

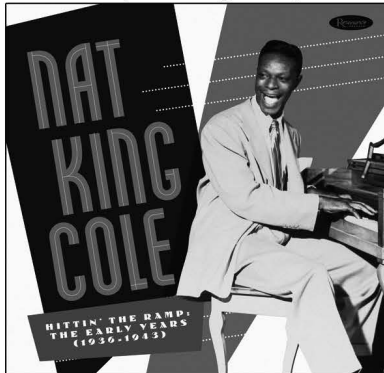
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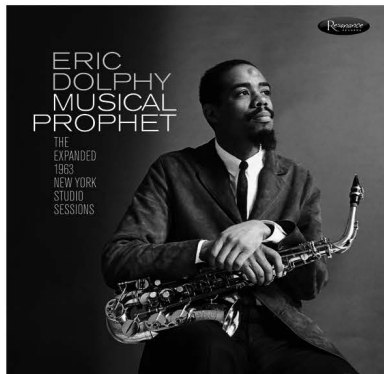
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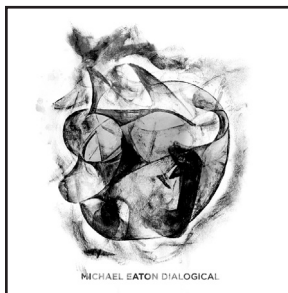


WES MONTGOMERY

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Dialogical

Michael Eaton (Destiny)
by Marco Cangiano

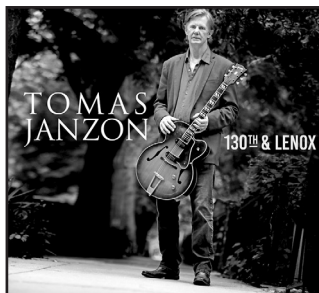
Michael Eaton is a Brooklyn-based saxophonist, educator and composer whose musical interests seem to have no boundaries. This is his second recording, following the highly praised *Individuation*, a complex, multilayered CD covering many different musical situations and groups of musicians. At the base is Eaton's quartet of Brad Whiteley (piano), Daniel Ori (bass) and Shareef Taher (drums) augmented by a number of musicians and instruments, most notably Lionel Loueke on guitar and vocals, Cheryl Pyle on flute and Brittany Anjou on vibraphone.

The tunes tend to be quite structured, yet leave ample space for the soloists. The material is varied both in terms of instrumentation and inspiration. The pieces based on Eaton's augmented quartet with Loueke draw from Latin America ("Juno"), Middle East ("Anthropocene") and West Africa (the title track) to cyclical variations and a certain angularity à la Steve Coleman ("Aphoristic" but also "Cipher").

Of note are Eaton's solo on "Anthropocene", in which rock-influenced and hard-swinging sections alternate effectively, and the many interventions by Loueke and Witheley's work on "Juno". "I and Thou" features first Ori's gimbri—sort of a Moroccan lute—followed by another of Eaton's projects, Tenor Triage consisting of James Brandon Lewis, Sean Sonderegger and Eaton himself, in a complex and varied tune based on Middle Eastern scales and modes.

"Thanos and Eros" and "Machinic Eros" are intimate and impressionistic duets between soprano saxophone and flute. Finally, the "Temporalities" suite sees the basic quartet complemented by an additional piano and prepared piano, vibes, flute, trumpet and marimba. The source is evidently early minimalism à la Philip Glass and Steve Reich, with the fourth and final movement bordering on atonality. It is an engaging and rewarding piece of music requiring undivided attention. There is so much music condensed into this CD that it needs to be savored through repeated listens to appreciate its richness fully.

For more information, visit destinyrecordsmusic.com. Eaton is at Downtown Music Gallery Jan. 19th. See Calendar.



130th & Lenox

Tomas Janzon (Changes Music)
by Ken Dryden

A native of Sweden, guitarist Tomas Janzon has a broad background in both classical music and jazz. While in California, he studied with master guitarist Joe Diorio and one can hear the influences of a number of artists in his playing, though he has long since found his own voice. The lack of filler in Janzon's arrangements allows the music to breathe.

130th & Lenox consists of two separate bands,

a West Coast trio with bassist Nedra Wheeler and drummer Donald Dean (who mostly sticks to brushes) and a New York quartet of vibraphonist Steve Nelson, bassist Hilliard Greene and drummer Chuck McPherson. The lack of a pianist or horn player is hardly a handicap for these engaging performances.

With his quartet, Janzon begins with a driving rendition of Sigmund Romberg-Oscar Hammerstein II's "Softly, As In A Morning Sunrise", alternating between spacious lines and intricate bop, Nelson's quote-filled solo nearly stealing the show. The leader's original "Somewhere Over Stockholm" is a tense affair with an understated solo. Kenny Dorham's rarely performed "Prince Albert", a snappy reworking of "All The Things You Are", is loose and full of energy.

Janzon adds an infectious introductory descending vamp to the Bronislaw Kaper-Paul Francis Webster standard "Invitation" while the solos by the guitarist and vibraphonist provide a bit of contrast, the latter playing straight bop and the former incorporating a number of quotes into his feature. Interpretations of popular works like Richard Rodgers-Lorenz Hart's "Have You Met Miss Jones" tend to be a bit predictable in jazz settings but the hip opening groove and indirect lead into its melody here signal a willingness to explore fresh territory.

The music by his West Coast trio is equally strong, though more reserved. Janzon's "Latitude Longitude" is a quirky miniature with a playful flair while an easygoing, laidback take of Sam Rivers' "Beatrice" suggests the influence of Jim Hall and Jimmy Raney. Janzon's intimate treatment of Wayne Shorter's "Iris" brings a new luster to this postbop standard.

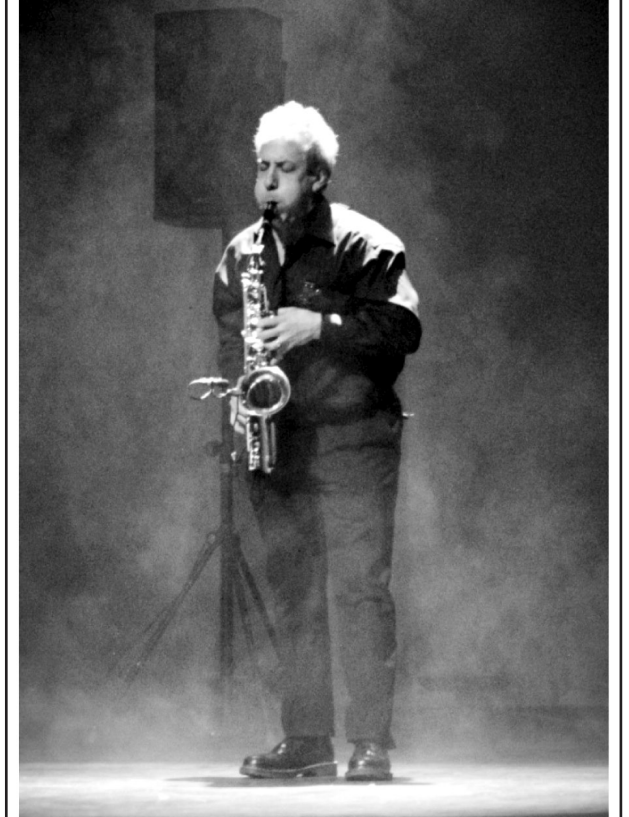
For more information, visit tomasjanzon.com. Janzon's NY Quartet is at Smalls Jan. 22nd. See Calendar.

JEAN DEROME

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