

## Jovino Santos Neto Reviews



"Beautiful Brazilian jazz from pianist Jovino Santos Neto - playing here in a wonderfully fluid mode that sparkles with lots of warm acoustic touches! Neto's playing mostly piano for the session, but also brings in a bit of melodica, flute, and accordion -- further expanding the colors in the tunes, as do some of the album's great guest

performers -- who include Joyce, Hermeto Pascoal, Hamilton De Holanda, and Marcos Amorim! There's a sense of grace here that's totally great -- one that really recalls an older sound of Brazilian jazz back at the end of the 70s, and which is recorded here without the overly glossy production style that sometimes hurts other albums of this nature."

- Roda Carioca review from [www.dustygroove.com](http://www.dustygroove.com) website

"Carefree and spontaneous, yet finely crafted and performed with virtuosic flair"

- Mark Holston on Roda Carioca, JAZZIZ

"...the exciting set plays like a vibrant musical encyclopedia of the musical spirit of his homeland. The joy keeps growing through "Coco na Roda"-- whose feisty drumbeat and whimsical mix of instruments create a Brazilian version of Mardi Gras music -- and tracks like the lively samba "Gente Boa."

- Roda Carioca review by Jonathan Widran, All Music Guide.

On the new live disc, Neto presents himself as a solid jazz musician whose passion and verve reflect time spent with Pascoal. Neto often visits his native roots on this fine album of all original material "

- Gambit Weekly, New Orleans, Dec.12, 2000

"He is a brilliant and intuitive keyboard player (and flutist) who explores jazz, classical and Brazilian traditional music with equal zeal "

- Paul de Barros, Seattle Times, Aug. 30, 2000

" Jovino Santos Neto(piano) and Hans Teuber (saxophone) are two of the few jazz musicians in town who truly bridge the gap between local and national talent...Neto continues to enrich the local scene in many ways: whether it's

### Agency

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performing at local joints like Serafina or adding that extra dash of greatness on local recordings like Ben Thomas' The Madman's Difference."

- Nathan Thornburgh, The Stranger, Sept.23, 1999

"...Jovino Santos Neto's Once Again for the First Time was a bold and sweeping piece with aggressive fistfuls of Ives -cum-Messiaen chords at the climaxes"

- Gavin Borchert, Seattle Weekly, Oct.7, 1999

"...Ben Thomas' music is really about the rhythm that underlies the many intricate communications that transpire betweenstant sparkle. They seem to inspire each other with regular improvisatory banter, continually interweaving one sound after the other....Burton and Corea set the standard for this form of music, yet Thomas and Neto have attempted to carve their own identity, This same successful interplay permeates the other tunes as well, giving the album a fastpaced gait and vitaliten Neto and him. The two set a pace that keeps flowing with cy"

- Frank Rubolino, Cadence Magazine"

" ...a warm, high-energy player, as fun to watch as he is to hear."

- Mark Fefer, Eastside Weekly"

"...all original compositions, which were highly rhythmic and beautifully arranged."

- Sandra Burlingame, 5/4 Magazine"

"...an uninhibited young keyboard soloist who writes boppishly self-propelling numbers."

- Jack Massarick, The London Evening Standard"

"Soft, expressive waltzes and ballads were convincingly paired with juxtaposed dance rhythms; the borders between notated "serious" music, "intuitive" folk and "improvised" jazz were crossed to the point of becoming irrelevant.

- "Neue Zürcher Zeitung." Switzerland

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"...lyrical and romantic, rhythmic and natural."

- Roberta Penn, Seattle Post-Intelligencer.

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