

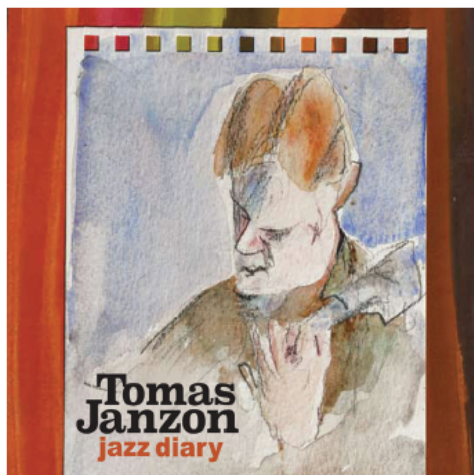
# new release

file under: **JAZZ** RELEASE DATE: April 10, 2026



## TOMAS JANZON "JAZZ DIARY"

Guitarist and composer Tomas Janzon announces new album *Jazz Diary*, a trio release shaped through a daily writing practice—a collection drawn from early-morning handwritten notation, with brief musical ideas developed into compositions and improvisational vehicles—featuring bassist Nedra Wheeler with drummers Tony Austin and Chuck McPherson across two distinct trio settings.



Artist: TOMAS JANZON  
Title: JAZZ DIARY  
Artist Website: [www.tomasjanzon.com](http://www.tomasjanzon.com)  
Release Date: April 10, 2026

Label: Changes Music  
Catalog Number: CM116  
UPC Code: 195269411886

### TRACK LISTING

1. Spirit Secret 3:03
2. May Six 2:52
3. In One Day 2:59
4. Early Sunday 3:42
5. All Neighbors 2:17
6. She's Listening 3:56
7. Muddy Shoes 4:14
8. Did I Say 5:36
9. To Summer 2:45
10. All Neighbors (alt) 4:14
11. Six on Five 5:05

Total time: 40:43

All compositions by Tomas Janzon, Changes Music  
ASCAP/STIM

Produced by Tomas Janzon  
Recorded, mixed and mastered by Nolan Shaheed  
at Nosound  
Peter Karl at Acoustic Recording, New York City,  
(track 5)

Cover drawing by Åsa Blomkvist  
Graphic design by Christoffer Drukker  
Tomas Janzon is endorsed by Godin Guitars and  
Greg Bennett/Samick Guitars

**MUSICIANS:** Tomas Janzon - guitars, Nedra Wheeler - bass, Tony Austin - drums (tracks 1–6), Chuck McPherson - drums (tracks 7–10)

*Jazz Diary* is the forthcoming album by guitarist and composer *Tomas Janzon*, built from a habit he has kept for years: writing down musical ideas as they come, often between three and four in the morning. He keeps folded staff paper close at hand and jots down brief figures wherever he is. Some stick. He takes those to the guitar and works them into tunes, keeping writing and playing side by side until the material is ready to record.

Janzon's earlier recordings have drawn recognition in jazz press and radio, including a four-star review in *DownBeat*, which named *130th & Lenox* among its Best Albums of 2020. Born in Stockholm, he trained in both classical and jazz traditions before moving to Los Angeles to study with Joe Diorio at Musicians Institute, where he was named Outstanding Player of the Year. He later earned a master's degree with honors in classical guitar from the USC Thornton School of Music and taught at GIT (now Musicians Institute) for over a decade before relocating to New York City. His debut recording featured figures including Billy Higgins and Nedra Wheeler, establishing a musical relationship that continues on *Jazz Diary*.

Ken Dryden calls him "an impressive guitarist, writer and composer," while Scott Yanow notes the "subtle creativity" running through his work. Coverage in *JazzTimes*, *All About Jazz*, and *Vintage Guitar* has highlighted his tone, melodic focus, and interplay, and his releases have reached national jazz radio charts with sustained airplay across CMJ and JazzWeek.

The album was recorded across three 2025 sessions at Nosound in Pasadena, California — in August, November, and on December 31 — with Nolan Shaheed handling recording, mixing, and mastering. Two trio lineups run through the record, both anchored by bassist Nedra Wheeler, with Tony Austin or Chuck McPherson on drums. "It's two great bands on this album — two great trios — all featuring the same bass player," Janzon says.

Wheeler is at the center of the record, and Janzon describes the album in part as a dedication to her. Their connection goes back to his years in Los Angeles, working around Leimert Park and the World Stage with musicians including Billy Higgins and Sherman Ferguson. She also appeared on his first album, and her presence here ties the project to that history. He calls her "the epitome of the spiritual side of jazz... she comes from the Black church, and she's right there," pointing to her time feel as the foundation — able to handle any meter and make it swing.

"Spirit Secret," written February 11, 2025, began as a short entry in the diary and became the starting point for the album. "May Six" follows with a title that plays on the album's underlying rhythmic language — part of the same structural thinking that runs through the material, even as the piece itself came together intuitively. "In One Day," written July 18, came together in a single sitting; when Janzon played it live ahead of the session, he saw the response immediately. "Early Sunday" grew out of another early-morning entry as he worked toward his first recording date of the year.

"All Neighbors" comes from a compact three-note idea that drives the entire tune; it appears twice on the album in different trio performances. The title comes from Sherman Ferguson, whose car carried a "One Planet, One People — Please" sticker. "She's Listening" came after Janzon walked out of his room one morning and found his wife sitting there, not reading, just listening. "That's how I knew it was something," he says. "Muddy Shoes" began with a chromatic line, with certain notes shifted by the octave, and took its title from the sound of it — walking, a little heavy, like a blues.

"Did I Say" works through interval ideas inside a blues frame, while "To Summer" stands apart as an arrangement of a Swedish folk melody, the only piece on the album not drawn from the diary. Janzon had been playing it solo and reworked it here for trio with Wheeler in mind. A second take of "All Neighbors" appears later in the sequence, returning to that core idea in a different trio setting.

The album closes with "Six on Five," a live duo recording with Wheeler from the early 2000s at the USC Thornton School of Music, originally documented during the period of Janzon's first album and held back until now. In the performance, Wheeler opens by striking the bass percussively before the piece settles, bringing the record back to the relationship at its core.

For Janzon, *Jazz Diary* comes out of keeping the act of writing inseparable from playing, with ideas moving directly from the page into performance. In the hands of Wheeler, Austin, and McPherson, those sketches become the music itself. "It's the combination of that and playing with these musicians," he says. "I feel very privileged to have been able to do that."

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