

Something Quiet

Bob Gluck, Joe Giardullo, Christopher Dean Sullivan
FMR CD294-0810 (2010)



Review excerpts

Cheryl K. Symister-Masterson

Chronogram

<http://www.chronogram.com/issue/2011/8/Music/CD-Review-Bob-Gluck>

August 1, 2011

If everyone had as full an existence as that of Bob Gluck—pianist, composer, author, activist, educator, and rabbi—there'd be no time for war. Serenity would arrest the souls of men, and the focus would shift to making things that work in our lives. Ah, well. But *Something Quiet* does work as something as quiet as it is evocative, as delicate as it is complex. Gluck's approach to composing here (all but one piece are originals) is daring... The Albany resident performs internationally as well as at home, and continues to embrace a collaborative spirit with non-musicians that surely nets an eclectic fanbase, one that will listen out for *Something Quiet*.

Grady Harp

Amazon Reviews, "Modern Jazz: So Closely Connected with Contemporary Classical Music" (5 stars)

<http://www.amazon.com/Something-Quiet/dp/B004JZEMLU>

July 11, 2011

Bob Gluck is somewhat of an enigma in the music world. His feet seem planted in jazz but his compositions explore more of the sonics of musical expression that go beyond jazz - or do they? Perhaps after hearing the works on this electrifying album the listener will find a new descriptor for what Bob Gluck creates... Each [track] more or less features the abundant virtuosity of Gluck's piano gifts, but with[out] the presence of Sullivan and Giardullo the strange atmosphere that results would be elusive. Strong playing, creating thinking make this a

memorable album.

Arnaldo Desouteiro

Jazz Station

<http://jazzstation-oblogdearnaldodesouteiros.blogspot.com/2011/06/cd-of-week-bob-gluck-something-quiet.html>

June 20, 2011

Think of Ornette Coleman playing piano! Also think of Paul Bley meets Andrew Hill, and invites Steve Lacy to sit in. Yes, you got the idea. Harmonically and aesthetically intriguing as long as you live. All tunes composed by Gluck, except the re-construction of Herbie Hancock's "Dolphin Dance"...

Chuck Vecoli

Jazz Review

<http://www.jazzreview.com/cd/review-21431.html>

May 1, 2011

Something Quiet is a rich tapestry of melodic and dynamic textures with warm emotional nuances that make the recording an overall pleasant and entertaining experience. Gluck's compositions are full of interplay and color... Closing with the track "Lifeline", the trio bring[s] the listener to a quiet place and complete the listening experience. Gluck's piano is prominent to the listener as the final track brings home the message of the strength of Gluck as a composer and player. The overall experience of this CD is positive, pleasurable and fairly rewarding for the developed listener. This is not a CD for smooth jazz listeners, this is rich, complex, and full composition and execution. Well worth a listen by fans of strong piano trios in any tradition.

Jerome Wilson

Cadence

April-June 2011, 37:4-6, p. 156

"...Herbie Hancock's "Dolphin Dance" is stretched out into a lovely lyrical fabric by Gluck with Sullivan shadowing him and there is a nice contrast between Giardullo's flowing lines and Gluck's brittle single note playing on "Going Away" and "Still Waters." Delicate sax and piano figures give way to agitated abstraction on "Sideways" while "Lifeline" alternates fast passages from the trio with slower melodic progressions where Gluck runs over the piano keyboard like a delirious Keith Jarrett. These three musicians put together a set of music that is both stimulating in its energy and attractive in its sound."

Rotcod Zzaj

Zzaj

Issue #111, 2011

http://rotcodzzaj.com/wordpress/?page_id=56

"... the trio projects power on all the tracks, especially my favorite (the closer) "Lifeline"; one of the best & all the moods you might imagine are covered in this one! I give Bob & crew a MOST HIGHLY RECOMMENDED, with an "EQ" (energy quotient) rating of 4.98. This is definitely one of my favorite CD's for 2011! "

Crispin Kott

Roll

March 2011

<http://www.rollmagazine.com/mar11/articles/cdreview.php>

"... *Something Quiet* is as advertised, a collection of thoughtful, generally quiet jazz numbers.

Performed with Joe Giardullo on soprano saxophone and Christopher Dean Sullivan on drums, Gluck's latest recalls a time when contemplative jazz was still new, when Thelonious Monk and John Coltrane were making waves... while the songs themselves are terrific, it's through the understated and tasteful group interplay where they really come to life. Witness "October Song," which opens with all three performers entwined before Gluck's aggressive piano leads them away from their mutual reverie. Heady stuff, indeed... always wonderful, an honest-to-goodness acoustic jazz album that can stand alongside your favorites from any era."

All About Jazz

Karl Ackermann

12/29/2010

<http://www.allaboutjazz.com/php/article.php?id=38248>

"As a composer and player, Gluck ranks with the likes of Andrew Hill and Cecil Taylor. The model for Something Quiet incorporates structure, power and the lack of restrictions. Without alienating traditionalists, Gluck extends the range of sounds and broadens the scope of compositions, but not to the extent of being atonal. Like the best free jazz, it can only be "free" to a certain degree. The role of each player needs to intersect, as well as possessing the flexibility to break from convention. Something Quiet is completely original, artistically spontaneous, and intellectually challenging."

Audiofile Audition

Doug Simpson

12/22/2010

<http://www.audaud.com/article?ArticleID=8327>

"On his new 67-minute excursion Gluck omits electronics to focus on his original acoustic music while showing his abiding attraction to abstract jazz with a unique trio approach: Gluck on acoustic piano, Joe Giardullo on soprano saxophone and Christopher Dean Sullivan on standup bass; as well as a broad stylistic scheme that merges chamber jazz with tempo changes, differing tonalities, varying volume and a musical tapestry where anything can and often does happen... [Gluck's] reharmonized version of Hancock's "Dolphin Dance," the sole cover, done as a bass/piano duet. This rendition has a subtle shape that reinforces Hancock's original objective while including chordal and melodic adaptations that deliver a distinct edge to Gluck's translation. While Gluck is in the limelight most of the time, Sullivan supports with underpinned emotive interaction."

Book's Music

John Book

2/28/2011

<http://www.thisisbooksmusic.com/2011/02/28/review-bob-gluck-something-quiet/>

"...very enticing but far from being a whisper. Bob Gluck (piano), along with Chrisopher Dean Sullivan (bass), and Joe Giardullo (soprano saxophone), play in a way that almost sounds like they are creating their own secret code, only known amongst themselves... These are audio paintings and it's great to hear how drawn out they are, how the playing takes you from one place to another, or basically they're flirting with your brain to create the kind of vivid imagery that comes from playing this type of music. I love it."

D. Oscar Groomes

O's Place Jazz Magazine

2/26/11

<http://www.OsPlaceJazz.com>

"... a very open free fusion... resulting in a mesmerizing adventure." *** / 4

All about Jazz
Glenn Astarita

2/5/2011

<http://www.allaboutjazz.com/php/article.php?id=38665>

"Gluck and bassist Christopher Dean Sullivan engage for a subtle, introspective and largely temperate spin on Herbie Hancock's classic, 'Dolphin Dance'... The duo persuasively combines a touch of gravitas with a jazzy verve to complement delicate pastiches of sound and an open-air bridge, where Sullivan counters Gluck's expansive creations.... Gluck offsets the tried and true by exposing a myriad of possibilities and emotive aspects amid thought-provoking encounters with his band mates..."

Jazz Inside

Bob Gish

2/4/11

<http://jazzinsidemagazine.com/publications/guide/february-2011>

"... so sonorously jarring as to serenade and surprise just about any listener's ears... you can hear just what's essential beyond sheer technique... the merger of feeling and melody, rhythm and sound... a partnership of resonance and vibration delivering to the fullest ... enhanced by the sweetest of pulsing rhythms and cascading notes... road signs of timelessness."

Grapplegate Music Review

Gregory Applegate Edwards

2/2/11

<http://gapplegatemusicreview.blogspot.com/2011/02/bob-gluck-trio-present-something-quiet.html>

"Bob shows the subtle sensitivity of a pianist who has listened carefully to what's good in improvisational music today... Joe Giardullo... control, timbre, and phrasing of a master. Christopher Dean Sullivan brings in the bottom as a third line-creating voice... Put all that together and you get music that challenges your ears at the same time as it delivers musical brilliance."

Elliott Simon

New York City Jazz Record

March, 2011, p. 36

<http://www.nycjazzrecord.com/>

"Gluck is a master of tension and dynamics and his openings on several of these pieces reflect tranquility with hints of pathos and foreboding. Through exquisite chordal choices and Sullivan's coloration, the pianist subtly increases these latter elements until Giardullo rips off a glissando or Gluck summons up jolting power chords to bring the tension to the breaking point... Giardullo is most clearly the keeper of the jazz spirit here though and he is a versatile player coaxing both beautifully rounded and high-pitched screeches from his instrument when the situation calls for them. As the session title implies though, the emphasis is the former and his perceptive lines on the unhurried "Going Away" and closer "Lifeline" merit special mention."

Clifford Allen

Ni Kantu

February 23, 2011

<http://cliffordallen.blogspot.com/2011/02/music-reviews-february-2011.html>

“...’Dolphin Dance’ is a duo for piano and bass, focusing on Gluck’s lush, strident approach while retaining a gently atonal ambiguity around rhapsodic chords, supported by delicate, woody pluck in both rushes and thumping shades... “Going Away” focuses on an upward harmonic movement; Giardullo, whose soprano has a whole, soft sound, climbs through breathy intervals and, in a way, acts as a winsome foil to the pianist’s more architectural phrase concepts. Sullivan’s bass, mostly played pizzicato, offers robust, chugging counterpoint to the kaleidoscopic foraging of reed and keys. The trio’s sparse weight can fill in, expanding into spiky orchestral mass in “Still Waters” as Giardullo howls over the top, the piece culminating in a meaty bass workout. *Something Quiet* is full of wide-open and often extremely intense music from this colorful chamber trio, and it is well worth seeking out.”