

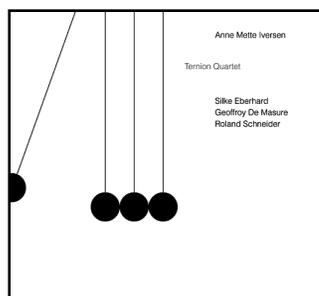
**Tensegridad**  
Paula Shocron/Germán Lamonega/Pablo Díaz  
(hatOLOGY)  
by Marco Cangiano

There is an inherent dancing quality here that may be missed on first listen. This is a modern and yet somewhat historicized free piano trio, even if pianist Paula Shocron appears to be in charge much of the time. Tensions alternate with and dissolve into musical dances, at times just hinted by the piano's patterns, which also mirror a sense of tradition traced to Shocron's earlier recordings.

The very title of the CD is quite revealing. As explained by the extensive liner notes, the word 'tensegrity' owes to visionary architect Buckminster Fuller by combining 'tensional' and 'integrity', the concept visualized by his geodesic domes. In musical terms, the concept is more akin to "biotensegrity", which describes the body's muscular and skeletal systems, hence the connection with the music's inherent dancing quality, which also reflects Shocron's Imuda project combining music, poetry, visual arts and dance. These aspects are most evident in "Universo Tiene Sentido", based on Shocron's recited poem, and the title track, where Germán Lamonega's insistent arco bass drone supports hypnotic piano patterns and Pablo Díaz' dancing—once again—drumming.

This is a varied program: one original from each member; three co-authored by the trio; two rarely performed compositions by Mal Waldron and Charles Tolliver; and a dramatic yet lyrical dedication to "Connie" (Crothers) by Shocron herself. It starts with a deep, suspenseful bass intro to Lamonega's "Vera", which turns rapidly into an almost Keith Jarrett-like piano dance, leaving to Díaz the task of filling space. As in many of the compositions, the tension builds up to a peak then resolved in a quiet coda. A similar development is found in Díaz' "El Origen", with piano repeating a carillon motif, whereas the trio's "Casa Rodante" progresses along a martial cadenza. Finally, Waldron's "Snake Out" is given a post-1964 Coltrane treatment with evident echoes of McCoy Tyner after a dark if not ominous incipit; Tolliver's "Truth" follows the tension/release pattern. This is a well-balanced recording rewarding multiple listens.

For more information, visit [hathut.com](http://hathut.com)



**Ternion Quartet**  
Anne Mette Iversen (BJU Records)  
by Phil Freeman

Bassist Anne Mette Iversen's Ternion Quartet, formed in 2015 and recording for the first time, is comprised of alto saxophonist Silke Eberhard, trombonist Geoffroy De Masure and drummer Roland Schneider. Iversen claims the music is "based on a linear and horizontal concept, allowing the individual instruments' melodies to conduct the harmonic map"—which sounds a lot like what Ornette Coleman was doing in 1959. And indeed,

there's an Ornette-ish bounce to some of the tunes here, though the trombone adds a New Orleans flair.

Iversen is a subtle, self-effacing bassist, mostly staying in the background on tunes like "Ataraxia On My Mind", as the horn players take turns strutting and Schneider rumbles and clatters along, recalling Ed Blackwell. In the piece's final two minutes, the rhythm section drops away almost entirely, leaving the horns to converse in a manner not unlike the interactions between Anthony Braxton and George Lewis in the mid '70s.

Eberhard is a quick-thinking player, comfortable with jazz' creative fringes: her Potsa Lotsa project exists to explore the music of Eric Dolphy. Her solos here have some of the crying quality that gave Dolphy's music so much of its power, but she's also able to whip around the curves of a melody like a Red Bull-fueled child playing *Forza Motorsport 7*. De Masure's playing is surprisingly crisp; on "Trio One", his notes emerge in short, precise bursts, like they were typed out. Even on a ballad like "Solus", he is able to maintain precise articulation while almost droning. At a few points, he goes so deep into the horn's lower range to be almost a tuba, or a second bassist, but then leaps smoothly upward, commiserating with Eberhard in bluesy conviviality. On "Eburnine", he can be heard playing an eight-note riff pulled from the salsa song "La Murga".

Every few tracks, a short (under a minute) variation on a melody appears—it's called "My Revised Head", recurs as "Their Revised Head" and finally "Your Revised Head". It gives the album just enough structure to seem like a through-composed work, though each tune stands proudly on its own.

For more information, visit [bjurecords.com](http://bjurecords.com)



**Descansado**  
Norma Winstone (ECM)  
by Tyran Grillo

Vocalist Norma Winstone returns to ECM with pianist Glauco Venier and reedplayer Klaus Gesing to explore the relationship between song and cinema. Interpreting the scores of Legrand, Rota and Morricone, among others, and referencing such filmmakers as Godard, Fellini and Scorsese, the result is a collection of moving images in and of itself.

Winstone's penchant for moody arrangements and organic insights into the human condition shares the silver screen's existential concerns. Said concerns are made explicit as her trio, joined by percussionist Helge Andreas Norbakken and cellist Mario Brunello, flip through the pages of the human heart. The power of memory to shape how we live and love is a central theme. Whether toeing the line between past and future in "Il Postino" or weaving through the corridors of yearning in "Amarcord (I Remember)", Winstone's voice knows where it stands at any given moment. Thus, "What Is A Youth?", along with the opening "His Eyes, Her Eyes", set the tone for a plaintive emotional experience, like a dark filter placed over the lens of the mind through which she captures parries of affection.

Winstone's musicians soliloquize the finer implications of her sentiment. Norbakken and Brunello add points and lines, respectively, setting the scene for every story, while Venier populates those backdrops with extras. Gesing, alternating between soprano saxophone and bass clarinet, is a protagonist on par with Winstone, responding to her every move in dialogic fashion. Four tracks in which Winstone sings

wordlessly further highlight these infrastructural relationships. Of these, the jig-like comportment of "Meryton Town Hall" comes as a welcome splash of Technicolor in an otherwise noir-ish program.

Lyrical, too, this record stands out within an already-distinguished discography. Beginning with the title song, one of six for which Winstone penned her own words, and continuing on through to "So Close To Me Blues" (her take on the theme from *Taxi Driver*), she demonstrates a keen understanding of the magnitude of intimacy, thereby providing shelter for any soul craving refuge from its weary transit.

For more information, visit [ecmrecords.com](http://ecmrecords.com)

## IN PRINT



**Changing The Tune: The Kansas City Women's Jazz Festival, 1978-1985**  
Carolyn Glenn Brewer (University of North Texas Press)  
by Anna Steegmann

Today we can barely imagine the sexist challenges female jazz musicians faced well into the '70s and '80s (not that they are by any means absent in the 21st century): hostile club employees, condescending bandleaders and pompous jazz critics. This book, written by Kansas City historian, writer, music educator and clarinet player Carolyn Glenn Brewer provides some fascinating insight. *Changing The Tune: The Kansas City Women's Jazz Festival, 1978-1985*, rigorously researched and referenced, based on numerous interviews, tells the story of the influential Kansas City Women's Jazz Festival, its founders, supporters and notable performers.

Carol Comer, a singer and pianist, and Diane Gregg, host of the radio show "Women in Jazz", were driving back from the 1977 Wichita Jazz Festival bemoaning the fact that vocalist Sarah Vaughan had been the only female performer. They questioned what a festival celebrating female jazz musicians might look like. Thus the idea for the Kansas City Women's Jazz Festival was born. They recruited board members and volunteers, found many creative ways to raise funds (such as athletic games between Kansas City classical and jazz musicians) and realized their idea the following year.

The author writes authoritatively, as if she has attended every performance herself. She introduces us to Kansas City as a jazz town (far more than just Count Basie and Charlie Parker), the female musician-trailblazers and the hardships they experienced. She takes us to clubs, performances, board meetings and lets us witness the controversies that came with success: purists were alienated; established musicians and emerging artists clashed; male sidemen were not welcome by all.

Best of all, the reader experiences sitting on the hard chairs in Memorial Hall and the excitement of listening to Betty Carter, Carla Bley, Carmen McRae, Nancy Wilson and Urszula Dudziak, to name a few.

This book chronicles the successes and setbacks of this groundbreaking festival and should be a must-read for anyone interested in the history of women in jazz.

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