

unfolds as a meditation on interplay. Bloom's unmistakable tone, equally commanding in her raspy lower register and piercing highs, pairs with Adler's richly-textured approach. The duo creates music that is exploratory and intricate yet deeply relaxed. Above all, the album is a testament to two master improvisers listening as intently as they play.

For more info visit adhyaroparecords.com. Bloom is at Soapbox Gallery Nov. 29. See Calendar.



I'll Be Thinking of You on Thursday
Carmen Quill (Close Up)
by Emily Steinhilber

Recorded live at the Lower East Side's Close Up, with Jacob Sacks (piano) and Billy Hart (drums), bassist Carmen Quill's *I'll Be Thinking of You on Thursday* examines the elasticity of ensemble roles: how quickly musical authority can migrate when three improvisers listen closely to each other. Leadership is provisional. A change in Sacks' attack reorganizes the rhythmic field. An increase in Quill's note density draws a response from jazz veteran Hart.

Herbie Nichols' "2300 Skidoo" makes that elasticity audible. Sacks grows increasingly percussive, sending figures across the keyboard until the motion feels almost circular. Hart catches that energy and redirects it before the texture opens for Quill. "The Sweetest Sounds / I Will Wait for You" begins with the bassist and drummer exchanging phrases before Sacks expands the duo texture. His touch becomes increasingly spacious, as piano and drums orient themselves around Quill's bass. On her "Pencils of Color", pianist Sacks moves between restrained single-note phrases and bursts of activity, changing the ensemble's temperature without disturbing its intimacy.

Tadd Dameron's "Hot House" gives this responsiveness its clearest rhythmic expression. Quill walks beneath Sacks' spare lines and Hart's swing, then increases her density as the drummer's rhythmic activity changes around her. She audibly vocalizes alongside her playing as the trio swells. The pianist's attack becomes emphatic, and Hart moves into the foreground for a drum solo whose final rhythmic figure elegantly leads the band directly back to the melody. Quill's "Anthem / Fanfare" reveals the same sensitivity through restraint. She opens alone for nearly two minutes before Sacks enters with delicate descending figures; Hart follows with an exceptionally light touch. Their entrances preserve the openness the leader established, allowing the trio to accumulate without becoming dense. The music seems to wrap itself around her.

The repertoire places Quill's compositions alongside those of Coltrane, Nichols, Dameron, Ellington, Rodgers and Legrand, giving the trio a deep well of material to draw from in negotiating its own language. The album's appropriately empathetic title emerged from an ordinary exchange: Hart told Quill about an upcoming doctor's appointment, and she told him, "I'll be thinking of you on Thursday"—and Hart heard a song title.

For more info visit closeup154orchard.bandcamp.com. Quill is at Threes Brewing Nov. 19. She is also at SEEDS Brooklyn Nov. 4-5 (with Sonya Belaya), Roulette Nov. 7 (part of M³ Festival) and Barbès Nov. 9 (with Bryan Drye). See Calendar.

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