

relatively aimless playing all around. That's the only misstep on the program. Standouts include the tightly focused *You In All Directions*, Cohen's sprightly dedication to Ornette Coleman, *The OC*, and the tersely melodic take on *Lush Life*. The finale is what was supposed to be just a run-through of *I Fall In Love Too Easily*, with a trio of Cohen, Gerald Clayton and vocalist Keren Ann, but the disarmingly casual singing and the utterly astute accompaniment make it a keeper. It's a lovely conclusion to a largely successful and engaging session that's well worth checking out.

Anzic ANZ-0045; Avishai Cohen (tp + effects on 1, 3, 9) Omer Avital (b) Nasheet Waits (d) Anat Cohen (cl on 3, 9) Gerald Clayton (Fender Rhodes on 9; p on 10) Keren Ann (vcl on 10); Brooklyn, NY, no dates specified; 1. Dark Nights, Darker Days/2. You In All Directions/3. Betray/4. Pablo/5. Goodbye Pork Pie Hat/ 6. The OC/7. Shiny Stockings/8. Lush Life/9. Old Soul/10. I Fall In Love Too Easily; TT 53:23. [www.AnzicRecords.com](http://www.AnzicRecords.com)

The long-running cooperative Trio 3, with Oliver Lake on alto sax, Reggie Workman on bass, and Andrew Cyrille on drums, has a history of periodically hooking up with pianists, including such luminaries as Geri Allen, Irene Schweitzer and Jason Moran. It's a testament to their prodigious talents that the trio makes each keyboardist feel right at home. So it is on *Wiring*, a collaboration by Trio 3 & Vijay Iyer. The astute and distinctly imaginative pianist Iyer also offers two of his original compositions. Iyer's *The Prowl* opens the disc with the band digging in hard on the peppy asymmetric theme. Lake and Iyer are the thoughtful and probing soloists. Iyer's three-part *Suite For Trayvon (And Thousands More)* brings his sense of social justice to the fore. Part one, *Slimm*, has a gentle theme, but there's an underlying tension in the tricky rhythms that Cyrille and Workman lay down. Doom and darkness enter the scene for the second part, *Fallacies*. Ominous rhythms set the stage for passionate and fragmented solos by alto sax and piano as the music lurches forward. Cyrille takes an economical and driven solo at the halfway mark, leading to a free bopping theme with Lake's volatile alto out front. Part three is *Adagio*, an elegiac theme driven by Workman's bass rumbling. The bassist's own *Willow Song* features a soaring Lake solo over the boisterous churn of a very active rhythm section. Lake is gritty and intense on his own *Shave*, a piece that also features a Cecil Taylor-influenced solo by Iyer and some typically great playing by the illustrious Andrew Cyrille. The saxophonist's other composition is the jumpy title track, featuring a typically voluble and conversational alto solo amid expansive accompaniment. Curtis Clark's *Chiara* is a soulfully drifting ballad that puts the emphasis on the player's romanticism and lyrical bent. The disc ends with a spirited version of *Tribute To Bu*, Cyrille's tune written in tribute to the great Art Blakey. There's one group improvisation, *Rosemary*, that's tentatively phrased and very slow to develop. Though not without its charms, it feels like the one missed opportunity of this otherwise superlative session. Warmly recommended.



Intakt CD 233; Oliver Lake (as) Vijay Iyer (p) Reggie Workman (b) Andrew Cyrille (d); NYC, August 14-15, 2013; *The Prowl/Synapse II/ Willow Song/ Shave/Rosemarie/Suite For Trayvon (And Thousands More) II. Slimm/ I. Fallacies/III. Adagio/IViring/Chiara/Tribute To Bu*; TT 69:55. [www.intaktrec.ch](http://www.intaktrec.ch)

Necessity, they say, is the mother of invention. So when the drummer for a quartet gig somehow failed to make the scene, improvisers Stephen Gauci, Kirk Knuffke, & Ken Filiano played as a trio of saxophone, cornet, and bass. It worked out better than they'd expected, and luckily Mike Panico of Relative Pitch was in the audience, leading to their dynamic release *Chasing Tales*. Kicking off the date, Gauci and Filiano spar to excellent effect on the swirling duet *Epee*, one of six collective improvisations. Knuffke joins the fray on *Ghosting*, as Filiano picks up where he left off. The widely accomplished bassist sounds liberated in the absence of a drummer. His part of the liner notes thanks "all the great drummers" that the three men have played with over the years, present in the studio "in spirit." No drums means more clarity in the sound balance too, and not just for the bass. The nuances of the cornet and saxophone lines stand out more, and the inner details of the way they play together become easier to discern. Listen to the second half of *Ghosting* for example, as Knuffke and Gauci bounce off one another in a series of brisk interactions. Gauci's *Boogaloo* is another instance where you can immerse yourself in the sonic clarity and rhythmic vitality of the trio. The track features a superbly organized solo by Knuffke, with occasional commentary and interference by Gauci. The extended title track, written by bassist Filiano, is one of the set's many highlights. Lovingly phrased and moving gracefully in the opening sections, the piece picks up a little velocity in the middle after a bluesy duet by Gauci and Filiano. The bassist takes a powerful solo before the closing theme. Also notable are the somber and moody *Dark Like My Heart*, an original composition by Gauci, and the frenetic and somewhat brutal group improvisation, *Onset*. *Unfurl*, another collective improvisation, is delightfully playful and conversational, with the characteristic stops and starts of buddies in a friendly and animated discussion. Gauci's *Symphony In K* focuses on Filiano's strenuous bow work, with a pointed solo by Knuffke. *Speaking Of You Gently*, the calm and spacious cornet and bass improvisation that ends the set, features a plain and vulnerable sounding solo by Knuffke. It's a soothing end to a thoroughly captivating set of creative modern music. Definitely recommended.

Relative Pitch RPRI023; Kirk Knuffke (cnt) Stephen Gauci (sax) Ken Filiano (b); Brooklyn, NY, December 18, 2011; *Epee/Ghosting/Boogaloo/ Chasing Tales/Probing For Places/Eyeball/Dark Like My Heart/Onset/ Unfurl/Symphony In K/Speaking Of You Gently*; TT 66:39. [www.Relativepitchrecords.com](http://www.Relativepitchrecords.com)

### Three by Wadada Leo Smith

Trumpeter, music theorist, composer and educator Wadada Leo Smith has one of the most broadly varied résumés in creative music. Besides the slew of AACM-affiliated musicians he's worked alongside, and his own multifarious projects, he's also worked with Henry Kaiser and many West Coast luminaries on the Yo Miles! project, with Thomas Mapfumo and the Blacks Unlimited (*Dreams and Secrets*, 2000), Spring Heel Jack (*The Sweetness Of The Water*, 2004), and others. So it's not surprising that three of his recent projects are each totally different from the other: an orchestral release, an all-star quartet, and a freely improvised session including new collaborators.

On the double-CD set *Occupy The World* by Wadada Leo