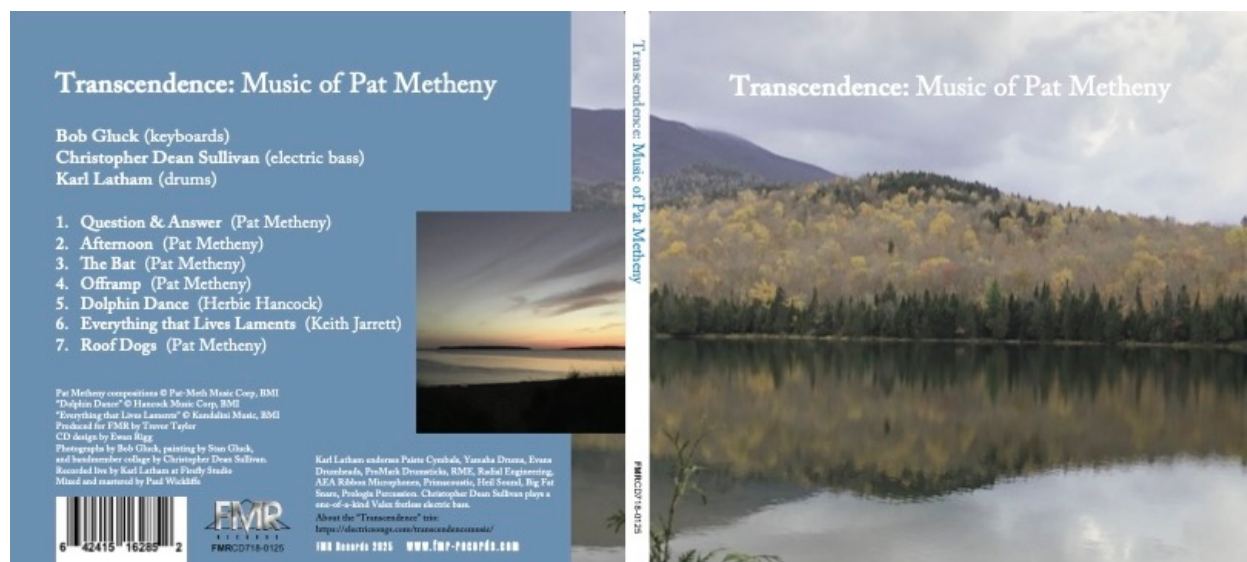


Transcendence Plays Music of Pat Metheny (FMR, 2025)
 Bob Gluck (keyboards), Christopher Dean Sullivan (bass), Karl Latham (drums)

Reviews



Press contact: Jim Eigo, Jazz Promo Services: jim@jazzpromoservices.com

Streaming Audio:

<https://transcendencefeaturingbobgluckchristopherdeansullivankarllatham.hearnow.com>

Band website: <http://www.electricsongs.com/transcendencemusic>

Soundbites:

"a trio sound that honors Metheny's spirit while carving out new paths of their own... showcasing the strength of his music, listening intently, and responding with originality." - Kyle Simpler, *All About Jazz*, October 8, 2025

"He's a dynamite keyboardist... Note no guitar. These three don't need a guitar to record a tribute to one of the world's greatest guitarists. They capture his essence, though, with five Metheny classics plus one each by Herbie Hancock and Keith Jarrett." - Mike Greenblatt, *Goldmine, The Music Collector's Magazine*, September 17, 2025

"Musical exploration at its finest... The solos and improvisations... mak[e] this a must listen... 'Offramp' is... truly an ear-bending experience that you won't soon forget!... [the album] is limitless. Enjoy the show!" - Jimmy Rae, *Skope: Diverse Music Media For The Digital Age*, July 21, 2025

"Reimagining these tunes with a fresh kind of intimacy and edge... a living, breathing, adventurous trio session that balances reverence with reinvention" - *JazzViews*

"'Question and Answer' seduces the listener in... 'Afternoon' finds a natty swing behind Gluck's keyboard and 'Offramp' arrives like heavy traffic and the collision of a keyboard... with drums, the most demanding but exciting piece here." - *Elsewhere*

"The musicians' synergy in listening and responding to each other further elevates the experience... Bravo." - *Parcbench.live*

"This emotively enraptured new recording opens on the veritably glistening work of musical art 'Question & Answer' and then we get the playfully flirtatious 'Afternoon' and the organically emboldened 'The Bat'. Along next is the sonically sculpted dream weaver of 'Offramp.'
- *Exclusive magazine*

4-stars -*Audiophile Audition*

"Their adventurous yet often melodic interpretations of pieces by Metheny, Herbie Hancock, and Keith Jarrett cast new light on the compositions while giving each song a fresh treatment."
- *Jazz Journal (UK)*

Brief excerpts:

"a trio sound that honors Metheny's spirit while carving out new paths of their own. What stands out most is the group's collective musical dialogue. Instead of musicians taking turns in the spotlight, this is a shared exchange... The trio's versatility allows them to move fluidly between Metheny's lyricism and his more adventurous impulses. Some pieces... showcase Metheny's gift for melody, while others... erupt with playful intensity, reminding listeners of his genre-defying reach. The musicians, however, never sound like they are simply reinterpreting Metheny. Instead, they are showcasing the strength of his music, listening intently, and responding with originality. *Transcendence* is both a tribute and a discovery, reminding us of Metheny's importance in the jazz world." - Kyle Simpler, *All About Jazz*, October 8, 2025

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**** "...The threesome's emphasis on keyboards, bass and drums means listeners are not distracted by too many obvious comparisons to Metheny's guitar-led arrangements. Instead, the stress is on Metheny as composer. Through interpretation, a better understanding of five Metheny compositions emerges, and a broader discernment is acquired for the dimensions of Metheny's creativeness... "Question & Answer" furnishes an inquisitive quintessence fronted by probing acoustic piano lines... [On] "The Bat" Sullivan adds a memorable solo and the band as a whole slips in some pastel dissension but retains a picturesque, vista-like demeanor... *Transcendence* goes electric on the title track from Metheny's Grammy winning *Offramp* and "Roof Dogs"... the result is fusion with a definite rock music abandon... [On Keith Jarrett's "Everything That Lives Laments"] ... Sullivan's electric bass is responsive and adventurous. Listener's will undoubtedly compare Gluck's acoustic piano to Jarrett's, but Gluck is his own man and supplies rich chords and decades of keyboard expertise to this illuminating adaptation."
- Doug Simpson, *Audiophile Audition*, July 11, 2025

"Question and Answer" seduces the listener in with its quiet and measured approach, "Afternoon" finds a natty swing behind Gluck's keyboard and "Offramp" arrives like heavy traffic and the collision of a keyboard... with drums, the most demanding but exciting piece here. The *Transcendence* trio have

approached the music of Metheny The Composer rather than Metheny The Performer... Taking this as an entity almost separate from Metheny The Guitarist this is a fine album of contemporary jazz with Gluck shifting between different keyboard sounds depending on the mood being created. Challenging in places, but in a good way... and you need know nothing about Pat Metheny to enjoy what's here.
-Graham Reid, *Elsewhere* (New Zealand), Jul 7, 2025

"Reimagining these tunes with a fresh kind of intimacy and edge... [*Transcendence Plays Music of Pat Metheny* is] a living, breathing, adventurous trio session that balances reverence with reinvention... it's a musical conversation across generations. Metheny, Hancock, and Jarrett all pushed boundaries in their own ways, and this trio continues that spirit of exploration. They're not looking to replace the originals. They're inviting them into a new room."
-Tim Larsen, *Jazz Views*, July 3, 2025

"Together, this trio of musicians who call themselves 'Transcendence' present a memorable team, celebrating Metheny's music with improvised and avant-garde soundscapes."
- Dee Dee McNeil, *Making a Scene*, June 24, 2025; and at *Musical Memories*, July 1, 2025

"The musicians' synergy in listening and responding to each other further elevates the experience... I look forward to reading [Bob Gluck's upcoming book, *Pat Metheny: Stories Beyond Words*] and suspect that the recording and book mutually enrich each other... Bravo."
-Greg Victor, *Parcbench.live*, June 9, 2025

"Their adventurous yet often melodic interpretations of pieces by Metheny, Herbie Hancock, and Keith Jarrett cast new light on the compositions while giving each song a fresh treatment."
- Bob Osborne, *Bob Osborne's Different Noises*, June 1, 2025

"Transcendence pays tribute to the music of renowned American jazz guitarist and composer Pat Metheny on their guitar-free debut... The Transcendence Trio is made up of three magnificent veteran musicians (*pianist and keyboardist* Bob Gluck, *electric bassist* Christopher Dean Sullivan, and *drummer* Karl Latham). The group captures the sound and spirit of five Metheny compositions, along with a song by American pianist *Herbie Hancock* and another by American pianist *Keith Jarrett*... Enjoy it!!!!"
- Carlos Fernandez Pacin, *Radio Jazz Café FM* (Argentina), May 2025

"In its collective interplay and expansive approach, the trio seeks to capture the emotional depth and storytelling inherent in Pat Metheny's compositions - from lyricism and fragility to playfulness and explosiveness - while considering new possibilities and directions. What super charges the performance is each musician's ability to listen, respond, and truly make music together... Seeking to capture the emotional depth and storytelling inherent in Pat Metheny's compositions, this emotively enraptured new recording opens on the veritably glistening work of musical art "Question & Answer" and then we get the playfully flirtatious "Afternoon" and the organically emboldened "The Bat." Along next is the sonically-sculpted dream weaver of "Offramp"...." - Russell Trunk, *Exclusive* magazine, May 15, 2025

Midsize excerpts:

"With *Transcendence: The Music of Pat Metheny*, pianist Bob Gluck, along with bassist Christopher Dean Sullivan and drummer Karl Latham, together create a trio sound that honors Metheny's spirit while carving out new paths of their own. What stands out most is the group's collective musical dialogue. Instead of musicians taking turns in the spotlight, this is a shared exchange. Gluck, whose piano balances structure with improvisational openness, provides a flexible framework that both supports and challenges his bandmates. Sullivan's bass lines are not just foundational; they provide a melodic quality that often leads the music in unexpected directions. Latham, a master of both precision and responsiveness, shapes the music's contour with rhythmic subtlety and bursts of kinetic energy...

The trio's versatility allows them to move fluidly between Metheny's lyricism and his more adventurous impulses. Some pieces, such as "Afternoon" and "Question and Answer," showcase Metheny's gift for melody, while others, such as "The Bat" or "Offramp," erupt with playful intensity, reminding listeners of his genre-defying reach. The musicians, however, never sound like they are simply reinterpreting Metheny. Instead, they are showcasing the strength of his music, listening intently, and responding with originality. *Transcendence* is both a tribute and a discovery, reminding us of Metheny's

importance in the jazz world... Ultimately, the album affirms that beyond analysis and tribute, jazz at its core remains an act of shared joy.”- Kyle Simpler, *All About Jazz*, October 8, 2025

“If you seek musical exploration at its finest, then look no further than Transcendence: ‘*Music of Pat Metheny*’! ... these skilled musicians have given ‘*Music of Pat Metheny*’ new life that can be enjoyed for years to come. The solos and improvisations on this album go outside the box of conventional standards making this a must listen. Crossing musical boundaries while staying true to the art form of jazz... Track three, ‘The Bat’, hits on ALL levels with its heavy substance and rich material that just feels absolutely complete from top to bottom. Get ready for a wild ride equipped with plenty of twists & turns on this exhilarating ‘Offramp’ is... truly an ear-bending experience that you won’t soon forget! ... Transcendence breathes new life into the ‘*Music of Pat Metheny*’ and it’s quite refreshing to say the least... the ‘*Music of Pat Metheny*’ is limitless. Enjoy the show!” - Jimmy Rae, *Skope: Diverse Music Media For The Digital Age*, July 21, 2025

“They’re after the feeling, reimagining these tunes with a fresh kind of intimacy and edge... This is a living, breathing, adventurous trio session that balances reverence with reinvention... more than a tribute album—it’s a musical conversation across generations. Metheny, Hancock, and Jarrett all pushed boundaries in their own ways, and this trio continues that spirit of exploration. They’re not looking to replace the originals. They’re inviting them into a new room.”

“‘The Bat,’ a beautiful ballad from 80/81—takes on a moody, noir quality in Gluck’s hands. His piano casts shadows, hinting at danger or regret. Latham’s cymbals shimmer around the edges, adding texture to the drama. It’s a reminder that Metheny’s music has always told stories—not just through virtuosic solos or fancy gear, but through atmosphere and feeling...”

“‘Offramp’ and ‘Roof Dogs’ ... [are] electric, slightly chaotic, and absolutely thrilling—not imitation, but translation... The Jarrett piece [‘Everything that Lives Laments’] really shines—it brings out the trio’s more introspective side. Sullivan’s bass solo on this track is one of the album’s high points: thoughtful, earthy, and emotionally direct without getting heavy-handed.”

-Tim Larsen, *Jazz Views*, July 3, 2025

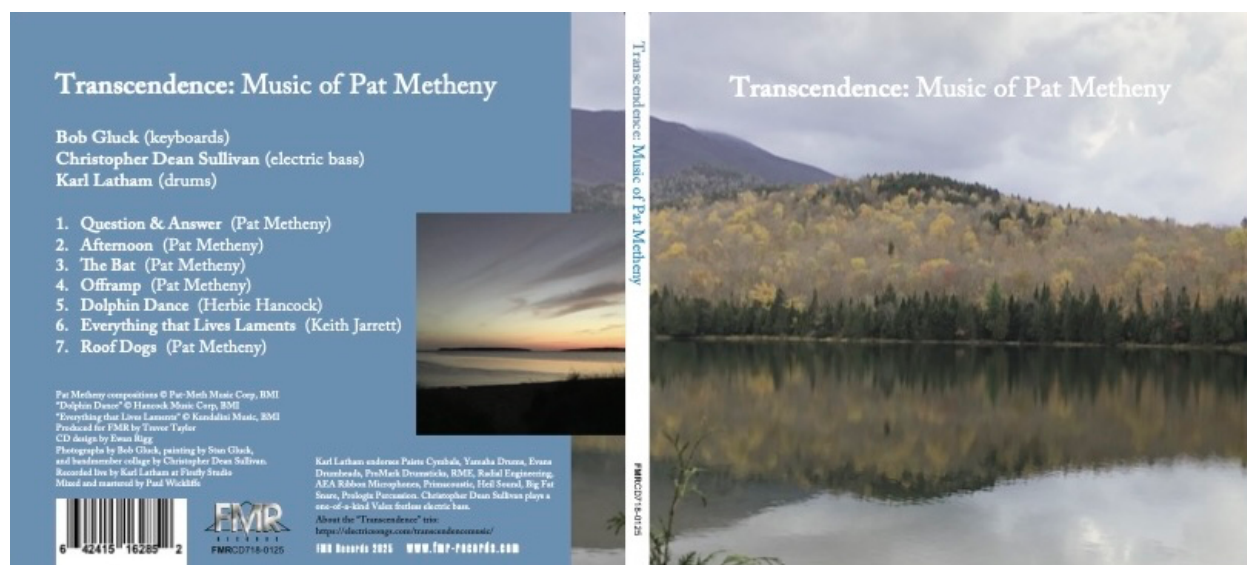
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- Doug Simpson, *Audiophile Audition*, July 11, 2025

Transcendence Plays Music of Pat Metheny (FMR, 2025)

Bob Gluck (keyboards), Christopher Dean Sullivan (bass), Karl Latham (drums)

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Kyle Simpler, *All About Jazz*, October 8, 2025

<https://www.allaboutjazz.com/the-music-of-pat-metheny-transcendence-fmr-records>

"Although Pat Metheny is known primarily as a guitarist, he has also established himself as one of the most influential composers in modern jazz. His music emphasizes storytelling and emotion over virtuosity. His compositions incorporate various elements from rock, Americana, and world music, adding nuances that appeal to listeners both within and outside the jazz world. With *Transcendence: The Music of Pat Metheny*, pianist Bob Gluck, along with bassist Christopher Dean Sullivan and drummer Karl Latham, together create a trio sound that honors Metheny's spirit while carving out new paths of their own.

"Each of the players is locked into the group dynamic, and this is evident from the opening track. What stands out most is the group's collective musical dialogue. Instead of musicians taking turns in the spotlight, this is a shared exchange. Gluck, whose piano balances structure with improvisational openness, provides a flexible framework that both supports and challenges his bandmates. Sullivan's bass lines are not just foundational; they provide a melodic quality that often leads the music in unexpected directions. Latham, a master of both precision and responsiveness, shapes the music's contour with rhythmic subtlety and bursts of kinetic energy.

"The Transcendence sessions developed as part of Gluck's research for his book *Pat Metheny: Stories Beyond Words* (University of Chicago Press, 2024). The two projects worked together seamlessly. The research informed the music, while the recording deepened the writing. This recording was inspired by the research and writing about Pat Metheny and his music. At the same time, the practice and recording of the album added a new perspective and depth to the

writing.

"Transcendence provides an excellent sampling of his music, showing the diverse nature of his compositions. The trio's versatility allows them to move fluidly between Metheny's lyricism and his more adventurous impulses. Some pieces, such as "Afternoon" and "Question and Answer," showcase Metheny's gift for melody, while others, such as "The Bat" or "Offramp," erupt with playful intensity, reminding listeners of his genre-defying reach. The musicians, however, never sound like they are simply reinterpreting Metheny. Instead, they are showcasing the strength of his music, listening intently, and responding with originality.

"It is interesting to note, however, that the guitar is absent from these recordings. "Offramp" and "Roof Dogs" with their synth-driven improvisation, reminiscent of Metheny's guitar synth, come closest. While experimentation and stylistic diversity define his music to some extent, there is more at work here. The album also includes two covers by artists who helped shape Metheny's sound: Keith Jarrett's "Everything that Lives Laments" and "Dolphin Dance" by Herbie Hancock.

"Transcendence is both a tribute and a discovery, reminding us of Metheny's importance in the jazz world. Along with all of the theoretical and somewhat academic aspects of his work. Ultimately, the album affirms that beyond analysis and tribute, jazz at its core remains an act of shared joy."

Kev Rowland, *House of Prog Radio*, October 5, 2025

<https://houseofprog.com/transcendence-music-of-pat-metheny-2025/>

[italics added] *"There are certainly times when I feel totally unqualified when it comes to writing a review, and this is one of those as there is just too much music in the world, too little time to investigate it all, so consequently none of us can say we have heard all there is to hear. While I have great appreciation for jazz, and grew up listening to it, it is not a genre I have ever really investigated out of choice and sadly must admit that I do not own any material by Pat Metheny. So, when I get sent an album which incorporates five of his compositions, plus one each by Herbie Hancock and Keith Jarrett, what do I say?*

I have no idea if these songs do justice to a guitarist [who] is recognised as one of the true greats and innovators as I have no idea what the originals sounded like, and the music has been changed to feature piano/keyboards as the lead, played by Bob Gluck who is joined by electric bassist Christopher Dean Sullivan, and drummer Karl Latham. Latham's name I recognise as I have reviewed some of his material before, while Gluck is not only a musician who has released countless albums with different groups but is also a recognised authority on jazz, having recently authored 'Pat Metheny: Stories Beyond Words' which follows on from his books 'You'll Know When You Get There: Herbie Hancock and the Mwandishi Band', and 'The Miles Davis Lost Quintet and Other Revolutionary Ensembles'.

Apparently, this was recorded live, but there are times when it feels to me that Sullivan is just not aligned with the others, with basslines which detract as opposed to adding to the arrangements. The result is an album which I found very difficult indeed to listen to, and while I recognise some of that may be down to the lack of knowledge of the source material, to me this does not feel like a locked in performance. Given that Gluck is an expert on Metheny I am sure this is in the ear of the beholder and fans of the originals may get a lot from this, but not me. Rating: 6/10

Mike Greenblatt, *Goldmine, The Music Collector's Magazine*, September 17, 2025

<https://www.goldminemag.com/columns/filled-with-sound/black-crowes-go-beyond-genre-with-a-loud-emphasis-more/>

“Legendary guitarist-composer Pat Metheny, 71, is the only cat who has ever won 10 Grammy Awards in 10 different categories. (He’s won 20 Grammys in all.) Bob Gluck is the author of *Pat Metheny: Stories Beyond Words* (University of Chicago Press). He’s also a dynamite keyboardist whose new Transcendence trio with bassist Christopher Dean Sullivan and drummer Karl Latham explores *Music of Pat Metheny* on their new FMR Records release. Note no guitar. These three don’t need a guitar to record a tribute to one of the world’s greatest guitarists. They capture his essence, though, with five Metheny classics plus one each by Herbie Hancock and Keith Jarrett. Besides piano, Gluck plays a Roll Seaboard keyboard to approximate the sound of Metheny’s guitar synthesizer.”

Jazz Journal (UK), July 21, 2025

<https://jazzjournal.co.uk/2025/07/21/new-releases-june-july-2025-s-t/>

“Transcendence, the trio comprised of pianist-keyboardist Bob Gluck, electric bassist Christopher Dean Sullivan, and drummer Karl Latham, pays tribute to the songs of Pat Metheny. Their adventurous yet often melodic interpretations of pieces by Metheny, Herbie Hancock, and Keith Jarrett cast new light on the compositions while giving each song a fresh treatment.”

Jimmy Rae, Skope: Diverse Music Media For The Digital Age, July 21, 2025

<https://skopemag.com/2025/07/21/transcendence-music-of-pat-metheny>

If you seek musical exploration at its finest, then look no further than Transcendence: ‘*Music of Pat Metheny*’! Transcendence adds so much depth to Pat Metheny’s original compositions and the dynamics are equally impressive. Transcendence gets highly creative on this new project while staying true to the roots of pure jazz.

Transcendence is a talented trio and they are: Bob Gluck on keys, Dean Sullivan on electric bass and Karl Latham on drums. Together, these skilled musicians have given ‘*Music of Pat Metheny*’ new life that can be enjoyed for years to come. The solos and improvisations on this album go outside the box of conventional standards making this a must listen. Crossing musical boundaries while staying true to the art form of jazz, Transcendence is proud to deliver ‘*Music of Pat Metheny*’.

The record features seven tracks and each one has its own identity and story. Right from the beginning, Transcendence is going in many directions on ‘Question and Answer’. In my ears, there is no Question that Transcendence has the answer to artistic freedom. Next, we hear “Afternoon” that offers up a good feel overall and one compelling sound. Track three, ‘The Bat’, hits on ALL levels with its heavy substance and rich material that just feels absolutely complete from top to bottom. Get ready for a wild ride equipped with plenty of twists & turns on this exhilarating ‘Offramp’. ‘Offramp’ is truly an ear-bending experience that you won’t soon forget! Jumping into the next number, Transcendence is making a BIG splash with “Dolphin Dance”. Soak up everything “Dolphin Dance” has to offer as this song flows along at just the right speed. Next, Transcendence provides a playful melody that is very distinct on ‘Everything That Lives Laments’. Transcendence is barking up the right tree by the end of the record on ‘Roof Dogs’. The audience will witness a solid performance and interesting direction taken here as the road less traveled leads to the entrance of “Roof Dogs”.

Transcendence breathes new life into the ‘*Music of Pat Metheny*’ and it’s quite refreshing to say the least. This album was recorded live by Karl Latham at Firefly Studio and mixed & mastered by Paul Wickliffe. The choices are endless for Transcendence and the ‘*Music of Pat Metheny*’ is limitless. ENJOY the show!”

Doug Simpson, *Audiophile Audition*, July 11, 2025

<https://www.audaud.com/transcendence-music-of-pat-metheny-fmr/>

A mostly Metheny tribute with memorable music.

The 43-minute, seven-track *Music of Pat Metheny* by the trio Transcendence answers two questions. How can musicians do a Metheny tribute with no guitar? And why is there Herbie Hancock and Keith Jarrett material on a Metheny tribute? The answer to the first query is in the music. The threesome's emphasis on keyboards, bass and drums means listeners are not distracted by too many obvious comparisons to Metheny's guitar-led arrangements. Instead, the stress is on Metheny as composer. Through interpretation a better understanding of five Metheny compositions emerges and a broader discernment is acquired for the dimensions of Metheny's creativeness. The reply regarding Hancock and Jarrett is found later in this review.

Transcendence keyboardist Bob Gluck is no stranger to Metheny. He authored *Pat Metheny: Stories Beyond Words* (University of Chicago Press, 2024). The in-depth book looks at Metheny as composer, band leader and musician. Gluck explains in his album liner notes the book and album interconnected. Gluck says, "This recording was...informed by insight gained in the study of Pat Metheny and his music, while the book was informed by the unparalleled experience that gave birth to this exciting trio and its first album." Transcendence also includes drummer Karl Latham – who is in the jazz cover group Living Standards – and bassist Christopher Dean Sullivan. Sullivan and Gluck know how to traverse the music of other jazz artists. They were involved on 2015's *Infinite Spirit (Revisiting Music Of The Mwandishi Band)* which centered on material from the ensemble led by Herbie Hancock.

Tunes are split between pieces featuring acoustic piano and the ROLI Seaboard, which can simulate guitar-like sounds. Opener "Question & Answer" is the title track from a 1990 outing with Metheny, bassist Dave Holland and drummer Roy Haynes. Metheny's version has a delicious spontaneity with a sense of respondent wittiness. Transcendence furnishes an inquisitive quintessence fronted by probing acoustic piano lines.

"Afternoon" is from the Pat Metheny Group's 2002 Grammy awarded fusion album *Speaking of Now*. Metheny's arrangement included guest vocals and had a light Brazilian touch. Transcendence deletes the vocals and concentrates on the cut's harmonics with dynamic interplay between acoustic piano and electric bass. The band's interpretation accentuates Metheny's composite, elaborately detailed music.

"The Bat" was first heard on the 1980 double-disc LP *80/81* (Metheny with bassist Charlie Haden, drummer Jack DeJohnette, and saxophonists Dewey Redman and Michael Brecker) and a shortened, reworked take is on 1982's studio effort *Off Ramp*. The original 1980 tune has an introspective, cinematic quality. During "The Bat" Gluck is again on acoustic piano, Sullivan adds a memorable solo and the band as a whole slips in some pastel dissension but retains a picturesque, vista-like demeanor.

Transcendence goes electric on the title track from Metheny's Grammy winning *Offramp* and "Roof Dogs" (Metheny spelled it as "Roofdogs") from the 2012 self-titled Unity Group record. It was on "Offramp" where Metheny first utilized his guitar synth which provided an otherworldly and rock-oriented display. For the Transcendence take of "Offramp" Gluck switches to the MIDI-controlled ROLI Seaboard keyboard instrument. The ROLI allows Gluck to create a guitar synth tonality similar to Metheny. The result is fusion with a definite rock music abandon. The Transcendence translation of "Roof Dogs" commences with acoustic piano but Gluck shifts to the ROLI so that the tune echoes the Unity Group's version.

DeJohnette, Hancock, Holland and Metheny toured in 1990. Official audio and video concert releases don't include Hancock's "Dolphin Dance" but they may have played it. Gluck and Sullivan initially did Hancock's "Dolphin Dance" on the 2011 drummer-less trio project *Something Quiet*. Gluck's 2011 reading was an intimate acoustic piano and stand-up bass duet. The Transcendence rendition has a slightly more conceptional connection, a bit more robust and modernistic.

Metheny has covered Jarrett on stage and gives high esteem to Jarrett's 'American Quartet'. Which probably explains why Transcendence does Jarrett's "Everything That Lives

Laments.” A brief trio performance is on Jarrett’s 1971 album *The Mourning Of A Star*. A fuller revision was re-recorded for the 1975 ‘American Quartet’ LP *Mysteries*. Transcendence turns up the elegiac attributes. Sullivan’s electric bass is responsive and adventurous. Listener’s will undoubtedly compare Gluck’s acoustic piano to Jarrett’s but Gluck is his own man and supplies rich chords and decades of keyboard expertise to this illuminating adaptation.

Anyone who wants to hear more Metheny tributes have lots of choices. The Transcendence record is not the first to focus on Metheny nor will it be the last. Some examples: Bob Curnow’s L.A. Big Band (2007’s *The Music Of Pat Metheny & Lyle Mays* and a 2011 follow-up); Jason Vieaux’s 2005 classical music homage *Images Of Metheny*; and there are more.

Graham Reid, *Elsewhere* (New Zealand), Jul 7, 2025

“Wide angle reviews, interviews and opinion on music, travel and the arts”

<https://www.elsewhere.co.nz/jazz/11546/transcendence-the-music-of-pat-metheny-digital-outlets>

Now here’s an interesting concept, the music of guitarist Pat Metheny explored by a guitar-less American trio of bass (Christopher Dean Sullivan), drums (Karl Latham) and keyboards (Bob Gluck, who published a book about Metheny’s music last year). Given Metheny’s melodic skills – and that he had Lyle Mays as his longtime keyboard player – this actually makes more sense than expected because without that fluid sound of Metheny’s guitar we are drawn into the compositions.

The trio includes some of his better-known pieces (“Afternoon”, “Offramp”) but also allows for Herbie Hancock’s “Dolphin Dance” and Keith Jarrett’s “Everything That Lives Laments”.

“Question and Answer” seduces the listener in with its quiet and measured approach, “Afternoon” finds a natty swing behind Gluck’s keyboard and “Offramp” arrives like heavy traffic and the collision of a keyboard (programmed to sound like a searing guitar with Hendrix aspirations) with drums, the most demanding but exciting piece here.

The Transcendence trio have approached the music of Metheny The Composer rather than Metheny The Performer, so the results can be some distance from the original recordings if listeners are familiar with them. But taking this as an entity almost separate from Metheny The Guitarist this is a fine album of contemporary jazz with Gluck shifting between different keyboard sounds depending on the mood being created. Challenging in places, but in a good way... and you need know nothing about Pat Metheny to enjoy what’s here.

Tim Larsen, *Jazz Views*, July 3, 2025

<https://jazzviews.net/transcendence-music-of-pat-metheny/>

You don’t usually think of Pat Metheny without a guitar in the picture. His tone, that warm, singing sound, is as central to his music as the melodies themselves. But the trio Transcendence takes a different path on Music of Pat Metheny. There’s no guitar here—just piano, electric bass, and drums—but what they’ve pulled off is surprisingly faithful to the emotional core of Metheny’s writing. They’re not trying to replicate the sound; they’re after the feeling, reimagining these tunes with a fresh kind of intimacy and edge.

Led by keyboardist-pianist and Metheny scholar Bob Gluck, Transcendence features bassist Christopher Dean Sullivan and drummer Karl Latham—two seasoned players with broad musical passports. Together, they tackle five Metheny tunes and one each by Herbie Hancock and Keith Jarrett. The concept sounds academic on paper, but what you hear is anything but. This is a living, breathing, adventurous trio session that balances reverence with reinvention.

They kick things off with ‘Question and Answer,’ which Metheny originally recorded in a straight-ahead trio with Charlie Haden and Roy Haynes. Gluck opts for acoustic piano here, leaning into the tune’s lyrical contours and throwing in some sharp-angled lines that bring to

mind early Keith Jarrett. Sullivan and Latham stay close to the pulse without strangling it, giving Gluck room to roam while keeping everything anchored.

Metheny probably used his Roland GR-300 synth on 'Afternoon' from *Speaking of Now* (2001). Gluck gives it a lush, harmonically rich treatment, while Sullivan's bass leans into guitar territory—fluid, melodic, and singing with a warmth that really suits the tune.

'The Bat,' a beautiful ballad from 80/81—takes on a moody, noir quality in Gluck's hands. His piano casts shadows, hinting at danger or regret. Latham's cymbals shimmer around the edges, adding texture to the drama. It's a reminder that Metheny's music has always told stories—not just through virtuosic solos or fancy gear, but through atmosphere and feeling.

The trio shifts gears completely when they turn to 'Offramp' and 'Roof Dogs;' Gluck swaps out the piano for the Roli Seaboard, an expressive electronic keyboard that lets him blur notes and bend tones like Metheny's synth-processed guitar. Gluck doesn't mimic Metheny's phrasing; he reimagines it with a new vocabulary. It's electric, slightly chaotic, and absolutely thrilling—not imitation, but translation.

The wild cards: Herbie Hancock's 'Dolphin Dance' and Keith Jarrett's 'Everything That Lives Laments.' The former is one of those tunes that feels both elegant and elusive—like it's floating just a few inches above the ground. But it's the Jarrett piece that really shines—it brings out the trio's more introspective side. Sullivan's bass solo on this track is one of the album's high points: thoughtful, earthy, and emotionally direct without getting heavy-handed. It's a beautiful closer.

It helps that Bob Gluck knows this music from the inside out. He's just published *Pat Metheny, Songs beyond Words* (University of Chicago Press), adding to previous books on Herbie Hancock and Miles Davis. But Gluck defies easy categorization—he's pianist, composer, electronic music innovator, educator, writer, and rabbi all rolled into one.

Sullivan brings a melodic sensibility that recalls Charlie Haden's poetic phrasing, while Latham—whose résumé spans from Dizzy Gillespie's Afro-Latin bands to Johnny Winter—is that rare drummer who knows when to anchor and when to lift, creating space rather than just keeping time. *Music of Pat Metheny* is more than a tribute album—it's a musical conversation across generations. Metheny, Hancock, and Jarrett all pushed boundaries in their own ways, and this trio continues that spirit of exploration. They're not looking to replace the originals. They're inviting them into a new room.

Tokiwa Takehiko, *Jazz Life* (Japan), July 2025

Bob Gluck, a highly acclaimed pianist and keyboardist, has formed a new trio, "Transcendence," to explore Pat Metheny as a composer, not only through his writing but also through his performances. This album is the result of Gluck's attempt at Metheny in the piano trio format. Tracks 1, 2 and 3 feature Metheny's beautiful melodies, and Track 4 and 5, Gluck makes full use of the Roli keyboard to focus on Metheny's free improvisation side. On Track 6 and 7, the covers [of music] by Herbie Hancock and by Keith Jarrett one can also discover something in common with Metheny.

Dee Dee McNeil, *Making a Scene* 506, June 24, 2025. (Also at *Musical Memories*, July 1, 2025)

<https://www.makingascene.org/transcendence-music-of-pat-metheny/>
<https://musicalmemoirs.wordpress.com/2025/07/01/jazz-time-travels/>

Pat Metheny has made an international musical impression with his distinctive guitar sound. The Transcendence trio, impressed with Metheny as a creative and melodic composer, tributes him on this album. They have picked five songs penned by Metheny for this album, along with one by Keith Jarrett and "Dolphin Dance" by Herbie Hancock.

They open with a tune from Metheny's 1989 release featuring bassist Charlie Haden and drummer Roy Haynes. Bob Gluck, on acoustic piano, introduces us to the tune with a flair for

the avant-garde and Karl Latham's drums rumble beneath the improvised introduction. When they finally jump into the tune, with all six feet, Christopher Dean Sullivan's bass line is formidable and resounding throughout. On a couple of the Metheny tunes, Gluck plays a keyboard synthesizer that somewhat mimics the Metheny guitar sound. The instrument is called the Roli Seaboard. On a composition titled, "The Bat" Christopher Dean Sullivan takes an extended solo on his electric bass.

Gluck is a published author and one of his books is *Pat Metheny: Stories Beyond Words* published by University of Chicago Press. He's also penned a book about *Herbie Hancock and the Mwandishi Band*, as well as another titled, *The Miles Davis Lost Quintet and Other Revolutionary Ensembles*. Additionally, the keyboardist has released a dozen albums of his own.

Drummer, Karl Latham is also a bandleader and served as Musical Director for the Rock and Roll Hall of Fame group "The Shirelles." He co-led Big Fun(K) with Don Braden on five albums. Latham is included in the Drummer world's prestigious Top Drummers list.

Together, this trio of musicians who call themselves 'Transcendence,' present a memorable team, celebrating Metheny's music with improvised and avant-garde soundscapes.

Greg Victor, Parcbench.live

June 9, 2025

"Transcendence is a dynamic jazz trio (Bob Gluck – piano, Christopher Dean Sullivan – electric bass, Karl Latham – drums) that explores Pat Metheny's compositions with emotional depth and astounding atmosphere, from lyricism to keen observation to playfulness. The musicians' synergy in listening and responding to each other further elevates the experience. These expressive sessions also contributed to Bob Gluck's upcoming book, "Pat Metheny: Stories Beyond Words," intertwining musical insights with textual research. I look forward to reading the book and suspect that the recording and book mutually enrich each other. Pat Metheny, as a subject of artistic investigation, is deserving of such attention. Bravo."

<https://parcbench.live/2025/06/09/new-jazz-transcendence-music-of-pat-metheny/>

Bob Osborne, World of Jazz Radio, UK

Playlist, June 12, 2025

Track 7 was Transcendence, "Everything That Lives Laments" [Jarrett] from *Music Of Pat Metheny* (FMR) 32:23 (preceded by David Murray quartet, "Bald Ego."

<https://www.allaboutjazz.com/new-music-from-kirilova-liu-sveid-transcedence-and-more>

Joe Barth, Jazz Guitar Today

June 10, 2025

Interview with Bob Gluck

Bob Osborne, Bob Osborne's Different Noises, June 1, 2025

"Transcendence - the trio comprised of pianist-keyboardist Bob Gluck, electric bassist Christopher Dean Sullivan, and drummer Karl Latham, pays tribute to the songs of Pat Metheny. Their adventurous yet often melodic interpretations of pieces by Metheny, Herbie Hancock, and Keith Jarrett cast new light on the compositions while giving each song a fresh treatment. Featured track is a Jarrett composition. Releases July 1st."

https://bobosborne.substack.com/p/new-music-from-kirilova-liu-svei?utm_source=post-email-title&publication_id=2479358&post_id=162898273&utm_campaign=email-post-title&isFreemail=true&r=sf83&triedRedirect=true&utm_medium=email

Robert Silverstein, *Roots Music Report*, May 24, 2025

***** A big fan of the Pat Metheny Group after the release of their 1977 breakthrough debut album, called *Pat Metheny Group*, I was taken aback a bit after playing this album only to find there was no guitar player on the album. Being that Pat Metheny is a guitarist first and a fine composer as well, the release of the 2025 album release by the jazz trio known as Transcendence, entitled *Music Of Pat Metheny*, readily displays another side of Metheny, the composer.

It's easy to say that Pat Metheny fans might not even recognize his music on this album by the music alone, yet there are so many great jazzy sounds on this instrumental Transcendence tribute to one of the great guitarists of the past 50 years. Although the bulk of the album features reinterpretations of Pat Metheny's compositions, there are also several covers here of music written as well by jazz icons Herbie Hancock and Keith Jarrett.

The easy on the ears neo-symphonic tribute album is executed vis-à-vis the combined work of Bob Gluck (keyboards), Christopher Dean Sullivan (bass) and Karl Latham (drums). The well-packaged CD kind of ties in to and neatly coincides with a new book by Bob Gluck called *Pat Metheny: Stories Beyond Words*. Clearly, Bob knows Pat's music like a book. Interestingly, on some tracks Bob uses an interesting synth keyboard device to replicate Metheny's famous horn-like guitar synth sound. Pat Metheny's 5-decade reign as modern-day jazz guitarist and composer is explored on this intriguing 2025 Transcendence tribute album to the music of Pat Metheny.

<https://www.rootsmusicreport.com/reviews/view/album-review-of-transcendence-plays-music-of-pat-metheny-by-transcendence>

Russell Trunk, *Exclusive magazine*, May 15, 2025

For those unaware, Transcendence, the trio comprised of pianist-keyboardist Bob Gluck, electric bassist Christopher Dean Sullivan and drummer Karl Latham, pays tribute to the songs of the jazz great Pat Metheny on their brand new album aptly-entitled *Music Of Pat Metheny* (out via FMR Records on July 1st, 2025).

In its collective interplay and expansive approach, the trio seeks to capture the emotional depth and storytelling inherent in Pat Metheny's compositions - from lyricism and fragility to playfulness and explosiveness - while considering new possibilities and directions.

What super charges the performance is each musician's ability to listen, respond, and truly make music together.

Pianist/keyboardist Gluck brings his gift at balancing improvisational freedom with attention to musical structure, while bassist Christopher Dean Sullivan's deep, resonant bass sound provides a solid foundation while crafting intricate, melodic bass lines. Karl Latham is a drummer's drummer, rhythmically complex, precise, and creative. Latham's approach is dynamic and responsive, employing a diverse sound pallet to shapeshift and respond to changing musical moods and levels of intensity.

Seeking to capture the emotional depth and storytelling inherent in Pat Metheny's compositions, this emotively enraptured new recording opens on the veritably glistening work of musical art "Question & Answer" and then we get the playfully flirtatious "Afternoon" and the organically emboldened "The Bat."

Along next is the sonically-sculpted dreamweaver of "Offramp" which is in turn backed seamlessly by the fluidly elegant "Dolphin Dance," the set rounding out on the harmonically structured "Everything that Lives Laments," coming to a close on the statically-imbibed art-jazz that propels "Roof Dogs"

The "Transcendence" sessions also represented an exploratory laboratory for the writing of pianist Bob Gluck's new book, "Pat Metheny: Stories beyond Words" (University of Chicago Press, 2024). The two projects, one sonic and the other written text, fed one another. This recording was thus informed by insight gained in the study of Pat Metheny and his music, while the book was informed by the unparalleled experience that gave birth to this exciting trio and its first album.

https://annecarlini.com/ex_cd.php?id=6145

Carlos Fernandez Pacin, Radio Jazz Café FM (Argentina), May 2025

Transcendence pays tribute to the music of renowned American jazz guitarist and composer Pat Metheny on their guitar-free debut... The Transcendence Trio is made up of three magnificent veteran musicians (*pianist and keyboardist* Bob Gluck, *electric bassist* Christopher Dean Sullivan, and *drummer* Karl Latham). The group captures the sound and spirit of five Metheny compositions, along with a song by American pianist *Herbie Hancock* and another by American pianist *Keith Jarrett*... Enjoy it!!!!

Grateful Web, May 2, 2025

<https://www.gratefulweb.com/articles/transcendence-transforms-music-pat-metheny>

[drawn from the Jazz Promo one-page]

Transcendence, the adventurous trio of pianist-keyboardist Bob Gluck, electric bassist Christopher Dean Sullivan, and drummer Karl Latham, announces the July 1, 2025 release of their debut album *Music of Pat Metheny* on FMR. Recorded and mixed to pristine clarity by Karl Latham and Paul Wickliffe at Skyline Productions (South Orange, NJ), the 43-minute set offers bold, guitar-less reinterpretations of five Metheny classics alongside evocative readings of Herbie Hancock's "Dolphin Dance" and Keith Jarrett's "Everything That Lives Laments."

On Music of Pat Metheny, Gluck navigates the lyrical depth of Metheny's "Afternoon" and the post-bop explorations of "Question & Answer" on acoustic piano, while unleashing the expressive power of the Roli Seaboard for the synth-flavored textures of "Offramp" and the driving pulse of "Roof Dogs." Sullivan's warm yet inventive electric bass anchors the group's collective imagination, punctuated by lyrical solos, and Latham's dynamic drumming provides both propulsion and textural nuance throughout the program.

"Pat Metheny is first and foremost a composer," says Gluck, author of *Pat Metheny: Stories Beyond Words* (University of Chicago Press). "Our goal was to honor the spirit of his writing while illuminating facets of these pieces that may have been buried in their original guitar-centric arrangements." Transcendence further expands this vision with a translucent, acoustic take on Hancock's timeless "Dolphin Dance" and a contemplative performance of Jarrett's poignant "Everything That Lives Laments."

Leonid Auskern, Jazz Squad (Russia, "Jazz-квартет"), May 3, 2025

<https://home.nestor.minsk.by/jazz/news/2025/05/0203.html>

<https://jazzquad.ru/index.pl?act=PRODUCT&id=6897>

I don't know if Transcendence is a long-term project, or if pianist and keyboardist Bob Gluck, bassist Christopher Dean Sullivan and drummer Carl Latham have teamed up for a one-off event – a tribute to Pat Metheny. You might be wondering: who plays guitar here, if not Metheny? Yes, there are no guitarists in this trio, although Gluck uses a type of keyboard that sounds like Pat Metheny's guitar synthesizer. But it's not about the similarity of sound. We must not forget that Pat is not only an outstanding guitarist, but also a wonderful composer who has written many themes, and in different styles, from bop to free jazz. It is this side of his talent that the trio's musicians chose to reflect in their tribute.

They are all very experienced people. Gluck is not only an outstanding keyboard player, but also a talented writer, the author of books on Herbie Hancock, Miles Davis and a true expert on Metheny: his latest literary work is dedicated to Pat and is called *Pat Metheny: Stories beyond Words*. Sullivan has worked with many important jazz masters, including Sheila Jordan, Archie Shepp, Joe Lovano and Yusef Lateef. Latham is best known as the leader of the fusion group Living Standards, but he has also worked with the John Lee Quartet, the Dizzy Gillespie Afro-Latin Experience, the Dizzy Gillespie Alumni All-Stars and was musical director of The Shirelles.

For the album *Music of Pat Metheny*, the musicians selected five diverse pieces by Metheny: here is the post-bop “Question & Answer,” a piece recorded by Metheny in 1989 in a trio with Hayden and Haynes, and the almost free-jazz composition of 1981 *Offramp*, and the most “fresh” on this list “Roof Dogs” from 2014. All versions from *Transcendence*, in my opinion, are quite convincing and made with great respect for the original interpretations. I just didn’t understand the logic of the creators of the album *Music of Pat Metheny*, who completed the program of their disc with pieces by Herbie Hancock “Dolphin Dance” and Keith Jarrett “Everything that Lives Laments. Both the pieces are remarkable, and the versions are on a level, but what does Metheny have to do with it? Well, the creators of the album know better...

[Note: the English web supplement to the *Jazz-Quad*, “a bimonthly magazine on jazz, blues and other genders of improvisation music” (Russia): <http://www.nestor.minsk.by/jz/auskern@mail.ru>, jazzquad.ru]