

Bob Gluck

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http://www.electricsongs.com

Education

- 1999 - 2001 Rensselaer Polytechnic Institute, Master of Fine Arts.
- 1981 - 1989 Reconstructionist Rabbinical College, Rabbi, Master of Hebrew Letters.
Doctor of Divinity *honoris causa*, 2014.
- 1982 - 1984 Wurzweiler School of Social Work, Yeshiva University, Master of Social Work.
- 1976 - 1978 University at Albany, Bachelor of Arts [Electronic Music, Joel Chadabe].
- 1973 - 1975 Crane School of Music, SUNY at Potsdam [Electronic Music, Donald Funes].
- 1962 - 1970 Julliard School of Music, Preparatory Division [Piano, Regina Rubinoff].

Professional Experience: Music

- 2022 - Professor Emeritus, University at Albany.
- 2016 - 2022 Professor, University at Albany.
- 2003 - 2015 Assistant Professor (2003), Associate Professor (2008), University at Albany.
- 1999 - 2003 Adjunct Lecturer in Music and Judaic Studies, University at Albany.
- 1999 – 2010 Associate Director, Publications, Electronic Music Foundation, Albany, NY.
Co-Executive Editor, EMF Institute (with Joel Chadabe).
- 2000 - 2001 Adjunct Lecturer of Computer Music, Rensselaer Polytechnic Institute.
- 1998 – 2000 Adjunct Instructor, Simon's Rock Col.; Graduate Teaching Assist, RPI..

Other Professional Experience

- 2001 - 2002 Acting Jewish Chaplain, Skidmore College (Fall).
Coordinator of Jewish Campus Life, Rensselaer Polytechnic Institute (Spring).
- 1998 - 2005 Visiting rabbi, Ottawa Reconstructionist Havurah.
- 1984 – 1988 Social Worker, Family Service of Philadelphia, PA (domestic violence program)
- 1993 - 1998 Rabbi, Congregation Ahavath Shalom, Great Barrington, MA.
- 1990 - 1993 Executive Director, Reconstructionist Rabbinical Association, Wyncote, PA.
- 1988 – 1989 Rabbinic Intern, National Jewish Center for Learning and Leadership (CLAL).
- 1989 - 1992 Outreach Director, Fed'n of Reconstructionist Congregations and Havurot, Wyncote, PA.
- 1989 - 1990 Acting Dean of Students, Reconstructionist Rabbinical College, Wyncote, PA.
- 1985 – 1989 Student pulpits, Yardley and Bristol, PA
- 1982 – 1984 Director, Hillel at the University of Delaware
- 1979 – 1981 Copy Editor, Matthew Bender, NYC; Campaign Office Manager,
Rep. Matt McHugh, Ithaca, NY.

Awards

- 2024 (10) Gifts for Jazz Readers, *Downbeat*.
- 2020 Top 20 jazz recordings, Karl Ackerman, *All About Jazz*.
- 2015 UAlbany Dept. of Africana Studies "Chair's Award" "For Outstanding Service & Commitment."
- 2014 Doctor of Divinity *Honoris Causa*, Reconstructionist Rabbinical College, Wyncote, PA.
- 2013 Top ten books about jazz, *Ottawa Citizen*.
- 2012 Top ten books about jazz, *New York City Jazz Record*.
- 2012 Top ten books about music, *Spin magazine*.
- 2001 Founders Award of Excellence, Rensselaer Polytechnic Institute.
- 1989 J. Walter Sokolov Prize for best student essay, Reconstructionist Rabbinical College.

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Recordings

- *Transcendence: Music of Pat Metheny, forthcoming*, Fall, 2025.
- *And every fleck of russett* (Electricsongs), January 2024.
- *Early Morning Star* (FMR CD), June 2020.
- *At This Time*, Bob Gluck & Tani Tabbal (Ictus CD), November 2017.
- *Infinite Spirit: Revisiting the Music of the Mwandishi Band* (Bob Gluck with Billy Hart, Eddie Henderson, Christopher Dean Sullivan), January 2016.
- *Tropelets*, Bob Gluck & Andrew Sterman (Ictus CD), March 2014.
- *Textures and Pulsations* for two pianos, Bob Gluck & Aruan Ortiz (Ictus CD167), Nov. 2012.
- Bob Gluck Trio: *Returning* (FMR CD 292), May 2011.
- *Something Quiet*, w/ Joe Giardullo and Christopher Dean Sullivan (FMR CD 294), January 2011.
- Bob Gluck Trio: *Sideways* (FMR CD 251), 2008.
- *Electric Brew* (EMF Media, CD 069), 2007.
- *Electric Songs* (EMF Media, CD 051), 2003.
- *Stories Heard and Retold* (EMF Media, CD 008), 1998.
- *Some Places I Have Been, Sacred Electronic Landscapes* (Electricsongs, cassette), 1996.

- Neil Rolnick: *Extended Family* (Innova Records), 2011. Bob Gluck, pianist.

Compilations:

- *60 x 60 Project 2004-2005*, Vox Novus CD, 2007.
- Shankar Barua, *The Idea 7*. New Delhi (India), 2004, CD-ROM.
- Robert Gluck and Cynthia Rubin, "Layered Histories" (video), *ICMC 2004: Expanded Horizons* (DVD), San Francisco: ICMA (one of eleven works selected).
- Shankar Barua, *The Idea 6*. New Delhi (India), 2003, CD-ROM.

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Books

- *The Musical World of Paul Winter*, Terra Nova, April 2025 (expanded paper edition).
- *Pat Metheny: Stories Beyond Words*, University of Chicago Press, August 2024.
- *Il Quintetto perduto e altre rivoluzioni (Miles Davis, the Lost Quintet and other revolutions)*, Quodlibet Chorus (Italian, revised edition of 2016 book), November 2020.
- *The Musical World of Paul Winter*, Intelligent Arts (ebook), March 2019.
- *The Miles Davis Lost Quintet and Other Revolutionary Ensembles*. University of Chicago Press, February 2016 (paper, 2017).
- *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band*. University of Chicago Press, August 2012 (paper, 2013).

Organizational publications

- *Vehavienu L'shalom: Bring Us Together in Peace, A Guide to Organizing New Reconstructionist Congregations and Havurot*, Federation of Reconstructionist Congregations and Havurot, 1992.
- *Homosexuality and Judaism: The Reconstructionist Position* (editor), Federation of Reconstructionist Congregations and Havurot and the Reconstructionist Rabbinical Association, January 1992.
- *Homosexuality and Judaism: A Reconstructionist Workshop Series*, (editor and essayist), Reconstructionist Press, 1992.

Liner notes and Profiles

- Liner notes, Neil Rolnick, *Lockdown & Loss: music by Neil Rolnick for piano & electronics*. Other Minds CD OM 1030-2 (January 2023).
- Liner notes, Herbie Hancock, *Fat Albert Rotunda, Mwandishi, & Crossings*, Superior Viaduct Records LPs (March 2019).
- Liner notes, Morton Subotnick, *Complete Works for Piano*, Mode Records (January 2019).
- Liner notes, *Herbie Hancock, the Warner Years, 1969-72*. Warner Music Group (July 2014).
- "Herbie Hancock: *Head Hunters*." Library of Congress National Recording Registry. 2014. <https://www.loc.gov/programs/static/national-recording-preservation-board/documents/head%20hunters.pdf>

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Essays and Oral Histories

® = refereed academic publication or conference presentation

Essays on Music: Jazz, race, and society

- *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band*, Chapter 6 excerpt, *Point of Departure*. Spring 2013.
<http://www.pointofdeparture.org/PoD41/PoD41BookCooks.html>
- "Art Music, Jazz. Race and Experimentalism: Negotiating Perceived Boundaries," *12th Biennial Symposium for Arts and Technology Proceedings*, Connecticut College, New London, March 2010. ®
- "Electro-acoustic, creative, and jazz musicians: negotiating boundaries," *International Computer Music Conference 2009 Proceedings*, Montreal, August 2009. ®
- "Art music, jazz, race, and experimentalism: negotiating perceived boundaries." *Magham* (Tehran, Farsi translation of article in *12th Biennial Symposium for Arts and Technology Proceedings*, Connecticut College, March 2010), 2011.
- "Live Electronic Music and Jazz Early Encounters," *Electroacoustic Music Studies Network Proceedings*, Paris, France, June 2008. ®

Essays on Music: 1960s Downtown New York

- Interview with David Rosenboom on his early career: late 1960s-early 1970s. *Journal SEAMUS*, Society for Electroacoustic Music in the United States, 2014. ®
 - "Morton Subotnick's *Sidewinder*," *New Music Box* (New Music America publication). October 2013. <http://www.newmusicbox.org/articles/morton-subotnicks-sidewinder/>
 - "Electric Circus, Electric Ear and the Intermedia Center in Late-1960s New York." *Leonardo* 45:1, MIT Press. Winter 2012. ®
 - Nurturing Young Composers: Morton Subotnick's Late-1960s Studio in New York City." *Computer Music Journal*, 36:1, Spring 2012. ®
 - "Silver Apples, Electric Circus, Electronic Arts, and Commerce in late 1960s New York," *International Computer Music Conference 2009 Proceedings*, Montreal, August 2009. ®
- [Also see "Published oral histories of musicians and artists," below]

Essays and Oral Histories on Music: culture and religion

- "Leonard Bernstein's '*Symphony No. 3, Kaddish*' as a helpmate for Yom Kippur Reflection," *Evolve*, September 29, 2024.
- "Paul Bley and Live Synthesizer Performance." *Jazz Perspectives*, Spring 2014. ®
- "Global Musical Connectivity: Parallels to the Long History of Globalization," *Global Synergies* (UAlbany Center for International Education and Global Strategy), Vol. 4: Spring 2017.
<http://www.albany.edu/international/assets/Global-Synergies-spring17-web.pdf>
- "Art music, jazz, race, and experimentalism: negotiating perceived boundaries." *Magham* (Tehran, Farsi translation of article in *12th Biennial Symposium for Arts and Technology Proceedings*, Connecticut College, March 2010), 2011.
- "Tradition and Change: Two Sides of One Coin," *Tav+, Music, Arts, Society*, Haifa, Israel; in Hebrew, 2008.
- "Live electronic music performance: innovations and opportunities," *Tav+, Music, Arts, Society*, Haifa, Israel; in Hebrew, 2007.

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Essays and Oral Histories (continued)

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Essays and Oral Histories on Music: culture and religion (continued)

- "Layered Histories: the Wandering Bible of Marseilles," *Proceedings of the 12th ACM International Conference on Multimedia 2004*, New York: Association For Computer Machinery. By C. B. Rubin and R. J. Gluck. ®
- "Sounds of a Community: An Interactive Installation," *Proceedings of the International Computer Music Conference 2004*, International Computer Music Association. ®
- "Layered Histories: the Wandering Bible of Marseilles" (documentation of linear animation), *SIGGRAPH 2004: Electronic Art and Animation Catalog*, New York: Association For Computer Machinery. Also on the SIGGRAPH "Conference Select" CD-ROM. By C. B. Rubin and R. J. Gluck. ®
- "Layered Histories" (interactive installation), *SIGGRAPH 2004: Electronic Art and Animation Catalog*, New York: Association For Computer Machinery. Also on the SIGGRAPH "Conference Select" CD-ROM. By C. B. Rubin and R. J. Gluck. ®
- "Addressing resistance to new sounds: teaching electroacoustic music in a liberal arts setting," *Tav+*, *Music, Arts, Society* (Hebrew reprint of previous article, Winter 2005.
- "Z'vi" (the opera): Arts Electric Interviews Richard Teitelbaum," *Arts Electric*, March 20, 2005. <http://www.arts-electric.org/articles/050320.teitelbaum.html>.
- "On Composing Jonah Under the Sea," 2001. *Leonardo/Olats Virtual Africa*. http://www.olats.org/africa/projets/gpEau/genie/contrib/contrib_gluck.shtmlsansMP3
Essay: http://www.electricsongs.com/On_Composing_Jonah.pdf.
- "Expanding Our Musical Boundaries," *Reconstructionism Today*, Summer 1999.
- "Jewish Music or Music of the Jewish People," *Reconstructionist*, Spring 1997. <http://www.therra.org/Reconstructionist/Spr-Fall1997.pdf>
- "Prayer and Singing," *Worlds of Jewish Prayer: A Festrift For Rabbi Zalman Schachter-Shalomi*, New York: Jason Aronson, 1993.
- "Arnold Schoenberg and the Quest for a Jewish Spiritual Identity," (unpublished manuscript); J. Walter Sokolov Prize, Reconstructionist Rabbinical College, 1989.
- "Opening Our Voices in Prayer," *Reconstructionist*, June 1988.
- "The Sacred Bridge," *Raayonot*, Summer 1987.

Essays on Music: International & Cultural Dimensions of Electroacoustic Music

- "Across, Between, and Within Cultures", *Organized Sound* 13:2, Cambridge University Press, July 2008. ®
- "eShofar as a culturally specific live electronic performance system," *Journal SEAMUS*, Volume 19, Society for Electroacoustic Music in the United States (2006). ®
- "Addressing resistance to new sounds: teaching electroacoustic music in a Liberal Arts setting," *Journal SEAMUS*, Volume 19/2, Fall 2005. ®
- "Cultural Identity and Interactive Art: 'Sounds of a Community'," *Leonardo Music Journal* 15, MIT Press, 2005. ®
- "Fifty Years of Electroacoustic Music in Israel", *Organized Sound* 10:2, Cambridge University Press, July 2005. ® http://www.electricsongs.com/texts/gluck_EMIIsrael_OS_10_2.pdf
- "eSaz: A Non-Western Instrument in the Context of a Live Electronic Performance System," *Organized Sound* 10:1, Cambridge University Press, April 2005. ® http://www.electricsongs.com/texts/gluck_esaz_OS10_1.pdf

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Essays and Oral Histories (continued)

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International & Cultural Dimensions of Electroacoustic Music (continued)

- "Sounds of a Community: interactive installation as a populist performance model," *Leonardo Electronic Almanac*, Multimedia Performances Gallery, 2004. ®
<http://leoalmanac.org/gallery/mmpperf/community/index.htm>
- "Remembering Ilhan Mimaroglu," *New Music Box*, August 2012. On the web at:
<http://www.newmusicbox.org/articles/remembering-ilhan-mimaroglu-1926-2012>.
- "Western avant-garde arts in 1970s Iran" (French translation of article published in *Leonardo*, MIT Press, February 2007). *Zamán Review* (Paris), 2011.
- "Reflections on the Music of Alireza Mashayekhi." *Journal Seamus* 26:1-2, Fall 2015. ®
- "The Columbia-Princeton Electronic Music Center: Educating International Composers," *Computer Music Journal*, MIT Press (2007). ®
- "Beat," *Sonic Ideas/Ideas Sónicas*, Centro Mexicano para la Música y las Artes Sonoras, CMMAS (Mexican Center for Music and Sonic Arts), 2010.
- "Remembering Ilhan Mimaroglu," *New Music Box*, August 2012. On the web at:
<http://www.newmusicbox.org/articles/remembering-ilhan-mimaroglu-1926-2012>.
- "The Columbia-Princeton Electronic Music Center as a Hub for International Composers," *Electroacoustic Music Studies Network Proceedings*, Manchester, UK, June 2007. ® [accepted but not delivered at the October 2006 EMS conference due to illness]
- "The Shiraz Festival: avant-garde arts performances in 1970s Iran," International Computer Music Conference, New Orleans, November 2006. ®
- "Free sound within culturally specific practice," *Proceedings of the International Computer Music Conference*, Barcelona, September 2005. ®
- "Remembering Josef Tal." *Open Space*, Fall 2009.
- "Traditional Cultural Resources in Electro-acoustic Music," *Living Music Journal*, November 2006.
- "Shahrokh Yadegari" (review of 'Migration'), *Musicworks* 96, Fall 2006, 62-63.

Essays on Jewish Communal Issues

- "Learning About Humpback Whales: How Assumptions Can Mislead Us," *Evolve*, November 11, 2024.
- "Leonard Bernstein's 'Symphony No. 3, Kaddish' as a helpmate for Yom Kippur Reflection," *Evolve*, September 29, 2024.
- "Jewish Peoplehood Reconsidered," *Evolve*, July 5, 2024.
- "Animal Intelligence: Looking Beyond Chosenness and Speciesism for the Sake of the Planet," *Evolve*, May 6, 2024.
- "Embracing, Not Choosing: From Humanity to All Species," *Evolve*, December 3, 2023.
- "The Reconstructionist Experience of LGBTQ Inclusion and the Ordination Struggle Among Progressive Orthodox Jews." *Evolve*, June 2019.
- "Race and our Jewish family narratives," *Tikkun*, "Other Voices," April 2019.
- "Mordecai Kaplan on Art, Artists, and Creativity," Conference on the Life, Work, and Legacy of Rabbi Mordecai M. Kaplan, Georgetown University, March 2014.
- "Some Reflections on Reconstructionist Prayer," *Reconstructionist*, Spring 2002.
- "Sermon: How well do we hold ourselves to account for our failings as a community?" *Embracing Justice: A Resource Guide for Rabbis on Domestic Violence*, Diane Gardsbane, ed. Jewish Women International, 2002.
- "Remembering Ira Eisenstein," *Reconstructionism Today*, Winter 2001 – 2002.

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Essays and Oral Histories (continued)

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Essays on Jewish Communal Issues (continued)

- "Clergy Corner" columns, *Berkshire Record* (quarterly column), 1993-1998.
- "How Is Our Movement Different? Living Out Our Ideals," *Reconstructionism Today*, Spring 1994.
 - "More Than a Service Center: The Synagogue As a Center For Service," *Raayonot*, Spring 1993.
 - "Intergeneration Arts Programming," *Gesher v'Kesher*, Winter 1996-97.
 - "Appreciating Our Ability to Help," *Raayonot*, Autumn 1992.
 - "The Promises of a Lifetime" (on AIDS), *Reconstructionist*, Autumn 1990.
 - "Breaking the Silence on Domestic Violence in the Jewish Community," *Reconstructionist*, March 1989.
 - "Domestic Violence in Jewish Homes," nationally syndicated op-ed column; appeared in *The Jewish Week* (New York City), *The Exponent* (Philadelphia) and numerous other Jewish newspapers, Winter 1988-89.
 - "The Masks We Wear: Communal Responsibility and Domestic Violence," (nationally syndicated column, sponsored by the National Havurah Committee), March 1988.
 - "Jewish Men and Violence in the Home--Unlikely Companions?" *A Mensch Among Men*, Harry Brod, editor, Crossing Press, 1988.
 - "Domestic Violence and Counseling of Batterers," *Gesher*, May 1987.
 - "Baby M," *Genesis 2*, Summer 1987.
 - "Perpetuating the Memory of Hershel Matt," *Raayonot*, Spring 1988.
 - "Foolish Pride," (member, author team; nationally promoted slide show script on dating violence), 1986.
 - "Ambivalence and Jewish Identity: Theory and Practice" (Master's thesis, Wurzweiler School of Social Work, Yeshiva University), Summer 1984

Published oral histories of musicians and artists

- "Conversation with Jay Moss & Bob Quinn (Pablo Lights)," *eContact!* (forthcoming).
- "Conversation with Tony Martin," *eContact!* 21.1 (2022). https://econtact.ca/21_1/gluck_martin.html
- "Conversation with Charlemagne Palestine," *eContact!* 20.3 (Winter 2020). https://econtact.ca/20_3/gluck_palestine.html
- "Acoustic Composers Also Need to Know About Electronic Music: Interview with Brazilian Composer Marlos Nobre," *eContact!* 19.3 (Spring 2018). http://econtact.ca/19_3/gluck_nobre.html
- "A Mess of Equipment in NYU's Electronic Music Studio: Interview with American Composer Brian Fennelly," *eContact!* 19.3 (Spring 2018). http://econtact.ca/19_3/gluck_fennelly.html
- "Monday Nights at The Kitchen Were Dark. Until...: Interview with American Composer Rhys Chatham," *eContact!* 19.3 (Spring 2018). http://econtact.ca/19_3/gluck_chatham.html
- "A Unique Sensitivity to Sound: Interview with American composer and sound artist Maryanne Amacher." *eContact!* 18.3 (November 2016). http://econtact.ca/18_3/gluck_amacher.html

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Published oral histories of musicians and artists (continued)

- “WBAI Free Music Store and Dark, Dark Nights at the Electric Circus: Conversation with music theatre composer and producer Eric Salzman.” *eContact!* 18.3 (November 2016).
http://econtact.ca/18_3/gluck_salzman.html
- “From ‘Doing the Dirty Jobs’ to Electronic Music Composer: Conversation with Spanish composer Andres Lewin-Richter. *eContact!* 16.4 (March 2015).
http://econtact.ca/16_4/gluck_lewinrichter.html
- “Analogue Synthesizers, Phonetics and the Human Voice: Conversation with Romanian American composer Gheorghe Costinescu.” *eContact!* 16.4 (March 2015).
http://econtact.ca/16_4/gluck_costinescu.html
- “The ‘Oriental Element’ in Chinese Electroacoustic Works: Conversation with Chinese composer Xiaofu Zhang.” *eContact!* 16.2 (August 2014).
http://econtact.ca/16_2/gluck_zhang.html
- “A Multi-Faceted, concrete Art: Conversation with Chinese Composer Dajuin Yao.” *eContact!* 16.2, Summer 2014. http://econtact.ca/16_2/gluck_yao.html
- “Touching Sound, Like a Sculpture: Conversation with Peruvian composer Edgar Valcarcel.” *eContact!* 15.4 (April 2014). http://econtact.ca/15_4/gluck_valcarcel.html
- “... like a sculptor, taking chunks of sound and chiseling them into something beautiful: Interview with Egyptian composer Halim El-Dabh.” *eContact!* 15.2, Summer 2013.
http://cec.sonus.ca/econtact/15_2/gluck_el-dabh.html.
- “Parallel Developments at the Instituto Torcuato di Tella and the Columbia-Princeton Electronic Music Center: Conversation with Argentinian-Canadian Composer Alcides Lanza.” *eContact!* 15.4, Spring 2014. http://econtact.ca/15_4/gluck_lanza.html
- “In the Days Before ... Conversations with Venezuelan Composer Alfredo Del Monaco and Uruguayan Composer Sergio Cervetti.” *eContact!* 15.4, Spring 2014.
http://econtact.ca/15_4/gluck_delmonaco-cervetti.html
- “Generation One at the Columbia-Princeton Electronic Music Center: Interview with Argentine-American Composer Mario Davidovsky.” *eContact!* 15.4, Spring 2014.
http://econtact.ca/15_4/gluck_davidovsky.html
- “From ‘Enfant Terrible’ to Elder Statesman: Conversation with Israeli composer Josef Tal (1910–2008),” Bob Gluck and Shlomo Dubnov, *eContact!* 15.2, Summer 2013.
http://econtact.ca/15_2/gluck-dubnov_tal.html
- “An Eclectic Iranian-American Composer and Artist: Conversation with Dariush Dolat-Shahi,” *eContact!* 15.2, Summer 2013. http://econtact.ca/15_2/gluck_dolat-shahi.html
- “An Interview with İlhan Mimaroglu,” *Bulent Journal* (Turkey), Issue 1, April 2013.
<http://bulentjournal.com/interview-with-ilhan-mimaroglu/>
- “Interview with İlhan Mimaroglu,” *Jazz Dergisi* (Turkey), Issue 68, Oct-Dec 2012.
- “Go Find Your Own Tricks! Interview with Israeli composer Tzvi Avni.” *eContact!* 14.4, March 2013.
http://econtact.ca/14_4/gluck_avni.html
- “A New East-West Synthesis: Conversations with Iranian composer Alireza Mashayekhi.” *eContact!* 14.4, March 2013. http://econtact.ca/14_4/gluck_mashayekhi.html
- “Uptown and Downtown, Electronic Music and ‘Free Jazz’, Ankara and New York Interview with Turkish composer İlhan Mimaroglu (1926–2012).” *eContact!* 14.4, March 2013.
http://econtact.ca/14_4/gluck_mimaroglu.html

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Essays and Oral Histories (continued)

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Published oral histories of musicians and artists (continued)

- "A Conversation with Ilhan Mimaroglu," *Journal SEAMUS*, Society for Electroacoustic Music in the United States, Spring 2012. Also published in *Jazz Dergisi*, Istanbul, Nov. 2012. ®
- "Interview with Mario Davidovsky," *Journal SEAMUS*, Society for Electroacoustic Music in the United States (2011). ®
- "Interview with Eliane Radigue," *Array*, International Computer Music Assoc. Journal, Winter 2009.
- "Interview with Tzvi Avni," *Array*, International Computer Music Association quarterly journal, 2007-2008 (issue published in February 2009).
- "A Conversation with Halim El-Dabh," *Journal SEAMUS*, Society for Electroacoustic Music in the United States. Competitive selection by ICMC/SEAMUS joint jury (2008). ®

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Brief country-specific histories of electronic music

- "Electronic Music in Israel." *eContact!* 11:4, December 2009.
http://econtact.ca/11_4/israel_gluck.html
- "Electronic Music in Iran." (with Arshia Cont) *eContact!* 11:4, December 2009. ·
- "Western avant-garde arts in 1970s Iran" (French translation of article published in *Leonardo*, MIT Press, February 2007). *Zamân Review* (Paris), 2011.
- "Electronic Music in South Korea." *eContact!* 11:3, September 2009.
http://econtact.ca/11_3/southkorea_gluck.html
- "Electronic Music in Indonesia." *eContact!* 11:3, September 2009.
http://econtact.ca/11_3/indonesia_gluck.html
- "Electronic Music in China." *eContact!* 11:3, September 2009.
http://econtact.ca/11_3/china_gluck.html

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Talks and presentations (unpublished)

- Book-related presentations about *Pat Metheny, Stories beyond Words*
 - Mount Kisco Arts Council, sponsor, Mount Kisco Public Library, May 19, 2025
 - Hudson Valley Books for Humanity, Ossining, New York, September 9, 2024.
 - Kleinert James Center for the Performing Arts, Woodstock, New York, October 26, 2024
 - "Simple chords, descending basslines, and open space for improvisors: the Gary Burton songbook," Jazz Studies Collaborative, streaming presentation, April 20th, 2023.
 - "Simple chords, descending basslines, and open space for improvisors: the Gary Burton songbook," The Fusion Symposium, Center for Jazz Studies at Columbia University, October 14th, 2022.
- "Tribute to Joel Chadabe," Global Xenakis Centenary Symposium, The Graduate Center, CUNY, New York City, September 30, 2022.
- Moderator, Scholarly Panel, "Early Histories of the CPEMC (Columbia Princeton Electronic Music Center)." At "Unsung Stories: Women at Columbia's Computer Music Center," Livestream symposium, Columbia University, New York City, April 9, 2021.
- "Musical expression viewed from a cross-species perspective, human and non-human," ISEA 2020, International Symposium on Electronic Art, Livestream, October 13, 2020.
- "Improvisation and Time," Symposium on Improvisation and Time: Perspectives across Disciplines, Livestream (original scheduled to be in New York City), May 11, 2020.
- "Trans-species perspectives on musical mind," Symposium on A Tradition of Embellishment: Exploring the Aesthetics of Jewish Arts," Jewish Arts Salon/Arts Kibbutz, Livestream, May 3, 2020.
- Book talks about *The Miles Davis 'Lost' Quintet and Other Revolutionary Ensembles*
 - Changing Hands Books, Phoenix, Arizona, March 2016
 - Northshire Bookstore, Saratoga Springs, New York, April 2016
 - Corbett vs. Dempsey Gallery, Chicago, Illinois, April 2016
 - Book Soup, West Hollywood, California, July 2016
 - Golden Notebook, Woodstock, New York, September 2016
 - National Jazz Museum, Kansas City, MO, November 2016
- "What *is* that sound: Anthony Braxton as composer, instrumentalist and... 'jazz' musician?" Department of Africana Studies Research Symposium, University at Albany, October 2014.
- "Paul Bley: Pioneering Live Synthesizer Performance in a Jazz Setting," SEAMUS 2014 (Society of Electroacoustic Music in the United States) conference, March 2014
- "Mordecai Kaplan on Art, Artists, and Creativity," Conference on the Life, Work, and Legacy of Rabbi Mordecai M. Kaplan, Georgetown University, March 2014
- "A Very Different Brew: Miles Davis, Chick Corea, Anthony Braxton, and Leroy Jenkins," Department of Africana Studies Research Symposium, University at Albany, October 2013.

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Talks and presentations (unpublished, continued)

- Book talks about *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band*
 - Book House, Albany, New York, September 2012
 - Chatham Bookstore, Chatham, New York, September 2012
 - Golden Notebook, Woodstock, New York, October 2012
 - 92Y Tribeca, New York City, November 2012
 - Elliot Bay Books, Seattle, Washington, December 2012
 - Book Soup, West Hollywood, California, December 2012
 - Chappaqua Public Library, Chappaqua, New York, February 2013
 - Africana Studies Research Symposium, University at Albany, October 2012
- "Jewish Music – or Music of the Jewish People." Scholar in residence (3 lectures).
 - Temple Israel, Albany, New York, October 2012
- "Historical bridges between jazz/free and electronic music." Conference of the International Society For Improvised Music, William Patterson College, Wayne, NJ, February 2012
- "Creative improvisation as models for constructive dialog." Jewish-Catholic Dialog Committee of Albany, New York Catholic Diocese, October 2010
- "Call it jazz, call it avant-garde, call it funky, call it whatever: the evolution of Herbie Hancock's Mwandishi Band, 1970-1973." 2010 Research Symposium, Department of Africana Studies, University at Albany, October 2010
- "Silver Apples of the Moon and The Electric Circus: Creative Music Meets Commerce in late 1960s New York," University at Albany Music Department Colloquium Series, November 2009
- "New approaches to live electronic musical performance," Bennington College, April 2009
- "Herbie Hancock's Mwandishi Band (1970-1973): Music That Challenged Perceptions About Genre, Technology, and Race," Univ. at Albany Music Department Colloquium Series, April, 2009
- "Music of the Jewish People," Colorado College, March 2009.
- "Jewish Philosophers of the Twentieth Century," six-lecture series, Congregation Agudat Achim Schenectady, New York, March-May 2008.
- "Panel discussion: "Integrating technology and traditional cultural expression," International Computer Music Conference 2006. Panel chair and presentation, November 2006.
- "Halim El-Dabh," International Computer Music Conference 2006;
 - Competitive selection by ICMC/SEAMUS joint jury, November, 2006.
- "Electroacoustic Music in China," Musicacoustica, Beijing, China (*read in absentia*), October 2006.
- "Towards an International History of Electroacoustic Music: Some Preliminary Observations",
 - Electroacoustic Music Studies Network, Montreal, October 2005, no published proceedings.
- "Infusion and reinterpretation of elements from host cultures in Jewish music":
 - State University of New York at New Paltz, New York, Louis and Mildred Resnick Distinguished Lectureship Series, September 2005.
- "Infusion and reinterpretation of elements from host cultures in Jewish music":
 - Ottawa Reconstructionist Havurah, Ottawa, Ontario, April 2006.
- Panelist, discussion with drummer Jack DeJohnette; with Don Byron and Joe Bowman (UAlbany, April 2006)

Bob Gluck

Talks and presentations (unpublished, continued)

- "On Interactive performance and installation," lectures:
University of California at San Diego, April 2006; Middlebury College, Middlebury, Vermont, April 2006; The Upgrade at Eyebeam, New York City, February 2006; Brown University, Providence, Rhode Island, April 2005; Johns Hopkins University, Baltimore, April 2005; United States Embassy, Prague, Czech Republic, February 2005; Florida International University, Miami, November 2004; SIGGRAPH Conference, Los Angeles, August 2004.
- Panel discussion moderator: Richard Teitelbaum's opera 'Tzvi', with Dr. Avraham Elqayam and Richard Teitelbaum; Museum of Jewish History, April 2005.

Bob Gluck

Musical performances

- "Music of Pat Metheny" (w/Chris Sullivan, Karl Latham)
Hudson Valley Books for the People (Ossining, NY), Sept. 25, 2024
Kleinert/James Center for the Arts (Woodstock, NY), Oct. 26, 2024
Concerts from the Cabin (livestream), October 24 and December 12, 2020
- "Music of Pat Metheny" (w/Chris Sullivan, bass)
University at Albany, Albany, New York, January 2020
Jazz on Jay, Schenectady, New York, September 2020 (trio w/Karl Latham).
- "Improvisational duets" (w/David Rothenberg, clarinet)
University at Albany, Albany, New York, October 2019
- "Ways to Freedom" Band (w/Chris Sullivan, Kyra Gaunt, Tani Tabbal)
University at Albany, Albany, New York, April 2018, November 2018, April 2019
Shapeshifter Lab, Brooklyn, New York, May 2019
- Duet, Trio & Quartet performances (w/Michael Bisio, Adam Siegel, Tani Tabbal)
Saratoga Springs, New York, April, 2016 (duet)
University at Albany, Albany, New York, September 2016 (trio)
Woodstock, New York, September, 2016 (quartet)
- Baba Andrew Lamb Qt (w/Warren Smith & Ken Filliano), St. Peter's Church, NYC, Dec. 2015
- Duet performances of 'Dynamic RAM and Concert Grand for piano and computer (by and with Neil Rolnick)
[Also music by Herbie Hancock. *With Christopher Dean Sullivan]
Bard College at Simon's Rock, Great Barrington, MA, February 2015*
University at Albany, Albany, NY, February 2015*
Johns Hopkins University, Baltimore, MD, March 2015
- Duet performances of 'Faith' for piano and computer (by and with Neil Rolnick)
Le Poisson Rouge, New York City, January 2010
Cornelia Street Café, New York City, February 2010
EMPAC at Rensselaer, Troy, NY, February 2010
EMPAC at Rensselaer, Troy, NY: recording session for Innova Records, Feb. 2010
Concordia University, Montreal, March 2011
University of Guelph, Guelph, Ontario, March 2012
The Stone, New York City, May 2011
Roulette, Brooklyn, NY, February 2014
Troy Savings Bank Musical Hall, Troy, NY, February 2014

Bob Gluck

Musical performances (continued)

- Solo performances of 'Faith' for piano and computer (by Neil Rolnick)
[also music by Richard Teitelbaum, Alireza Mashayekhi, Herbie Hancock, Bob Gluck]
Stony Brook University (SUNY), Stony Brook, NY, February 2009
University at Albany, Albany, NY, February 2009
SUNY at New Paltz, February 2009
Colorado College, Colorado Springs, CO, March 2009
Brooklyn College, March 2009
- Duet performances of 'Trapelets' for piano, saxophone and computer;
Conference of the International Society For Improvised Music (ISIM), February 2012
with Jane Ira Bloom
Scott Lehrer Sound Design Studio, New York City, recording session with
Andrew Sterman for Innova Records, September 2013.
University at Albany, April 2012 (solo, also music by Herbie Hancock & Carla Bley)
Cornelia Street Café, New York City, May 2014, with Andrew Sterman
Spectrum, New York City, June 2014, with Andrew Sterman
- Performances with Infinite Spirit Quartet: Music of Herbie Hancock's Mwandishi Band,
(with Eddie Allen, Christopher Dean Sullivan & Tani Tabbal)
The Chatham Bookstore, Chatham, NY, September 2012 (solo)
Mt. Kisco Public Library, Mt. Kisco, NY, October 2012
The Peterson House, Woodstock, NY October 2012
Larchmont Public Library, Larchmont, NY, April 2013
University at Albany, Albany, NY, October 2013 (trio)
Opalka Gallery, Sage Colleges, Albany, NY, October 2014 (trio)
- Duo piano & electronics performances with Aruan Ortiz
University at Albany, Albany, NY, October 2011
ShapeShifter Lab, Brooklyn, NY, February 2013
University at Albany, Albany, NY, March 2013
- Duet and trio performance with Karl Berger & Ingrid Sertso
University at Albany, October 2012
- Quartet performances with James Keepnews and friends
Valentines, Albany, NY, April 2011 (with Ras Moshe and Dean Sharp)
iBeam, Brooklyn, November 2012 (with Daniel Carter and Ken Filiano (also a solo set))
- Yiddish Songs by Sidor Belarsky, with bass Anthony Russell
Woodstock Jewish Congregation, Woodstock New York, May 27, 2012

Bob Gluck

Musical performances (continued)

- Jazz performances: Bob Gluck Trio (with Michael Bisio, bass and Dean Sharp, drums),
Recording session for FMR Records, Pilot Recording Studios, May 2010
Gershwin Hotel, New York City, December 2011
Pilot Recording Studios, Monterey, MA, Recording session, May 2010.
Justin's on Lark, Albany, New York, March, May & August, 2010.
Justin's on Lark, Albany, New York, March 2009.
Justin's on Lark, Albany, New York, March (Jay Rosen, drums), July & October 2008
Justin's on Lark, Albany, New York, July & October 2007.
Opalka Gallery, Sage College, Albany, NY, September 2008 (Jay Rosen, drums)
Saratoga Springs Art Center, Saratoga Springs, New York, April 2007
University at Albany, Albany, New York, March 2007
Performance Place, live broadcast on WAMC (Northeast Public Radio), March 2007.

- Jazz performances: Something Quiet Trio, with Joe Giardullo & Christopher Dean Sullivan
University at Albany, Albany, NY, November 2009 (duet with Joe Giardullo)
Recording session for FMR Records, Pilot Recording Studios, May 2010
University at Albany, Albany, NY, March 2011
University of the Streets, NYC, March 2011

- Synapse Brothers duet performances (with John Myers)
'Signatures' at Proctor's Theater, Schenectady, NY, June 2009
Upstate Artists Guild, Albany, NY, July 2009
Simon's Rock College, April 2010

- Music of Weather Report
University at Albany, April 2008 (with Keith Pray & Brian Melick)
University at Albany, March 2006 (with Don Byron, David Katz, Ben Chadabe)

- Music for ram's horn and electronics with Alvin Curran
Judson Church, NYC, Feb. 2007

- Jazz standard duets with David Katz (bass)
The Fields, Potsdam, New York, August 2007
Moon and River Café, Schenectady, New York, August 2007

- Solo performances for computer assisted piano, ram's horn and electronics:
University at Albany, January 2005; Johns Hopkins University, April 2005; Brown University, April 2005; Spanish Synagogue, Prague (Czech Republic), November 2005; Schenectady Museum and Planetarium (New York), November 2005; Keele University (United Kingdom), November 2005; University of California at San Diego, April 2006; University of California at Irvine, April 2006; Middlebury College (Vermont), April 2006; University of Ottawa (Ontario), April 2006; 12th Biennial Symposium for Arts and Technology, Connecticut College, March 2010.

- 'Sazmin' (2004) and 'One Prague Minute' (2005) 60 x 60 Projects tours: 2005 and 2006
Klosterneuburg, Austria; St. Louis, Chicago, London, Brooklyn, New York; Lille, France

Bob Gluck

Musical performances (continued)

- Performances for electronically expanded Turkish saz, eBoard instrument and ram's horn:
Deep Listening Space, Kingston, New York, December 2001 (solo & with Joe Reinsel); Schenectady Jewish Community Center, Schenectady, NY, November 2001; Capital District Center For the Arts, Troy, NY, January 2002 (solo & with Joe Reinsel); Congregation Ohav Shalom, Albany, New York, January 2002; Simon's Rock College, Great Barrington, MA, February 2002; Electric Rainbow Coalition Festival, Dartmouth College, August 2003; Sage Colleges Opalka Gallery, Albany, New York, February 2003 (with Zoe Zak); Deep Listening Space, Kingston, New York, February 2003; Lotus Music and Dance, New York City, February 2003 (with Andrew Sterman, Zoe Zak & Ben Chadabe); Bard College, Annandale-on-Hudson, NY, April 2002 (with Zoe Zak); Flea Theater, New York City, April 2002 (with Zoe Zak); Bennington College, Vermont (lecture-demonstration), May 2002; New Interfaces for Musical Expression Conference, Montreal, May 2003; Temple Sinai, Saratoga Springs, June 2003; Milagro's (Tivoli, NY), July 2003 (solo and with Ben Chadabe); Mobius Gallery, Boston, November 9 and 10, 2003 (with Ben Chadabe); University at Albany, Digital Expression Series, March 2004 and April 2004; Dartmouth College, Vaughn Recital Series and lecture, May 2004.

Performances of segments of *Stories Heard and Retold* (1998 CD):

"Humor y Aliento," Second International Sound Art Festival, Mexico City, 2000; "Radio Burst," Conference on Acoustic Ecology, Trent University, 2000; Czech Radio Channel "Vitava," 2001; Virtual Africa / "The Spirit and Power of Water" web show, 2001.

· 1998 performances of "Yiddish Songs II":

Israel Festival's electro-acoustic concert at the Berlin Hochschule der Kuenste; Collage Jukebox 98 (web); Kunst In Der Stadt II (Bregenz, Austria)

Interactive Art exhibitions

- Music for Cynthia Rubin's "Zodiacs and the Lower East Side," <http://zodiacs-les.nyc>
Showing at SIGGRAPH 2018, Vancouver, BC, August 2018
Included in Origins and Journeys - the 2018 ACM SIGGRAPH Digital Arts Community (DAC) online show: <http://origins-journeys.siggraph.org>
- *Layered Histories*, 2004. Interactive video and sound installation, with Cynthia Beth Rubin.
SIGGRAPH 2004, Los Angeles, California, August 2004; ACM Multimedia 2004, Columbia University, September – October 2004; International Computer Music Conference 2004, Miami, Florida, November 2004; Pixelations 2004, Providence, November 2004; Prague Jewish Museum, Czech Republic, February - March 2005; Emmersions Gallery, Toronto, May – June 2005; Fine Family Art Gallery, Marcus Jewish Community Center of Atlanta, GA, Jan. - April 2006; Joseph Slifka Center for Jewish Life at Yale University, New Haven, CT, Jan. - Feb. 2008; Connecticut Commission on Culture & Tourism Gallery, Hartford, CT, Nov. 2008 - Feb. 2009; Legion Arts, Cedar Rapids, Iowa, September-November 2009; Photo Stop, White River Jct., Vermont, February-March, 2010; Charter Oak Cultural Center, Hartford, Connecticut, October – November, 2010.

- Layered Histories: The Wandering Bible of Marseilles, 2004. Linear video animation, with Cynthia Beth Rubin. Continuous showings:
 - SIGGRAPH 2004, Los Angeles, August 2004
 - Pixel Pops (New Haven, Connecticut, October, 2005
 - Carnival of e-Creativity, New Delhi, India, anuary 2006
 - LOGOS Foundation, Tetrahedron Concert Hall, Ghent, Belgium, January 2007
- Showings of *Inherited Memories* (video):
 - SIGGRAPH animation festival, Los Angeles CA (1997)
 - "Ritual Acts: Videos by Women" (1997)
 - MediaSpace at the DeCordova Museum, Boston, MA (1998)
 - 2nd Annual VideoUS (2000), Stockholm, Sweden
 - 2001 Glasgow Film Theatre (in conjunction with CADE), Glasgow, UK
 - Rochester, NY Film Festival (2001)
 - Los Angeles Jewish Film Festival (April 2006)

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Press coverage and critical reviews

Reviews and coverage of *Pat Metheny, Stories beyond Words* (Univ. Chicago Press, 2024)

Frank Alkeyer, *Downbeat*; Sid Smith, *Prog* (UK); *Library Journal*; Nigel Jarrett, *Jazz Journal*; Ron Wynn, *Nashville Scene*; Jon Turney, *UK Jazz News*.

Book "blurbs" by Bill Bruford, Kevin Fellezs, Jack DeJohnette, Mike Stern.

Live radio interview with Joe Donahue, WAMC, Northeast Public Radio, Oct. 28, 2024.

<https://www.wamc.org/podcast/the-roundtable/2024-10-28/bob-glucks-pat-metheny-stories-beyond-words>

· Reviews and coverage of *And every fleck of russet* (ElectricSongs Recordings, 2024).

Karl Ackermann, *All About Jazz*; Oscar Groomes, *O's Place Jazz Magazine*; Tom Haugen, *Take Effect*.

· Reviews and coverage of *Miles Davis il quintetto perduto e alter rivoluzioni* (Quodlibet [Italy], 2020)

Mario Gamba, *Alias the manifesto*; Alberto Piccinini, *Linus*; Giuseppe Videtti, *la Repubblica Robinson*; Suonala Ancora, *Musica*; Riccardo Piaggio, *Sunday Il Sole 24 Ore*; Franco Bergoglio, *Mescaline*; Marco Molendini, *Dagospia*; Marcello Lorrai, *The Poster*; Stefano Mannucci, *Daily Fact*; Enrico Bettinello, *Giornaledellamusica.it*; Guido Michelone, *Alias the manifesto*; Alessandro Rigolli, *Gazzetta di Parma*; Piercarlo Poggio, *The New Noise*.

· Reviews and coverage of *Early Morning Star* (FMR CD, 2020)

Tom Haugen, *Take Effect Reviews*; Grady Harp, *Amazon Reviews*; Anne Carlini, *Exclusive Magazine*; Leonid Auskern, *Jazzquad* (Russia); Karl Ackermann, *All About Jazz*; *JP's Music Blog*; Jonathan Widran, *The JW Vibe*; Bruce Lee Gallanter, *Downtown Music Gallery*; Dick Metcalf (Rotcod Zzaj), *Contemporary Fusion Reviews*; Seth Rogovoy, *Chronogram*; António Branco, *jazz.pm* (Portugal)

· Reviews and coverage of *The Miles Davis 'Lost' Quintet and Other Revolutionary Ensembles*

(University of Chicago Press, 2016). 2017: *JazzTimes* (Reader's Poll, four best jazz books of the year), John Mars blog (Toronto); 2016: *New York City Jazz Record*, *Brooklyn Rail*. (Albany) *Times Union*, *All About Jazz*, *The Wire* (UK), (London), *Avant Music News*, *All Music Books*, *The Atlantic*, *Amazon*, Clapham Institute blog, *Delancy Place*, Victor Svorinich, Tennessee Jazz and Blues Society. Book "blurbs" by George E. Lewis, Michael Cuscuna, Stanley Cowell.

· Interviews about *The Miles Davis Lost Quintet*:

Ron Wynn, *Tennessee Jazz and Blues Society*, March and April 2017.

<http://jazzblues.org/giant-steps-by-ron-wynn-april-column/>;

<http://jazzblues.org/giant-steps-by-ron-wynn-march-edition/>

Joe Donahue, WAMC, Northeast Public Radio, March 31, 2016.

<http://wamc.org/post/miles-davis-lost-quintet-and-other-revolutionary-ensembles#stream/0>

The Jake Feinberg Show, Powertalk 1210, Los Angeles, April 9, 2016.

<http://www.jakefeinbergshow.com/2016/04/the-bob-gluck-interview/>

Lofton Emenari III, "What Is This Thing Called Jazz," WHPK-FM 88.5 Chicago, April 12, 2016.

Bill McCann WCDB, Albany, New York, May 7, 2016.

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Press coverage and critical reviews (continued)

- Reviews of *Infinite Spirit: Revisiting Music of the Mwandishi Band* (FMR CD, 2016).
Down Beat, *Jazzwise* (UK), *JazzdaGama*, *New York City Jazz Record*, *All About Jazz*, *Chronogram*, *Downtown Music Gallery*, *Music Zoom* (Italy), *AXS*, *UK Vibe* (UK), *Musical Memoirs*, *Amazon reviews*, *GappleGate Music Review*, *Jazzquad* (Russia), *Jazz & Blues Report*, *Audiophile Audition*, *Music Zoom*, *Jazz Weekly*, *Nippertown*, *Midwest Record*, *Jazz Mozaiek* (Belgium).

- Reviews of "Tropélets" (Ictus Records CD, 2014; Bob Gluck & Andrew Sterman):
2014: *GrappleGate Music Review*, *O's Place Jazz Magazine*, *Improvissjazznation*.

- Reviews of "Textures and Pulsations" (Ictus Records CD, 2013; Bob Gluck & Aruan Ortiz):
Ben Ratliff (*The New York Times*), *Michael McDowell* (*Blitz Magazine*), *Greg Applegate Edwards* (*GrappleGate Music Review*), *Oscar Groomes* (*O's Place Jazz Magazine*), *Dave Sumner's Jazz Picks* (eMusic), *Rotcod Zzaj* (Zzaj).

- Reviews of *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band* (University of Chicago Press, 2012). *Spin*, *Metroland* (top ten book lists for 2012; *Ottawa Citizen*, 2013), *Down Beat*, *The Wire* (UK), (London) *Times Literary Supplement*, *New York City Jazz Record*, *New York Journal of Books*, *Jazz Dergisi* ("Jazz Magazine," Istanbul), *Choice: Current Reviews for Academic Libraries* (Assoc. For College and Research Libraries), *San Francisco Book Review*, *Jazz Truth* (George Colligan blog), *Amazon*, *Louisville Courier-Journal*, *Jazzwise* (UK).

- Book "blurbs" by *Pat Metheny*, *Christian McBride*, *Patrick Gleeson*, *Buster Williams*, *Bobby McFerrin*, *Julian Priester*, *Steve Pond*, *Bob Blumenthal*, *Howard Mandel*.

- Radio interviews: *Cheryl K. Symister-Masterson* WGXC 90.7 FM, *Greene/Columbia Counties*. Hour-long documentary, May 2013; *Joe Donahue*, WAMC, *Northeast Public Radio*, September 11, 2012 <http://www.wamc.org/post/youll-know-when-you-get-there-herbie-hancock-and-mwandishi-band>; *Bill McCann* WCDB, *Albany, New York*. November 17, 2013; "University at Albany associate professor of music *Bob Gluck* profiles the pioneering work of music icon *Herbie Hancock* & his *Mwandishi band*." *UAlbany TV* (video), Oct. 2012.

- "UAlbany Music Professor *Bob Gluck* Releases Book about *Herbie Hancock* and the *Mwandishi Band*," *University at Albany NewsCenter*: <http://www.albany.edu/news/28252.php>

- Radio interview, *Lofton Emenari Show*, WHPK 88.5 FM, *University of Chicago*, June 26, 2011

- Citation/quotation by *Alex Ross* (New Yorker music critic) in his blog "The Rest is Noise," April 2013, from *Gluck's* published work about composer *Morton Subotnick* and the *Electric Circus* discotheque, "Electric Circus, Electric Ear."
<http://www.therestisnoise.com/2013/04/electric-circus-electric-ear.html>

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Press coverage and critical reviews (continued)

· Reviews of *Something Quiet* and *Returning* (FMR CDs, 2011).

Crispin Kott (*Roll*), Don Lerman (*Cadence*), Bill Millkowski (*Jazz Times*), John Book (*Book's Music*), *Jazz 'n More*, Switzerland, D. Oscar Grooms (*O's Place Jazz Magazine*), Elliott Simon (*New York City Jazz Record*), Cheryl K. Symister-Masterson (*Chronogram*), Grady Harp (Amazon reviews), Arnaldo Desouteiro (*Jazz Station*), Chuck Vecoli (*Jazz Review*), Jerome Wilson (*Cadence*), *Rotcod Zzaj* (*Zzaj*), Clifford Allen (*Ni Kantu*), Michael McDowell (*Blitz Magazine*), Glen Astarita (*All About Jazz*), Bob Gish (*Jazz Inside*), Gregory Applegate Edwards (*GrappleGate Music Review*), Henry Smith (*All About Jazz*), Karl Ackermann (*All About Jazz*), Doug Simpson (*Audiophile Audition*), Michael Edwards (*Jazzfonik*), *Jazz Page* (Japan), Chris Spector (*Midwest Record*), Libero Farnè (*All About Jazz Italy*), John Shelton Ivany (*Top 21*), Michael McDowell (*Blitz Magazine*), University at Albany NewsCenter <http://www.albany.edu/news/28252.php>.

Radio interview, Lofton Emenari Show, WHPK 88.5 FM, University of Chicago, June 26, 2011

· Reviews of Bob Gluck's performances of music by Neil Rolnick, 2010-2011

Priscilla McLean, "Composer, quartet create unique show" (performance of "Faith" at EMPAC, Troy, NY, *Times Union* (Albany, NY), February 18, 2010.

Allan Kozinn, "Neil Rolnick" (review of performance by Bob Gluck, ACME String Quartet, and Neil Rolnick at Le Poisson Rouge (NYC), *The New York Times*, January 11, 2011.

· Greg Haymes, "The Music of Weather Report," *Times Union*, Albany, New York, preview of Bob Gluck Trio concert, April 2008.

· Reviews of *Sideways* (FMR CD, 2008)

Jay Collins, *Cadence* (March 2009); The Free Jazz Blogspot, (February 14, 2009) <http://freejazz-stef.blogspot.com/2009/02/bob-gluck-trio-sideways-fmr-2008.html>;

Erik Lawrence, *Chronogram*, (July 2008),

<http://www.chronogram.com/issue/2008/8/Music/Bob-Gluck-Trio>.

Adam Baruch, *Jazzis Web Shop*, (October 2008)

<https://www.jazzis.com/shop/default.asp?item=102645>;

Jeff Waggoner, *AlbanyJazz.Com* (April 2008)

<http://www.albanyjazz.com/cdreviews/bobgluck-sideways.html>;

Peter Aaron, *Roll: Creative Living in the Hudson Valley* (June 2008)

http://www.rollmagazine.com/june2008/bob_gluck_trio.html

Hrayr Attarian, "A Near Masterpiece," *JazzTimes Community* (July 7, 2009)

<http://jazztimes.com/community/articles/24940-a-near-masterpiece>.

John Sharpe, *All About Jazz New York* (July 2009).

· Review of 60x60 concerts (2005-2006)

Greg Haymes, "Sound sampler: 60x60 showcases a wealth of brief, contemporary compositions," *Times Union* (Albany, NY), February 2006.

Malcolm Miller, "Ingenuity and madness? Malcolm Miller investigates Robert Voisey's '60x60' project," *Music and Vision*, London, December 2005.

<http://www.mvdaily.com/articles/2005/12/sixty1.htm>

· Keith Koffman, *Journal SEAMUS* 20.1 (Spring 2009) review of performance at 2007 Third Practice Electroacoustic Music Festival, University of Richmond.

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Press coverage and critical reviews (continued)

· Reviews of *Electric Brew* (EMF Media CD, 2007)

Seth Rogovoy, *Berkshire Jewish Voice* (August 2008); Nathan Wolek, Array, Journal of the International Computer Music Association (February 2009).
Michael Gallant, Keyboard, "Unsigned Artist of the Month" (June 2009); review of "Electric Brew."

· Reviews of "Electronic Shofar" concert (Peace Church, New York City, February 2007)

Alan Kozinn, *New York Times*, 'The Electronic Shofar,' Classical music events, February 2007.
Kurt Gottschalk, AllAboutJazz.com, review of "The Electronic Shofar," March 2007.
http://www.allaboutjazz.com/php/review_print.php?id=24895
'Electronic Shofar,' *Arts-Electric*, February 2007.
Joel Chadabe, "The Electronic Shofar," program description and artist interview, *Arts Electric*, February 2007.

· Reviews of *Layered Histories* (interactive installation with Cynthia B. Rubin, 2004-2009)

Dina Spritzer, "Czech curator strives to shatter 'illusion that Jewish means past tense,'" *Jewish Telegraphic Agency* (JTA).
http://www.jta.org/page_view_story.asp?intarticleid=17192&intcategoryid=5.
Valentina Culatti, "eShofar, folk tradition and technology," *Neural: Hacktivism, E-Music, New Media Art*, March 2006. <http://www.neural.it/nnews/eshofare.htm>.
And at "networked-performance": <http://www.turbulence.org/blog/archiveis/002311.html>.
Catherine Fox, "Artists take a leaf from medieval Bible", *Atlanta Constitution*, March 2006.
Joshua Cohen, "Arabesques and E-Cantors: In Prague, a Digital Re-envisioning of the Marseilles Bible," *The Forward* (New York), March 2005.
<http://www.forward.com/articles/2795>.
Anonymous, "Sounds like Art," *Umlec International: contemporary art and culture*, March 2005.
On the web: <http://www.divus.cz/umelec/en/pages/umelec.php?id=465&roc=2005&cis=3>
Kristin Barendsen, "Infinite layers: An open book draws viewers into timeless landscapes," *The Prague Post*, March 2005.
Martin Mikule, "Prague Jewish Museum features artwork depicting mysterious wandering of an old Hebrew manuscript", Radio Praha (Prague Radio), February 2005.
<http://www.radio.cz/en/article/63879>.
Joel Chadabe, "About Layered Histories: Arts Electric Interviews Robert Gluck," February 2005. <http://www.arts-electric.org/articles/050202.gluck.html>.
Kees van Hage, "Nieuwe functies voor een oud mobieltje" (Dutch article about Gluck's eShofar in the Context of contemporary Jewish music), *Levend Joods Geloof*, September 2009.

· Reviews of *Electric Songs* (2003)

Paul Wieder, *JUF News*, Chicago, December 2008.

· Feature articles in *The Idea*

Shankar Barua, editor, "Live Electronic Music by Bob Gluck: a new gestural controller, eSaz video clip, and an expanded Baroque keyboard," *The Idea* 7, web documentation, 2004. http://retary.org/idea/idea7/idea_7/bobglk/bobglk.htm
Shankar Barua, editor, "Bob Gluck," *The Idea* 6, web documentation, 2002.
http://retary.org/idea/idea6/idea_6/bobgluck/bobgluck.htm

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Press coverage and critical reviews (continued)

· Review of *Bachcycles*, performance at Simon's Rock College, Great Barrington, MA, Nov. 22, 1998
Simon Wainrib, *Berkshire Record*, Nov. 26, 1998.

· Reviews of *Stories Heard and Retold* (EMF Media CD, 1998)

Seth Rogovoy, "Bob Gluck's Electronic Midrash," *The Essential Klezmer*, Algonquin Books, 2000 (book chapter)

Gideon Aronoff, *The Forward*, November 13, 1998

Seth Rogovoy, *Berkshire Eagle*, August 7, 1998

J. Peter Bergman, *The Advocate* (Berkshires, MA), June 17, 1998

Berta Frank, *The Jewish Newsletter*, December 1998

· Review of *Some Places I Have Been* (1995)

Lawrence Bush, *Reconstructionism Today*

"Bob's music is deeply intriguing and resonant, full of Jewish feeling yet thoroughly avant-garde. The interplay of Jewish source material and rich musical experimentation is unique and tremendously exciting."

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Selected compositions

- "Something Happened," "Late in May," "Abundantly," "Always," "Lost World," "Enmeshed," "24th of December," "Chorale," "For Now." (2021-2023)
- "Three Sabbath Songs for Two Sisters," a suite of traditional Eastern European Jewish melodies, for voice and jazz ensemble (2019-2021).
- "A Time of Singing," "Early Morning Star," "Emerge-ency," "Flowing," "For Today," "Friday Song," "Here Now," "Never Ceasing," "Not for Today," "Today, today," and other compositions for jazz trio (2017-2019).
- "Tropélets" for piano, melody instrument, cantorial voices, and electronics (2012).
- "Lifeline," "Waterway," "Returning," "By A Field," "That's All You Got," "There's No There There," "Going Away," "Yonati," "Sideways," "Time," "Vertigal," "October Tune," and other compositions for jazz trio (2008-2009).
- "Eighteen Hands," software-based custom-designed performance interface for live improvisatory performance, computer-assisted piano (2007).
- "Shofarot," for two ram's horns and electronics. Software live performance system (2007).
Premiere: February 2007, Judson Church, New York City.
- "War Speech Sample Player," software performance interface for integration within live electronic performance, specifically for incorporation within Josef Zawinul, "Unknown Soldier" (2006). Premiere: March 2007, Saratoga, New York and Albany, New York.
- "Quasar Electric," software performance interface for integration within live electronic performance of Bennie Maupin's 'Quasar' (2006) Premiere: March 2007, Saratoga, NY and Albany, NY.
- Electro-acoustic adaptations of music by Miles Davis ('Bitches Brew'), Josef Zawinul ('Pharoah's Dance', and Keith Jarrett ('Death and the Flower'). Software design and musical arrangements for computer-assisted piano and other instruments (2006).
Premiere: Schenectady Museum (November 2005). Also: Keele University, Keele, UK (November 2005), Spanish Synagogue, Prague, Czech Republic (November 2005), University at Albany (March 2006, with Don Byron), University of California at San Diego (April 2006), University of California at Irvine (April 2006), Middlebury College (April 2006), University of Ottawa (April 2006).
- "Prague Soundscape" (2005). Electroacoustic soundscape composition.
Premiere: The Essl Collection, Klosterneuburg, Austria (December 2005). Also at Forest Park Community College, St. Louis, Missouri (December 2005), Galapagos, Brooklyn, New York (November 2005), Auditorium of the National Conservatory of Region of Lille, France (November 2005), Roosevelt University, Chicago, Illinois (November 2005), Goldsmiths College, London, UK (November 2005), Los Angeles Harbor College, Wilmington, California (November 2005), Mills College, Oakland, California (February 2006), University at Albany (February 2006), Kulturkiosken in Gavle, Sweden (March 2006), Sydney Conservatorium of Music, The University of Sydney, Sydney, Australia (March 2006), University of Maine Farmington, Farmington, Maine (April 2006), California Institute of the Arts Bijou Theater, Valencia, California (May 2006), The Alternative Education Resource Organization (AERO) Conference at Sage College, Troy, New York (June 2006).

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Selected compositions (continued)

- "Sazmin" (2004), Electroacoustic soundscape composition.
Premiere: Sydney Conservatorium of Music, The University of Sydney, Sydney, Australia (March 2006).
Also: Collective: Unconscious, New York City (March 2005), Spark Festival, University of Minnesota (February 2005), National University of Music, Bucharest, Romania (December 2004), UNDER St. Marks, New York City (December 2004), Birmingham-Southern College, Birmingham, Alabama (November 2004), St. Louis Art Museum, St. Louis, Missouri (November 2005).
- "In the Bushes" (2004), live electronic performance for computer assisted piano and electronics.
Premiere: University at Albany (January 2005). Also: Brown University (April 2005), Johns Hopkins University (April 2005), Schenectady Museum (November 2005), University of California at San Diego (April 2006), University of California at Irvine (April 2006), Middlebury College (April 2006), University of Ottawa (April 2006).
- "Q&A+" (2004), live electronic performance for computer assisted piano and electronics based upon 1973 composition by David Holland.
Premiere: University at Albany (January 2005). Also: Brown University (April 2005), Johns Hopkins University (April 2005), Schenectady Museum (November 2005), University of California at San Diego (April 2006), University of California at Irvine (April 2006), Middlebury College (April 2006), University of Ottawa (April 2006).
- "ibsquij" (2004), Live electronic performance for "Kee-board" electronic controller.
Premiere: University at Albany (March 2004). Also: Dartmouth College (May 2004), Johns Hopkins University (April 2004).
- "Layered Histories" (2004). Immersive interactive music and video installation, with Cynthia Rubin.
Premiere: SIGGRAPH 2004, Los Angeles (August 2004). Also: ACM Multimedia 2004, Columbia University (September-October 2004), International Computer Music Conference 2004, Miami (November 2004), Pixelations 2004, Providence, Rhode Island (November 2004), Prague Jewish Museum, Czech Republic (February-March 2005), Emmersions Gallery, Toronto, Ontario, Canada (May-June 2005), Fine Family Art Gallery, Marcus Jewish Community Center of Atlanta, Atlanta, Georgia (January-April 2006).
- "Layered Histories: The Wandering Bible of Marseilles" (2004). Linear video, with Cynthia Rubin.
Premiere: SIGGRAPH 2004 Gallery, Los Angeles (August 2004), Pixel Pops, New Haven, Connecticut (October, 2005), Carnival of e-Creativity, New Delhi, India (January 2006). All were continuous showings.
- "Harpsi" (2004) Live electronic performance for Max/MSP processed harpsichord.
Premiere: University at Albany (April 2004). Also: Dartmouth College (May 2004).
- "After Don" (2004) Musique concrete work based upon a 1977 composition by Donald Funes.
Premiere: University at Albany (January 2005).
- "Zamir" (2003). Live electronic performance for Turkish saz, electronically expanded with sensors and Max/MSP interface.
Premiere: Lotus Music and Dance, New York City (February 2003). Also: Sage College Opalka Gallery, Albany, NY (February 2002), New Interfaces for Musical Expression (NIME) Conference, Montreal (May 2003), Flea Theater, NYC (April 2002). *Recorded on Electric Songs* (EMF Media, CD 051), 2003.
- "Doina" (2003). Live electronic performance for Turkish saz, electronically expanded with sensors and Max/MSP interface.
Premiere: Sage College Opalka Gallery, Albany, NY (February 2003), Lotus Music and Dance, NYC (February 2003), Dartmouth College (May 2004), University at Albany (April 2004). *Recorded on Electric Songs* (EMF Media, CD 051), 2003.
- "Sshofar" (2002), "Shofar" (2002). Live electronic performance for Max/MSP processed ram's horn, I-cube sensor glove controller.
Premiere: Simon's Rock College (February 2002). Also: Lotus Music and Dance, NYC (February 2003), Sage College Opalka Gallery, Albany, NY (February 2003), Electric Rainbow Coalition Festival, Dartmouth College (August 2003, on tape), Dartmouth College (May 2004), Keele University, Keele, UK (November 2005), Spanish Synagogue, Prague, Czech Republic (November 2005), Brown University (April 2005), Johns Hopkins University (April 2005), Schenectady Museum (November 2005), University of California at San Diego (April 2006), University of California at Irvine (April 2006), Middlebury College (April 2006), University of Ottawa (April 2006). *Recorded on Electric Songs* (EMF Media, CD 051), 2003.

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Selected compositions (continued)

- "Shirim Hashmaliyim" (Electric Songs), 2002. Live electronic performance for eBoard, voice, Max/MSP interface, and electronics.
Premiere: Lotus Music and Dance, NYC (February 2002), Also: Bard College (April 2002), Sage College Olpaka Gallery, Albany, NY (Feb. 2003). With Zoe Zak, voice. *Recorded on Electric Songs* (EMF Media, CD 051), 2003.
- "Miles Before," 2002. Live electronic performance for Max/MSP, processed Saz, outfitted with I-Cube sensors.
Premiere: Lotus Music and Dance, New York City (February 2003). Also: Sage College Olpaka Gallery, Albany, NY (February 2002), New Interfaces for Musical Expression (NIME) Conference, Montreal (May 2003), Flea Theater, NYC (April 2002). *Recorded on Electric Songs* (EMF Media, CD 051), 2003.
- "Shofaralong," 2001. Live electronic performance for Max/MSP, processed ram's horn, I-Cube sensor glove controller.
Premiere: Schenectady Jewish Community Center (November 2001). Also: Deep Listening Space, Kingston, NY (December 2001), Capital District Center For the Arts, Troy, NY (January 2002), Congregation Ohav Shalom, Albany, New York (January 2002), Flea Theater, NYC (April 2002), Bard College (April 2002), Sage College Olpaka Gallery, Albany, NY (February 2003), Lotus Music and Dance, NYC (February 2003, with Andrew Sterman, clarinet). *Recorded on Electric Songs* (EMF Media, CD 051), 2003. *Recorded on Electric Songs* (EMF Media, CD 051), 2003.
- "Klezfez," 2001. Live electronic performance for eBoard controller, Max/MSP, klezmer sound samples, processed acoustic 'dulciharp'.
Premiere: Schenectady Jewish Community Center (November 2001). Also: Deep Listening Space, Kingston, NY (December 2001), Capital District Center For the Arts, Troy, NY (January 2002), Congregation Ohav Shalom, Albany, New York (January 2002), Flea Theater, NYC (April 2002), Bard College (April 2002), Sage College Olpaka Gallery, Albany, NY (February 2003), Lotus Music and Dance, NYC (February 2003, with Andrew Sterman, clarinet).
- "Sounds of a Community," 2001. Interactive sound installation.
Premiere: Woodstock Jewish Congregation (2001). Showings: Schenectady Jewish Community Center (November 2001), Congregation Ohav Shalom, Albany, New York (January 2002), Reconstructionist Federation Convention, Montreal, Canada (November 2002), Flea Theater, NYC (April 2002).
- "Woodstock Soundscape," 2000 - 2002. Through-composed soundscape composition.
Premiere: Woodstock Jewish Congregation, 2001.
- "A Neighborhood Somewhat Different From Your Own," 2000. Live electronic performance for eBoard controller, Max/MSP, sound samples from Mideast conflict.
Premiere: Rensselaer Polytechnic Institute (2000), Schenectady Jewish Community Center (November 2001). Also: Deep Listening Space, Kingston, NY (December 2001), Capital District Center For the Arts, Troy, NY (January 2002), Congregation Ohav Shalom, Albany, New York (January 2002), Flea Theater, NYC (April 2002), Bard College (April 2002), Sage College Olpaka Gallery, Albany, NY (February 2003), Lotus Music and Dance, NYC (February 2003).
- "On Many Streets," 2000. Soundscape composition with digital processing.
Premiere: Rensselaer Polytechnic Institute (2000). Also Flea Theater, NYC (April 2002).
- "Ashkenazi," 2000. Live interactive performance.
Premiere: Rensselaer Polytechnic Institute (Spring, 2000), Schenectady Jewish Community Center (November 2001).

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Selected compositions (continued)

- "S'fat" (in progress), Live electronic opera (projected length: 2 hours).
- "1384 Grand Concourse," CD ROM, 1999. Interactive sonic/visual environment.
Premiere: Rensselaer Polytechnic Institute (Spring, 2000).
- "Bachcycles," 1999, for Live electronic music and interactive images, with visual artist Dina Williams.
Premiere: Rensselaer Polytechnic Institute (Spring, 1999).
- "Scene/Seen in Shul" (1997), electroacoustic composition.
Recorded on *Stories Heard and Retold* (EMF Media, CD 008), 1998.
- "Yiddish Songs" (1996), electroacoustic composition.
Recorded on *Stories Heard and Retold* (EMF Media, CD 008), 1998. Public performances of segments: "Humor y Aliento," Second International Sound Art Festival, Mexico City (2000), "Radio Burst," Conference on Acoustic Ecology, Trent University (2000), Czech Radio Channel "Vitava." (2001).
- "Jonah Under The Sea" (1997), electroacoustic composition.
Recorded on *Stories Heard and Retold* (EMF Media, CD 008), 1998. Public presentation:
- "Yiddish Songs II," soundtrack to *Inherited Memories*, video by Cynthia Rubin.
Showings of *Inherited Memories*: SIGGRAPH animation festival, Los Angeles (1997), "Ritual Acts: Videos by Women" (1997), MediaSpace at the DeCordova Museum, Boston, MA (1998), 2nd Annual VideoUS (2000), Stockholm, Sweden (2001), Glasgow Film Theatre (in conjunction with CADE), Glasgow, UK (2001), Rochester, NY Film Festival (2001), Los Angeles Jewish Film Festival (April 2006).

Audio performances of "Yiddish Songs II": Israel Festival's electro-acoustic concert at the Berlin Hochschule der Kuenste (1998), Collage Jukebox 98 (1998), Kunst In Der Stadt II, Bregenz, Austria (1998).
- "A Journey" (1974) For Buchla modular system.
- "Cape Cod Imaginary Landscape" (1974), music concrete composition.
Recorded on *Electric Songs* (EMF Media, CD 051), 2003.

Courses taught as a university professor, 1998-2022

Honors College

Modern Jazz: Bebop to Free and Beyond (200/300 level)

Black American Music (200 level)

Africana Studies jointly with Department of Music and Theater

Jazz, Identity and the Human Spirit (Undergraduate 400/500 Graduate levels)

Black American Music

Department of Music and Theater jointly with Department of Art

Music composition in Electronic Media I & II (400 Undergrad/500 Graduate level)

Sound Design & Multimedia (400 Undergrad/500 Graduate level)

Studio Work in Electronic Music and Media (400 level)

Department of Music and Theater

Jazz: America's Music (100 level)

Black American Music (200/300 level)

Ear Training (200 level)

Jazz Fusion: History and Repertory (200/300 level)

Seminar in Musical Improvisation (400 Undergrad/500 Graduate level)

Live Electronic Performance (400 Undergrad/500 Graduate level)

Seminar in Electronic Music and Media (300 level)

Electronic Music Studio Assistantship (400 level)

Department of Judaic Studies

Music of the Jewish People (jointly with Department of Music and Theater)

Modern Jewish Thought

Survey of Jewish Civilization

Community Service

Member, Advisory Committee, *Evo/ve*, Reconstructing Judaism (2019-)

Chair, Membership Committee, Reconstructionist Rabbinical Association (2017-)

Associate Editor, Professional Opportunities, Electronic Music Foundation and SEAMUS (2002-2010)

Co-executive Editor (with Joel Chadabe), EMF Institute (2003-2010)

Associate Editor, Arts-Electric web-based arts magazine (2003-2005)

Member, ethics advisory board, Cytopia Inc. (bio-medical research corporation), Albany, NY (2004-2009)

Member, Science Advisory Committee (SAC) of the Schenectady Museum and Suits-

Bueche Planetarium (2004-2006)

Beta testing for A&G Soluzioni Digitali spatialization software and hardware (2005-2007).

Beta testing for Max Neuhaus, "Auracle", web-based performance synthesizer (2005).

Associate Director, Electronic Music Foundation, Albany, NY (1999-2010)

Consultant for National Public Radio show on composer Morton Subotnick (April 2013)

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Academic citations (cited in Academia.com, as of February 25, 2024)

"Nurturing Young Composers: Morton Subotnick's Late-1960s Studio in New York City," *Computer Music Journal*

- Paul Gilgunn. 2017. "Distillation and Synthesis: Aesthetics and Practice in Rhys Chatham's Music for Electric Guitar." PhD dissertation, Goldsmith College, London.
- Mark Brown. 2017. "Movement /Space Interactive Systems for Student Dance Composition." Doctor of Philosophy, Flinders University.
- Sarah A. Cooper. 2018. "Expanding Experimentalism: Art and Popular Music at the Kitchen in New York City, 1971-1985. Thesis, Master of Arts in Art History, Hunter College, The City University of New York.
- Felipe de Almeida Ribeiro. 2022. "Revisitando o sintetizador analógico como ambiente de experimentação e aprendizado." Proceedings of XXXII Congresso Da Anppom, October.
- Felipe de Almeida Ribeiro. 2023. "Mapping Out the Origins of Electroacoustic Music Studios in Brazil." *Computer Music Journal*, https://doi.org/10.1162/COMJ_a_00639

Electric Circus, Electric Ear and the Intermedia Center in Late- 1960s New York. Leonardo

- Chris Elcock. 2015. "High New York: The Birth of a Psychedelic Subculture in the American City." PhD Dissertation, Department of History University of Saskatchewan Saskatoon.
- Tina Rivers Ryan. 2016. "McLuhan's Bulbs: Light Art and the Dawn of New Media." PhD Dissertation, Columbia University.
- Ricardo Roncero. 2022. "Partituras lumínicas: la imagen proyectada como representación y acompañamiento sonoro" (Light scores: the projected picture as representation and accompaniment for sound.) *Arte, Diseño e Ingeniería*. ArDIn. <https://doi.org/10.20868/ardin.2022.11.4806>
http://www.centerforvisualmusic.org/Fischinger/OF_Experimental.htm

"Silver Apples, Electric Circus, Electronic Arts, and Commerce in Late 1960s New York"

- Thom Holmes. 2018. "The Roots of Electronic Jazz, 1950–1970." *Jazz Perspectives*.
["Scholar Bob Gluck has produced a marvelous portrait of this phenomenon, which he characterized as "negotiating boundaries" between experimental music and mainstream jazz. He also recognized Lewis's suggestion of the cross-fertilization of European music and African American jazz: "This should not be surprising since jazz, an inherently improvisational art form, has historically provided fertile ground for exploration in response to new social, political and musical ideas." Gluck himself also wrote a piece on the sympathetic atmosphere in New York that supported much experimentation in rock, jazz, and experimental music."]

Additional articles about the work of Morton Subotnick (New Music Box, CD liner notes ...)

- Jeffrey Hanson. 2010. "Morton Subotnick's Ghost Scores: Interaction and Performance with Music Technology." Master's Thesis. DOI: <https://doi.org/10.31979/etd.h6cw-5qkx>
https://scholarworks.sjsu.edu/etd_theses/3864

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You'll Know When You Get There: Herbie Hancock and the Mwandishi Band

- Jeffrey A Wimble. [date unknown]. "Survival Technologies: African-American Musical Modernisms." [publication information unknown].
- Alan Simon. 2013. "Observations on the Music and Life of Pianist/Composer Herbie Hancock." MA Thesis, Rutgers, The State University of New Jersey, 2013 (advisor, Lewis Porter)
- Kevin Fellezs. 2013. "How We Got Here." *Journal of Jazz Studies* 9:2, 97-100 (Summer).
- Ryan S. McNulty, 2015. "Imaginings of Africa in the music of Miles Davis." Thesis, Master of Music in Music with a concentration in Musicology, Graduate College of the University of Illinois at Urbana-Champaign.
- Mike Ford. 2018. "'A Frankenstein Piano': Herbie Hancock, Improvisation, and Electric Lutherie." *Proceedings of the American Musicological Society Annual Conference*.
- Ofer Gazit. 2024. "Sounds Like Home: Immigrant Musicians on the New York Jazz Scene." [Book manuscript that eventually became *Jazz Migrations: Movement as Place Among New York Musicians*, Oxford University Press.

Gluck, Bob. 2016. The Miles Davis Lost Quintet and other revolutionary ensembles

- John Petrucelli. 2018. "Beyond the Sound Barrier: Improvisation, Repertoire and Narrativity in the Wayne Shorter Quartet, 2000-2015." PhD Dissertation, University of Pittsburgh.
- Ludovic Florin, 2022. "Une aventure: écrire (sur) Chick Corea." *Miranda* (on the web). <http://journals.openedition.org/miranda/46348> ; DOI :<https://doi.org/10.4000/miranda.46348>
- A.Lefkovitz. 2018. "Jimi Hendrix—Gypsy Eyes, Voodoo Child, and Countercultural Symbol. In: Jimi Hendrix and the Cultural Politics of Popular Music." Palgrave Pivot, Cham. https://doi.org/10.1007/978-3-319-77013-0_1

Gluck, B. (1999) The nature and practice of soundscape composition.

- Wong Chun Yin. 2005. "Soundscape of urban parks in Hong Kong." Masters Thesis (M.Phil.), Chinese University of Hong Kong.
- Thomas Voyce, 2008. "A Personal and Fragile Affair: The Sonic Environment and Its Place In My Compositions." PhD Dissertation, Waka-Victoria University of Wellington.
- Katerina Tzedaki. 2011. "Into the sounding environment A compositional approach." PhD Thesis, De Montfort University.
- Maurice Azzano. 2022. "Orchestrating the Acoustic Community Through Arts-Based Research: Marshall McLuhan's Tetrad as Praxis in Soundscape Composition." PhD Dissertation, University of South Africa.

Gluck, Bob, Interview with Emily Doolittle, and Interview with Hollis Taylor

- Jonas Fritsch. 2020. "Shifting Immediations: Fields of Experience across Media Art and Design." *Conference Proceedings*, ISEA.

"Electroacoustic, Creative, and Jazz: Musicians Negotiating Boundaries," ICMC Conf Proc. 09

- Yun Wang, Zhiyong Deng, Ran Deng. 2009. "Soundscape music: sub-genre of new-age music." *Proceedings of the International Computer Music Conference*, 141-148.
- Thom Holmes. 2018. "The Roots of Electronic Jazz, 1950–1970." *Jazz Perspectives*.

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Traditional cultural resources in electro-acoustic music. Living Music Journal

- Leah Barclay. 2014. "Sonic Ecologies: Environmental Electroacoustic Music Composition in Cultural Immersion." PhD Dissertation, Queensland Conservatorium of Music.
<https://doi.org/10.25904/1912/2062>

An Interview with Eliane Radigue. Array, 45-49.

- Alice Eldridge, Chris Kiefer, Dan Overholt, Halldor Ulfarsson, 2021. "Self-resonating Vibrotactile Feedback Instruments ||: Making, Playing, Conceptualising :||." *Proceedings of the New Interfaces for Musical Expression*.

"Electronic Music in Indonesia." eContact!, 2013

- C-drik Kirdec. [Date unknown]. "A singularity of noise music in Africa and Asia." Self-published manuscript, on the internet.
- Kheng K. Koay and Mikel LeDee. 2013. "Crossed Boundaries in Musical Culture between Asia and the West." *CLCWeb: Comparative Literature and Culture* 15.2. ISSN 1481-4374.
<https://doi.org/10.7771/1481-4374.2229>.
- Ginevra House. 2014. "Strange Flowers: Cultivating new music for gamelan on British soil." PhD dissertation, University of York.

Interview with Alireza Mashayekhi, eContact!

- Hadi Bastani. 2020. "Recent Experimental Electronic Music Practices in Iran: An ethnographic and sound-based investigation." PhD Dissertation, Queen's University Belfast.

A New East-West Synthesis: Conversations with Iranian Composer Alireza Mashayekhi

- Kiana Shafiei. 2018. "Intertextual perspectives on interpretation: a study of three Iranian composers' piano works in the context of Persian music." PhD thesis, Manchester Metropolitan University and The Royal Northern College of Music.

Gluck, B. 2009. 'Electronic Music in Iran'. The Electronic Journal of Electroacoustic 11 (04); revised as "Electronic Music In Iran" by Arshia Cont and Bob Gluck

- Pari Chehrehsa. 2010. "Creating World Music Ensemble." Essay. Graduate Student in Computational Media Design, University of Calgary, Alberta.
- Hadi Bastani. 2021. "Experimental electronic sound as playful articulation of a compromised sociality in Iran." *Ethnomusicology Forum*.

Conversation with Dariush Dolat-Shahi. January 2005

- Pari Chehrehsa. 2011. "The Seven Stages of Erfan." Thesis, Masters of Environmental Design in Computational Media Design. Department of Environmental Design, University of Calgary.

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Gluck, B., 2005, Electronic Music in Turkey. EMF Institute [Archived at <http://archive.li/18ZDw>]

· Roberto Doat. Undated. "The Galata Electroacoustic Orchestra (GEO) Project."

Iskustvo Iz Prakse / Practical Experience. UDK 37.091.3:785.11 (083.9

· P. M. G. Verstraete. [Date unknown]. "Contested Spaces of Acoustic Community in Post-Migrant Theatre." PhD Dissertation. Istanbul Politikalar Merkez, Sabanci University.

· Sabina Vidulin. 2017. "Future of Music Teaching: Discourses on Pedagogy in Music." *Music Pedagogy in the Context of Present and Future Changes* 5.

Interview with Turkish composer İlhan Mimaroğlu, Uptown and Downtown, Electronic Music and "Free Jazz", Ankara and New York

· C-drík Kirdec. Undated. "An introduction to electroacoustic, noise and experimental music in Asia and Africa." Published on the internet.

Electronic Music in Mexico, Rodrigo Sigal and Bob Gluck, eContact!

· Rodrigo Sigal. "Breve reflexión sobre la música electroacústica en México." [no further publication information].

"Touching Sound, Like a Sculpture. Conversation with Peruvian Composer Edgar Valcárcel"

· Pablo Cuevas. 2020. "Elektroakustische Musik aus Lateinamerika. Identität – Geschichte – Lesarten (Electroacoustic Music from Latin America)." Inaugural-Dissertation zur Erlangung des Doktorgrades der Philosophischen Fakultät der Universität zu Köln im Fach Musikwissenschaft vorgelegt von Pablo Cuevasgeb. am 7. Juli 1984 in Santa Fe, Argentinien.

"Fifty Years of Electronic Music in Israel," Organised Sound

· Ronit Seter. 2014. "Israelism: Nationalism, Orientalism, and the Israeli Five." *Musical Quarterly*.

· William Northlich. 2013. "Experimental Electronic Music and the Underground in the San Francisco Bay Area." MA Dissertation, Wesleyan University. (re Josef Tal)

"Jewish Music or Music of the Jewish People?" The Reconstructionist 62(1): 34-47

· Rachel Adelstein. 2023. "(Shabbat) Angels in America: Israel Goldfarb, "Shalom Aleichem," and the Search for Nusach America." *Music and Minorities*.

"Mordecai Kaplan on Art, Artists, and Creativity

· Bonnie K. Goodman. *Art in the Curriculum Integrating the Visual Arts in Jewish Education*. [monograph] DO-10.13140/RG.2.2.18288.43525

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Robert Gluck, "Addressing Resistance to New Sounds: Teaching Electro-Acoustic Music in a Liberal Arts Setting," 22-26

· Mark Ballora. 2006. "Expanding Frames of Reference: Teaching the History of Electro-Acoustic Music." College Music Symposium.

"As electro-acoustic pieces tend to be explorations into uncharted sonic territory, listeners are often placed in the role of children with no meaningful assumptions or internalized metaphors, struggling to describe the invisible. But it can be a healthy experience to try to reduce listening to its fundamentals and chart new descriptive territory. Robert J. Gluck of the University at Albany has also addressed this necessary re-evaluation of listening. He cites spiritual figure Jiddu Krishnamurti, pointing out that it is rare that we truly perceive anything as it is, but rather our memories and assumptions cause us to categorize phenomena into categories that we already know. For instructors of electro-acoustic music, the job is to bring students outside of their preconceptions about music, and to help students appreciate pieces for their own merits rather than according to comparisons of other music with which they are familiar. The analytical listening tools required for electro-acoustic compositions apply to music from any period."

Halim El-Dabh interview, eContact!

· Nicolas Puig. 2019. "Recording Culture. Une figure égyptienne du xxe siècle: Halim El-Dabh, compositeur, collecteur et pionnier des musiques électroniques." (Recording Culture. An Egyptian figure of the 20th century: Halim El-Dabh, composer, collector and pioneer of electronic music), *Annales Islamologiques, Institut Français d'Archéologie Orientale. Materialisation, dematerialisation et circulations des musiques dumonde arabe (xxe-xxie siècle)*, 113-137. hal-02928373

· Fari Bradley. 2015. "Halim El Dabh: An Alternative Genealogy of Musique Concrète." *Ibraaz* 30, November. <http://www.ibraaz.org/essays/1>.

"Electronic Music in Indonesia", eContact!, September 2009

· Dimitri della Faille and Cedrik Fermont, *Not Your World Music – Noise in Southeast Asia*, 2016, Syrphe and Hushush (book)

eShofar as a Culturally Specific Live Electronic Performance System, Journal SEAMUS

· Garth Paine and Jon Drummond. 2009. "Developing an Ontology of New Interfaces for Realtime Electronic Music Performance." *Proceedings of the Electroacoustic Music Society*, Buenos Aires.

· Garth Paine. 2011. "Towards a Taxonomy of Realtime Interfaces for Electronic Music Performance." *Organised Sound* 17(3): 1-9, Cambridge University Press. doi:10.1017/S1355771811000380

· Mat Dalglish. 2013. "A Contemporary Approach to Expressiveness in the Design of Digital Musical Instruments." PhD dissertation, University of Wolverhampton.

eShofar, musical examples on the web, 2005

· Giuseppe Torre. 2012. "The design of a new musical glove: a live performance approach." PhD Dissertation, University of Limerick.

· Malcolm Miller. 2017. "Ancient Symbols, Modern Meanings: The Use of the Shofar in Twentieth-and Twenty-First-Century Music," in *Qol Tamid: The Shofar in Ritual, History, and Culture*, eds, Jonathan L. Friedmann, Joel Gereboff; Claremont Press. <https://www.jstor.org/stable/j.ctvbc1px.12>

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Academic citations (continued)

eSaz: a non-Western instrument in the context of a live electronic performance system

- 2007. "RILM: abstracts of music literature." Newsletter of the American Music Instrument Society 36: 3, Fall.
- Matthew James Noone. 2020. "The North Indian Sarode and Questions Concerning Technology." Organised Sound 25:1, April, 116-125. DOI: <https://doi.org/10.1017/S1355771819000517>

Interview with Mario Davidovsky (eContact!)

- The CLAEM and the construction of elite art worlds: philanthropy, Latinamericanism, and avant-garde music, by Herrera, Luis Eduardo. Dissertation for Doctor of Philosophy in Musicology in the Graduate College of the University of Illinois at Urbana-Champaign, 2013.

Gluck, Robert. "Free Sound Within Culturally Specific Practice. " ICMC

- Andrew Garbett. 2018. "Portfolio of Original Compositions." PhD Dissertation, Faculty of Humanities, Fasianos School of the Arts, Languages and Cultures.
- Epameinondas P. Fasianos. 2018. "Portfolio of Original Compositions." PhD Dissertation, University of Manchester, Faculty of Humanities.
- Sinella Aghasi Moshabad, Aghasi Moshabad, Sinella, 2019. "History, Politics, and Religion in the Life and Compositions of Sahba Aminikia." PhD Dissertation, Louisiana State University. https://repository.lsu.edu/gradschool_dissertations/4815
- Ulrik Schmidt and Sanne Krogh Groth. 2020. "The Instrument as Theater: Instrumental Reworkings in Contemporary Sound Art," In S. K. Groth & H. Schulze (eds.). *The Bloomsbury Handbook of Sound Art*. New York: Bloomsbury.
- Laura Zattra. 2020. "Audiogrammi of a Collective Intelligence: The Composers-Researchers of S2FM, SMET, NPS, and other Mavericks", in *The Bloomsbury Handbook of Sound Art*, edited by Sanne Krogh Groth & Holger Schulze, Bloomsbury, 2020, ISBN 9781501338816, pp. 273-294.
- Adriana Ruiz Hurtado. 2020. "Portfolio of Original Composition." PhD Dissertation, University of Manchester, Faculty of Humanities.

You'll Know When You Get There: Herbie Hancock and the Mwandishi Band

- Timothy Douglas Booth. 2015. "From Columbia Studio B to Carnegie Hall: The Studio-to-Stage Creative Trajectory in the Fusion Jazz of Miles Davis." Master of Music in Musicology Thesis, Massey University and Victoria University of Wellington, New Zealand School of Music.
- József Havasréti. 2020. "Időablók : A space rock mint a hetvenes évek magyar pop/rock zenéjének egyik meghatározó paradigmája." *Replica*. replica.hu, 115-116.

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- "The Shiraz Arts Festival: Western Avant-Garde Arts in 1970s Iran." *Leonardo* 40.1 (2007)
- Brian Christopher Tinkel. 2009. "Rebonds by Iannis Xenakis: Pedagogical Study and Performance Analysis." DMA Thesis, University of Oklahoma.
 - Kavita Singh. 2010. "A History of Now" *ART India: The Art News Magazine of India* XVI:1, June.
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