



Dream Walks

Michaël Attias/Simon Nabatov (Fundacja Słuchaj)
Quartet Music Vol 1: LuMiSong /
Quartet Music Vol. II: Kardamon Fall
Michaël Attias (Out Of Your Head)

by Mike Shanley

Saxophonist Michaël Attias, whose valued sideman credits include work with Anthony Braxton, Tony Malaby and Kris Davis, hadn't recorded as a leader in seven years prior to the two-volume *Quartet Music* sessions (his 2019 album, *échos la nuit*, featured him playing alto and piano simultaneously, without overdubs). Whether as a leader or co-leader, even duet partner, as in the case of his recently released *Dream Walks* duo with Russia-born, Cologne-based pianist Simon Nabatov, Attias continues to be a player capable of revealing different facets depending on each given situation.

"Our History", which appears mid-way into the alto saxophone/piano improvisations by Attias and Nabatov on *Dream Walks*, could be construed as a somewhat ironic description of their camaraderie. Their history must involve a sense of playfulness as well as musical rapport. Here, they toy with each other: Attias utilizes soft altissimo squeaks and moans, and Nabatov plays single sustained notes with one hand while scraping his instrument's strings or manipulating its frame with his other hand. The two first met and performed together at IBeam Brooklyn in 2014, resulting in the *Brooklyn Mischiefs* album released seven years later. The ten tracks here begin with the duo testing the sonic space between each other, before jumping into a blend of swirling piano chords and interjections ("Dragon-flute Song"), which inspire crescendos and decrescendos from Attias. Later they briefly utilize a riff as a springboard ("Snooze Alarm"). The best interactions come when they simply let things flow ("Bioluminescence"), though the wild climax in "Stays in Vegas" makes for a strong ending.

Attias' two *Quartet Music* albums (available as separate records or as a double-album) each include the saxophonist and pianist Santiago Leibson with different bassists and drummers. The four compositions on *Quartet Music Vol. 1: LuMiSong*, with Matt Pavolka (bass) and Mark Ferber (drums), often feature angular vamps, occasional overdubs and alternating electric and acoustic piano. "NME" begins as a meditative piano showcase that recalls Cecil Taylor's earliest attempts at balladry, before Leibson switches to electric and Attias overdubs some phantom horns to boost the mood. "Mister Softee Is a Front" moves through several different passages, including an arresting, thoughtful Pavolka bass solo. The leader's tone feels a little more rugged on this session, but still captivating enough that the quick ending of "Hexway Liner" feels much too abrupt.

Quartet Music Vol. II: Kardamon Fall switches out Pavolka and Ferber for Sean Conly and Tom Rainey, respectively. At 63 minutes, the set is twice as long as its predecessor, and this quartet moves away from groove in favor of melody-based writing. Attias sounds more crisp during the free-flowing opening of the title track, utilizing the upper register of the horn dramatically. He uses notes sparingly in "Manners" to create drama, starting with gentle long tones and gradually spinning lines that get more involved and louder as Rainey and Leibson push him forward, the latter who once again gets plenty of room. After an opening fanfare, Attias sits out of the first six minutes of "The Angel Fold", allowing the trio time for a brooding performance, with Conly's bass ostinato combining with Rainey's expert brushwork to interlock with the pianist. During some of

the album's louder passages, the production almost lets Leibson overpower the leader, but clearly that wasn't an issue in the studio, as both play with equal abandon.

For more info visit fsrecords.net and outofyourheadrecords.com. Attias is at Barbès Aug. 12, 20, 26, IBeam Brooklyn Aug. 14 and Close Up Aug. 21. See Calendar.



Memories, Dreams, Reflections **Nicole Glover (Savant)**

by Andrew Schinder

Prolific tenor saxophonist Nicole Glover certainly keeps good company. In recent years she has been a mainstay of bass superstar Christian McBride's progressive Ursa Major quintet, establishing herself as a master performer, delivering powerful, authoritative contributions to the group's brilliant output. Glover is also in the current lineup of acclaimed supergroup ARTEMIS, seamlessly weaving into a collective of veteran musicians led by piano goddess Renee Rosnes.

It is with her namesake trio, however, where Glover has truly distinguished herself. Where Ursa Major is funky, and ARTEMIS is joyful, the Nicole Glover Trio is intellectual. Joined by Tyrone Allen II (bass) and Kayvon Gordon (drums), themselves rising stars, Glover's new album *Memories, Dreams, Reflections* is challenging, but rewards careful, contemplative listening (much as the title suggests). The title is also a nod to the posthumously published autobiography of renowned psychologist Carl Jung, who, among other observations and profundities, posited the archetypes of the introvert and extrovert. The group certainly explores both concepts on the record.

Opener "Obsidian" (written by Allen) immediately plays with this Jungian oppositional duality. Guest cellist Lester St. Louis provides an eerie, haunting undercurrent—withdrawn, quiet—but then the listener is blown away by the force and might of Glover's delivery. The title of track "No. 2" is a reference to a Jungian construct for one's introverted, retreated "other" self (as opposed to the extroverted, "No. 1" side). The reference feels ironic, however, as the leader lightens up considerably here. The track flat-out swings, particularly with Gordon's loose groove and Allen's stunning bass solo. The listener is treated to another helping of swinging grooves with "Broken" (written by young pianist Lex Korten), in which Glover exchanges bluesy, drawn-out tones with Allen, who counters with another skillful bass demonstration. Then, in true Jungian-inspired fashion, the atmosphere seesaws into the moody, mournful "II for Richard Davis + Henry Grimes", a tribute to the two recently deceased bass legends. St. Louis' cello returns once again, more forcefully than on "Obsidian", and appropriately funereal. The album closer is a cover of the jazz standard "Tell Him I Said Hello", which somewhat abandons the rest of the album's Jungian motif, and is probably its most straight-ahead track, but nonetheless is pure pleasure. It serves as a call-back to Glover's work with her numerous groups, playing blissful, beautiful jazz music, without necessarily the need to delve into psychoanalysis.

For more info visit jazzdepot.com/savant.html. Glover is at Jazz Forum Aug. 8-9 (with ARTEMIS) and Dizzy's Club Aug. 29-31 (with John Patitucci). See Calendar and 100 Miles Out.

Blue Note NEW YORK

UPCOMING SHOWS

AUG 1-3	THE BAYLOR PROJECT
SUN DAYS	THE WORLD FAMOUS BRUNCH HARLEM GOSPEL CHOIR
AUG 4	AVERY* SUNSHINE
AUG 5-6	VICTORY BOYD
AUG 7-10	ISAIAH SHARKEY
AUG 11, 19-26	DIZZY GILLESPIE ALL-STARS & BIG BAND
AUG 12-13	ADAM BLACKSTONE PRESENTS THE LEGACY EXPERIENCE
AUG 14-17	THEO CROKER
AUG 18	THE KILL TONY BAND
AUG 23	PAUL WEST AND BRUNCH BETHUNE BIG BAND
AUG 27-31	ARTURO SANDOVAL
SEP 1	KEYON HARROLD
SEP 2-7	CHRISTIAN MCBRIDE & BRAD MEHLDAU
SEP 8	DOMINIQUE FILS-AIMÉ
SEP 9-10	GOLDLINK WITH LIVE BAND
BRUNCH SEP 13	CLASSIC SOUL & MOTOWN BRUNCH A DECADE OF SOUL W/SP. GUEST PRENTISS MCNEIL OF "THE DRIFTERS"
SEP 20	THE MUSIC OF THE BRUNCH BUENA VISTA SOCIAL CLUB
SEP 22	AMI TAF RA

131 W 3RD ST, NEW YORK 10012
 212.475.8592 • BLUENOTEJAZZ.COM