pianist, composer and improviser is one that intuitively merges intuition with a broad sonic palate where lyricism and abstraction find a shared home. Paul Bley and Don Pullen, his music reveals an abiding affection towards the more pastoral and pensive aspects of impressionism and late romanticism. His approach as a pianist, composer and improvisor is one that intuitively merges intuition with a broad sonic palate where lyricism and abstraction find a shared home.

Returning opens with Gluck’s lilting composition “Lifeline.” Here, the tune receives a very different treatment from its previous appearance on Something Quiet. Gluck’s meditative bass explorations, which call forth a sparkling array of colors from the entire ensemble.

The title track “Returning” bounces with delight and rhythmic fervor spiced by drummer Sharp’s panoply of sizzling percussive timbres. Michael Bisio’s imaginative exploration of the opening motif leads to a surprising elegiac meditation on bowed bass. The mood again shifts as Gluck shows how angular playing can swing. A quiet, reflective bass and piano coda closes the performance. “Time” provides a brief, wild and explosive interlude before the deceptively simple “That’s All You Got.” After the statement of the melody to “That’s All You Got,” a rhythmic bridge leads into a series of solos flying high above a rising bass motif that calls to mind Joe Zawinul’s “Birdland.” After teasing the listener with blues inflection, Gluck’s solo builds an increasingly abstract intensity. Bisio’s inventive discourse upon the motif leads then segues to an example of the band’s signature interplay, capped by an expansive drum solo.

The opening plaintive melody of “By a Field” leads to a declamatory musical figure. Gluck follows with dramatic open passages upon which he crafts a fiery, extended solo. “There’s No There There” expands some musical levity, befitting the song’s title. All three solos locate the middle path sought by Gluck to connect a multiplicity of sensibilities into a single, unified conception. “Vertigal” is a sectional work. Like “October Song” on Gluck’s Something Quiet, this composition invokes the formal structures of Herbie Hancock’s “Sleeping Giant” suite from the Mwandishi album Cressings, Hancock’s band is the subject of Gluck’s forthcoming book “You’ll Know When You Get There: Herbie Hancock and the Mwandishi Band” (University of Chicago Press). The trio crafts an intricately interwoven fabric of musical collaboration, tracing “Vertigal’s” many moods and levels of intensity. Why does the spontaneous improvisation “Something Quiet” close this recording rather than Gluck’s previous recording by the same name? Gluck explains that the choice was quite serendipitous. “After we finished recording the planned tunes, studio engineer Will Schillinger asked whether I had what I wanted. After returning from a brief walk in the woods surrounding the studio, I suggested that we improvise something “quiet.” The fragile improvisation that resulted represents my mood on that particular day, as well as the broad expressive range of this unusual trio. The overall tenor of the previous recording, however, struck me as indeed “something quiet.”

Available now ‘Sideways’, and ‘Something Quiet’ is joined by Bob Gluck’s ‘Returning’ now released also on FMR records. This return engagement of the Bob Gluck Trio features pianist Bob Gluck, bassist Michael Bisio, and drummer Dean Sharp.
For reviews of this album go to:-  WWW.ELECTRICSONGS.COM

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Contact: Jim Eigo Jazz Promo Services T: 845-986-1677
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BOB GLUCK TRIO;  
MICHAEL BISIO, BOB GLUCK, 
DEAN SHARP: 
SIDeways 
(FMRCD251-0108)

Michael Bisio, bass; Bob Gluck, piano & electronics, shofar; Dean Sharp, percussion.

"'Sideways'... surprises and engages throughout. Gluck ... and his trio move the music's rhythms, melodies and timbres through history. It's a contemporary sound that provides timeless beauty ..." (albanyjazz.com).

BOB GLUCK, 
JOE GIARDULLO, 
CHRISTOPHER DEAN SULLIVAN: 
SOMETHING QUIET 
(FMRCD294-0810)

Bob Gluck, piano; Joe Giardullo, soprano saxophone; Christopher Deen Sullivan, bass.

"The mood is dark and quiet with medium to slow tempos prevailing. This acoustic trio was inspired by fusion (Hancock, Weather Report) and avant-garde (Colman) resulting in a mesmerizing adventure." (O'S Place Jazz Magazine)