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ED JOHNSON — WHAT THE PRESS IS SAYING

“Sunny and upbeat, lushly orchestrated and produced but not sugary... Harmonic nuances abound, along with richly layered choruses and tight ensemble playing. ...(Exceto Nos is) Goosebump worthy.”

Jazz Times, December 2004

“Guitarist Ed Johnson just made the year's best Brazilian pop-jazz album recorded in the United States by non-Brazilians. ...There's wonderful chemistry at work here, resulting in smooth jazz that isn't dull, mellow pop filled with creative playing, and very authentic Brazilian music that's technically not. Just an accident of geography.”

DJ Johnson, Cosmik Debris, November 2004

“This is a delightful bossa nova album with no concessions to rock, electronica or hip-hop influences that may have crept into the music of Brazil over the decades. ... The tracks are perfect summer listening with sunny remembrances of perhaps the first time that the general public heard The Girl From Ipanema. Johnson is a most fluent nylon-string acoustic guitarist and is a pleasant vocalist. His high range resembles that of Milton Nascimento. Canadian singer/pianist Jennifer Scott is also a standout on both background and duet vocals. ...a tribute to the almost lost era of the Brazilian music of first generation bossa.”

Michael P. Gladstone, All About Jazz, Sept. 2004

“Delightful mixes of swing and Brazilian lines that effortlessly come together in tight compliment.”

Jazz Review, August 2004

“With Movimento, Brazillian nylon string guitarist Ed Johnson and his band Novo Tempo have made a perfect summer album. ... Movimento has a gentle charm that takes the grey out winter skies and lets in some Brazilian warmth and sunshine. A real treat to listen to.”

Nick Von Schlippe, Fly Global Music & Culture

ED JOHNSON, PRESS REACTIONS, continued

“If Ed Johnson wasn’t from Palo Alto, CA, but from Sao Paolo, I bet he would be at the top of the Brazilian Music circuit. He’s been receiving airplay worldwide and is winning fans over wherever his music is featured...Ed’s music is a vivid blend of contemporary Jazz and Brazilian Pop, which he combines with a passion for horn and vocal arrangements. The result is a brilliant new album *Movimento*, his third to date, which Ed Johnson recorded with his regular band *Novo Tempo*. *Movimento*... is a laid-back explosion of great musical talent.”

Jasmin Heinrich, Besonic.com, September 9, 2004

“Think early *Return to Forever* meets Jobim and Sergio Mendes.”

San Jose Mercury News, September 4, 2003

“Johnson’s cool-to-the-touch sound evokes the sublime landscapes of coastal California and the lushly exotic, accessible sounds of 1970s jazz.”

Santa Cruz Sentinel, June 29, 2002

“It’s like he found a way to combine the soft-rock of Christopher Cross with the expansive sound of Milton Nascimento. ...In the best of all possible worlds, this is what contemporary smooth jazz should sound like.”

Matt Collar, All Music Guide, April 29, 2002

“...*Over That Wave* is simply a great joy, an unexpected pleasure. There is a smooth Jazz sensibility on tunes such as the title track, as well as on “*All Alone in Love*,” which makes this CD pleasing and accessible to a wide variety of audiences. [Johnson’s] got a great, warm, full tone and style not commonly heard on radio these days – sort of a mix of Kenny Rankin, Bobby Caldwell, Jon Lucien and Michael Franks. ...A hopeful philosophy is a pervasive underlying theme of the CD, one of the things that make this CD genuinely appealing.”

Val Vaccaro, JazzNow: The Jazz World Magazine

“These songs have a depth of complexity, a solidity, a substance, a delight, a harmonic intensity that keeps pulling me back to the CD. ...they are, as is the case with very few jazz-based vocal songs, both as hook-laden as the best pop ditties and as richly textured as the rare song you never grow tired of. ...Johnson magically develops a sound that will recall the first (acoustic) *Return to Forever*, with splashes of unsterilized Sergio Mendes, of Jobim, Rankin and Franks, and so many others. And at the center of it all is an indescribable voice, immediately likable but unusual — used always as a jazz instrument, like his fine guitars, and sounding very like a Brazilian vocalist, an Ivan Lins, perhaps, with Milton Nascimento tonalities thrown in. ...I have found no CD of music in the last twenty years that has brought me more pleasure and satisfaction than this one.”

Bill Fisher, Victory Music Review, July 2002

ED JOHNSON, PRESS REACTIONS, continued

"...Johnson's group hits the mark musically, from the lithe, walking Brazil-beat of "Freshet" to the jaunty, Venezuelan rhythmic celebration of "Toda Mi Vida." Accomplished play, like John Reischman's mandolin touches on "Toda Mi Vida" and Jovino Santos Neto's beautiful piano work on "Lost in Leaving," create vivid colors. In addition, particularly poetic lyrics on the sparkling "Freshet" and the unique glass-half-empty sentiment of "Lost in Leaving" echo the style of the band's South American models."

Hilarie Grey, Jazz Times

"...Johnson and his occasionally large ensemble create a very hip combination full of vocal intensity and good musical chops. ... His voice, like an American version of Ivan Lins, rises and soars along with his fellow singers Greg Scott, Kim Scanlon and Jennifer Scott to bring a real tour de force to several songs on the CD. There is a real joy and exuberance to these tunes that just can't be denied. ...Highly recommended."

Michael Handler, Jazzwest.com, April 5, 2002

"It's a bit like Pat Metheny meets George Benson meets Charlie Byrd."

Margaret Bickman, Bellingham Herald, January 31, 2002

"Ed Johnson is self-described as "hopelessly eclectic." For those who listen to the music he writes, plays and arranges, this translates to a happy breadth of vision. "Over That Wave," gets some of its strength from the diversity of his inspirations; some from the consistency of musical vision among all the players on the recording, and more from the depth of Johnson's musical resources. "Over That Wave" is a 'must own' for anyone who likes and appreciates jazz, Brazilian and jazz influenced music."

Mike Simpson, QuarterNotes, February, 2002

"Brazilian-tinged jazz-pop tunes that at times bring Michael Franks to mind."
East Bay Express, January 23, 2002

"Johnson has nearly 30 years of performing and teaching under his belt and the experience shows in his expressive touch on the strings. His nuanced playing brings layers of sound and meaning to his evocative works, from smooth Brazilian-flavored jazz works to more traditional contemporary folksongs."

Metro San Jose, May 31, 2001

"...a dynamic recording, showcasing some fine songwriting, singing, and instrumental work."

Dirty Linen, Sept. 1994 (House of Doors review)