transform its first album into an unequivocal demonstration of force”
In Independente, 14Jan1994
- “«3Shaken» is another provocation that will not generate any consensus in the universe of Portuguese urban music (...). Perhaps they are not a pop band, but instead small devils on the loose with weapons in their hands disguised as songs. In Portuguese music we need records like this. “
in Sete, 31Dec1993

With the band ***God Speed My Aeroplane***

- “(...) More scratch-noise-pop (...) that it will be noticed”
in Blitz, 12Nov1991

With the band ***João Peste & o AcidoxiBordel***

- “(...) The Saxophone, the guitar and the singer's pose creates a fabulous Yugoslavian cabaret environment for the first quarter of the next millennium.”
in Blitz, 26Dec1989

With the band ***Bye-Bye Lolita Girl***

- “(...) «Colibri» (...) and all the other songs of that I do not know the names, are gifts of Portuguese music, moments of unique beauty”
in *Blitz*, 25Jun1985
- “When we hear the music of Bye Bye Lolita Girl our heart it is fascinated”
in *Diário de Notícias*, 7Nov1986

With the band ***Ezra Pound e A Loucura***

- “Let us be honest, this music is brazenly good (...). Sometimes, during the concert, they can create a frightening climate and to transform it into another, introspective, coming from the drawings of the guitar. Other times all disappears in the delirium of the experimentation (...)”
in *Blitz*, 27Nov84