

PRESS:

“João Gomes is a compromiseless melodist. Out of the sovereignty backed up by fabulous technical skills the classical trained musician develops in the best sense an economic way of playing his alto, soprano saxophones and the flute. Malleability and fluency are merged into the strictness of the form. Also in high energetic pointed moments is his articulation bright and precise; a fanaticism for speed is not prior to him. He is fully able to combine the lightness of Brazilian music with an intellectual approach.“

*Frankfurter Rundschau*

“João Gomes holds up the flute and dashes through a cascade of arpeggios, picked by thrills and punctuated by syncopes. With percussive embouchure techniques and refreshing fast passages he is just impressive at the interpretation of „Asa Branca“, greatly complemented by Cid de Freitas in the middle of wild jazzistic improvisation, both escalating to a rasant operatic, self-ironic finale. „Lamento“ follows, within the same atmosphere, which culminates finally at the encore. Lost in himself, with closed eyes, João Gomes melts in with his saxophone, shelves rattling in the background, shakers and drums as reminiscences from a forgotten time... One can nearly smell the seaside, the smoke, the mood in a bar at the port around 6:00 A.M., when the last guest leaves. The enthusiastic audience in the opposite allows unwillingly its guests to leave...”

*Frankfurter Rundschau*

“Along with the two percussionists plays now the saxophonist and flutist João Gomes. In this way not only the melodic component tendency of the trio is supported and perfected, but as well the introduction of the newest standards of electronic resources in music finds here its place now. João Gomes is able to create countless synthetic sounds through the wind synthesizer and its sampler. But it has seldomly been experienced the case in which such a high technology in music could be integrated to a rather traditional music form with such a good taste. Among all sorts of stratospheric sounds João uses also his trick box in order to become a third drumming element of the group, letting cowbells and a variety of drum sounds play and thus becoming another percussionist. Special attention deserves still the saxophone playing of this South American musician. His soulful and perfectly mastered soprano leads the Xango sound through the bordering fields of jazz music.“

*Süddeutsche Zeitung, München*

“In a homogeneous group of very good musicians we have some scruples in emphasizing this or the other players performance, but one must underline the great quality of the saxophonist.“

*Dérnières Nouvelles D'Alsace*

"The third part of the night lead to a completely different direction. Samba, reggae and party atmosphere were offered by Renato Pantera and his musicians. Along with Alex Papa at drums and percussion, Claudio Gomes at the bass guitar and João Gomes on alto and soprano saxophones and flute, he was able in a very short amount of time to drift the whole Hall into a non-stop moving trance. They played their music with heart and passion and literally spread out the spellbound of a Brazilian summer over the stage with the reggae "Die Hexe" ("The Witch"), on which saxophonist João Gomes took an exceptional solo..."

*19. Internationale Wiehler Jazztage-Impressions*

“Gilson de Assis (perc., voc.), João Gomes (fl. saxes, wind synth.) and Marcio Alves (dr.,perc., voc.) fascinate in their combination of brazilian folklore and modern jazz music, of naturally played and electronically created percussion sounds through a charismatic and lively performance. Their pulsating grooves flow over the saxophone and flute impressions, whose wide open scales run into clear and lightening staccato passages.“

*Mainpresse, Würzburg*

"When João Gomes reaches for the flute for either delicate or breaking-neck speeded solos, comes the point when the full power musicality unfolds.“

*Süddeutsche Zeitung, München*

“Above all remarkable are the soprano lines exploiting in between the wide apart fields of both south and north american traditions.“

*Rothenburg*

“Jazz, trance motor and jungle sounds, the last ones freed up by João Gomes from his wind synthesizer: a little bit of the magic and dance over a volcano, the audience had no chance to get tired.“

*Neu-Ulmer Zeitung*

“The performance of Gilson de Assis, Marcio Alves and João Gomes was doubtless the highlight of the evening.“

*Südkurier, Ludwigshafen*

“João Gomes from Rio de Janeiro (Brazil) was very versatile with his soprano saxophone and flute.“

*Oldesloe*

"Whoever might have expected folklore-like latin-american music would have been surprised and should better go for the next Penã or a Cadencias party. For those fond of ambitious playing it was a real must: the emotional width, the collective interplay, the brilliance of João Gomes at the alto, soprano saxophones and the flute, the virtuosity of Hans J. Karl, and the vital, vibrating way of the charismatic Cid de Freitas at the percussion accounts for the goose-bump feel. "Água-Viva" was anything but soft entertainment, and for sure may even set some at the audience sometimes under strain. However, in spite of the common dexterity and speedy-playing unthinkable for amateurs, it never turns to be a mere show-off, it was no music for musicians only. Hat off and respect for their artistry!"

*Nassauische Neue Presse*

“...the songs sounded sometimes swinging, sometimes melancholic. A variety of different Latin-american music styles were mostly introduced in that way to the audience, which really knew how to demonstrate its enthusiasm and recognition for the musician's artistry through a growling applause.”

*Rhein-Lahn Zeitung*

"At the end played Joey Becker, E-Bass and João Gomes, alto saxophone and flute. With four Standards in a very sensitive but at the same time powerful interpreted, they were able to harvest a long and enthusiastic applause from the selected audience, who after the concert was convinced about having just taken part in an exciting, high-quality and ambitious concert evening."

*Wiesbadener Tagblatt*

"Free improvisation is from both musicians highly estimated and they seem to have a lot of fun on it. "Summertime" sounds unusually dynamic, "Ain't Nobody" and "A Thousand Miles" are samples for modern pieces: this means, the specialty of João Gomes and Eva Kumant is jazz music played over a quite particular style. They kid around "Somewhere Over the Rainbow", followed by "Don't Know Why". "Amelie's" soundtrack is played in a tender and sensitive way, "Let Her Go" accounts for row of the newest titles, as well as "Budapest". Thanks to "The Girl from Ipanema" is the Brazilian life-style feeling not far away. Sometimes the musicians are surprised by themselves and what suddenly comes, the saxophonist enjoys the atmosphere with his partner and the acoustic is fitting perfectly. The audience is thankful and very pleased, and so the musicians, who deliver a fine mix between Jazz, Chart-Hits, Pop and Standards."

*Wiesbadener Kurier-Rhein Main Presse*

"Tempero" means "Spices" in Portuguese, which says a lot about the music played by both artists from Brazil and their refined musical influences. Above all the well known input from Africa over the Atlantic Ocean to Brazil and the blending after meeting there the Portuguese and native streams. As well as in the culinary art this accounts for a very important heritage in Brazil's communication and cultural forms. Along the pieces from the standard repertoire from Música Popular Brasileira (MPB) one can hear a remarkable contribution from Tina de Freitas's own compositions, here and there firing or tenderly carried over by her very authentic voice, while João Gomes's warm sound on sax or dashing flute passages are added enhancing the whole."

*Wiesbadener Tagblatt*