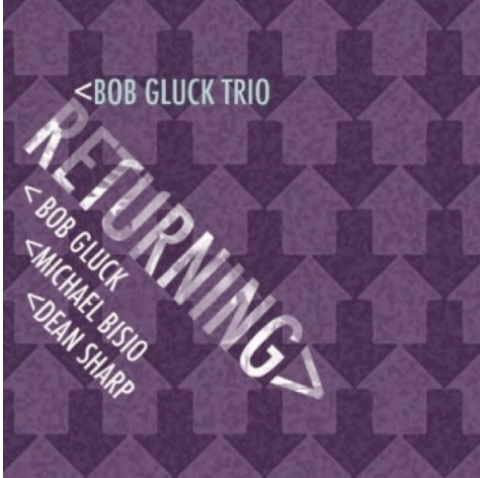


Returning
Bob Gluck Trio
Bob Gluck, Michael Bisio, Dean Sharp
FMR CD292-0710 (2011)



Review excerpts

Libero Farnè

All About Jazz (Italy)

<http://italia.allaboutjazz.com/php/article.php?id=7324> (in Italian)

February 23, 2012

Returning offers music that is unique, oscillating between grace and austerity... This young pianist / leader and his fellow musicians show that it is possible to blend bold arrangements with short and long contrasting sections and sustained ruminations that are both playful and thoughtful. These features may in some ways call to mind the style of Dave Burrell... Dean Sharp stands out as a distinct instrumentalist in a school of his own. His drumming does not rely on overly customary approaches, but offers purposeful interventions, using a kit with a broad tonal range that includes steel drums. Michael Bisio is the most experienced member of the trio: with his powerful bass sounds, dark and resonant, and virtuosic fingering, he deserves a far higher profile than he has within the European (or at least Italian) concert circuit... This is music that demands due attention. With an honest and robust flavor, it unfolds with deep conviction and concentration, offering a sonic discourse of unquestionable authenticity. Rating: 3.5 stars

John Shelton Ivany

Top 21

<http://jsitop21.com>

December 12, 2011

Bob Gluck, Dean Sharp and Michael Bisio's "Returning" is an album that no one else could create. The idea was each cut being down to earth and you can feel the artistry that was behind "Returning."

Clifford Allen
New York Jazz Record
December 2011

Gluck is a very bold improviser with a strong conception as both a soloist and part of an ensemble, as well as being a composer of stoic depth and maturity... The bassist is, as usual, a total monster and his out-front spot midway through the piece ["Returning"] exemplifies muscular, throaty pluck and singing arco... Between Bisio's anchor, Sharp's wily chatter and Gluck's orchestral grandeur, Returning is a fine and temperamental set of group music.

Don Lerman
Cadence

October - December 2011 (Volume 37, 10-12)

'By A Field' display(s) the group in full communicative form, and 'There's No There There' featur(es) a strong rhythmic groove reworked and developed in striking fashion by the trio.

Bill Milkowski
Jazz Times

October 2011

Pianist Bob Gluck, a one-time rabbi, has found a perfect balance between formal composition and free jazz with his intuitive rhythm tandem of bassist Michael Bisio and drummer Dean Sharp. His spiky explorations on the opening "Lifeline," for instance, are bookended by a distinctly meditative ostinato theme. The title cut swings in fairly conventional, if angular, fashion before opening up to a middle section full of Gluck's virtuosic runs that may recall such avant-garde icons as Cecil Taylor, Paul Bley and Don Pullen. The tumultuous "Time" is marked by explosive free playing, while "By a Field" gradually develops from plaintive introspection to volatile extrapolation. Bisio, showcased with virtuosic arco work on "That's All You Got?" also delivers humongous bass tones on the playfully Monkish "There's No There There." The collection closes with a whisper with the sparse improv piece "Something Quiet."

Jazz 'n More (Switzerland)

October 6, 2011

... The way in which he creates a connection between harmony, 'straight-ahead' and multimodal free development in these eight compositions is reminiscent of Paul Bley and Don Pullen. 'Time' has the effect of a short display of possibilities. The composed material is more just beginning and goal; it is rarely developed explicitly. But the trio is superbly well-practiced, and lets itself get inspired by something along the way and goes at it - either swinging or with free timing full of variation - with robustness and fire that does not ignore the lyrical. Sharp is a sparing but expressive drummer, and is noticeable for his metallic instrumentation. He and especially Bisio shape their solo spaces in an attractive way. Bisio, an all-around bass player who worked for a long time in Seattle, really ought to be better known.

Henry Smith
All About Jazz

<http://www.allaboutjazz.com/php/article.php?id=40270>

September 4, 2011

"The piano trio can be a difficult format for free playing ... yet Bob Gluck Trio's Returning makes it all look easy ... they sound custom-fit here, settling in immediately on the opening "Lifeline," with a lyrical theme that meanders around a central descending line before opening outward. The group's skill for loosely flowing improvisation fills in the blanks between the careful constructions of Bill Evans' trio work and Cecil Taylor's richly complex energy. That is a large space indeed, and within it the group finds a sound all its own... "Something Quiet" is, as the

title suggests, a sparsely played piece for a rainy day. It contains the same qualities of romance that are a strain throughout the record, but in a more subdued vein that speaks to the record's conclusion. It is a fitting finale to a beautifully executed album.”

Karl Ackermann

All About Jazz

August 31, 2011

<http://www.allaboutjazz.com/php/article.php?id=40249>

“... Nothing could be more challenging, interesting and listenable than the music Bob Gluck creates ... *Returning* is a brilliant collection of uniquely modern jazz. Throughout, it is a passionate and riveting performance with rhythmic support and outstanding solo work from ground breaking bassist Michael Bisio and inspired drummer Dean Sharp... No-one in Gluck's trio fades into the background for very long; there is always a high level of engagement and contribution. Solo and group expressions can explode in untamed shouts then recover in affecting phrases of anticipation... Gluck masters the balance of structure and improvisation throughout this suite of very forward-thinking pieces. As texturally different as the pieces are, there is a seamless narrative flow from one to another. Each of the nine original compositions breathes with an edgy creativity. Gluck, Bisio and Sharp have produced a truly unique collection of music on *Returning*”.

Rotcod Zzaj

Zzaj

Issue #116 August 1, 2011

http://rotcodzzaj.com/wordpress/?page_id=1274

“It was easy to become an “instant fan” of Bob’s thoroughly spontaneous piano style when I reviewed his “Something Quiet” CD in issue # 111, but for any dedicated jazz fan, it will be even easier on his new release. He’s joined this time by bassist Michael Bisio (who I’ve had the pleasure of watching in live-show mode before) and drummer/percussionist Dean Sharp, and on tracks like the opener, “Lifeline“, you’ll immediately realize why I enjoy them so much! Michael’s bass intro on “Vertigal“, and the intricate weave they wrap your ears (& your head) in on this 7:31 winner will make it (as it did for me) a favorite! Looking for something a little more “piano-oriented”? Try on the mighty mellow of “By A Field” – I guarantee you’ll love it. This CD is an excellent example of how intricate (yet powerful) trio jazz can be, & it gets my MOST HIGHLY RECOMMENDED, as well as an “EQ” (energy quotient) rating of 4.98”.

Grady Harp

Amazon Reviews, “A New Jazz Sound Explodes on the Scene” (5 stars)

July 21, 2011

http://www.amazon.com/Returning/dp/B004R8P57Y/ref=sr_1_1?ie=UTF8&qid=1326062174&sr=8-1

The Bob Gluck Trio enters the arena of fine jazz groups with this collection of works collectively called *Returning*. The trio - Bob Gluck, piano, Michael Bisio, bass, Dean Sharp, drums - make this a for all practical purposes a percussive ensemble (the bass doesn't use the bow) and the range of expression represented in the eight tracks is not only rather staggering to the uninitiated ear, here is for all intents and purposes a brand new sound in jazz... This is new jazz of the highest order. Pay attention.

Eric Harabadian Jazz Inside July 2011

<http://jazzinsidemagazine.com/publications/guide/july-2011> (p.48)

“... Gluck approaches the acoustic piano with a Monk/Cecil Taylor kind of inventiveness and really pushes the band to creative excellence here [on ‘Lifeline’... on ‘Returning’] Bisio plays an ostinato type figure as Sharp responds in kind going toe to toe with Gluck’s keyboard punctuations. The band also employs a nice balance of space and silence here... The playfully titled ‘That’s All You Got?’ is loose and open, with Gluck interjecting stride and blues motifs and recognizable melody above the

fray. 'By A Field' is explosive and dynamic as it puts the emphasis on the piano. Gluck plays unbridled and romantic as the rhythm section share the freedom of mixing solo play and group improvisation together in a seamless whole... "Vertigal" calls attention to nuance from all concerned. Sharp really steps out here displaying all aspects of the drum kit. Gluck switches from light to dark tonal colors and delves into deep chord choices and ideas".

D. Oscar Groomes O's Place Jazz Magazine June 21, 2011

<http://www.OsPlaceJazz.com>

"... a free flowing session. Gluck's compositions have a lot of layering with each member operating on different planes. They remain connected through the theme of each track. We enjoyed the title track featuring a solid solo by Bisio and the use of dynamics throughout the set to draw us into the performance".

Michael McDowell Blitz Magazine June 17, 2011

<http://blitzmag.blogspot.com/2007/01/shape-of-things-to-come-by-michael.html>

"For Gluck, his is a muse that abruptly changes course at a whim, while never stepping outside of the parameters of his mission statement... 'Returning' ... is an effort that succeeds in uniting even the most disparate factions by virtue of the common ground of commitment to excellence on the part of all concerned. In that respect, Gluck has fulfilled the somewhat prophetic proclamation of his 1998 *Stories Heard And Retold* for the Electronic Music Foundation label remaining ahead of the pack *By A Field*."

Crispin Kott Roll June 2011

<http://www.rollmagazine.com/jun11/articles/cdreview.php>

"If jazz is meant to be a conversation, the Bob Gluck Trio is able to converse on a great many topics, sometimes at the same time. On their latest release, *Returning*, the group brings to vivid life the tension and beauty of Gluck's compositions, beginning with "Lifeline," a five-minute song bristling with electricity... The Bob Gluck Trio is a splendid outfit, and on *Returning* they're in a very good place to show it off."

Doug Simpson Audiofile Edition May 23, 2011

<http://www.audaud.com/article?ArticleID=8931>

"... over the course of 54 minutes there is certainly a spirit of freeform improvisation, which can be intense, complexly progressive and sometimes tumultuous... The trio delivers playfulness on the Gertrude Stein-inspired "There's No There There," which is a counterpoise to the pressured tension of other tracks and takes listeners down a witty path, which swings with zeal and zest. Even here, the musicians do not abandon a sense of jarring restlessness but this is tempered by mutual brio..." ***1/2:

All About Jazz Free Download of the Day 'By a Field' (from "Returning") July 25, 2011

<http://www.allaboutjazz.com/php/jazzdownload.php?id=6686>

Jazz Station - Arnaldo DeSouteiro's Blog: Jazz, Bossa & Beyond

Monday, June 27, 2011

<http://jazzstation-oblogdearnaldodesouteiros.blogspot.com/2011/06/cd-of-week-bob-gluck-trio-returning.html> CD of the Week - "Bob Gluck Trio: Returning"

John Book Book's Music May 9, 2011 <http://www.thisisbooksmusic.com/2011/05/09/review-bob-gluck-trio-returning/>

"Anytime Bob Gluck releases new music, I'm happy... While I love structured jazz, I also love the freedom that jazz provides, and this is one of those albums where upon first listen, you cannot expect anything for what you expect to hear will not happen. It's not free jazz, but the spirit of improvisation and what the next man will do is evident throughout, there's a trust each musician has and they put into the mix and have fun. There are songs that are a bit more

polished, but when Gluck and Bisio handle their own solos, or Sharp drums in and adds a nice percussive twist to things, you know you're hearing something exceptional. In the vast world of jazz, that's saying a lot and fortunately, the Bob Gluck Trio enjoy saying many things".

Chuck Vecoli Jazz Review May 1, 2011 <http://www.jazzreview.com/reviews/latest-cd-track-reviews/item/28102-returning-by-bob-gluck-trio.html>

"... Gluck's compositions are expressed with an intensity and sensitivity that is spellbinding. I cannot fully convey the attraction deeply seeded in these pieces that becomes stronger as the composition progresses. Edgy taunts of tone and tension, dynamic and melodic subtleties that weave a fabric of strong colors and deep textures. One thing you hear is the interrelationships between the players. The give and take is palpable and constant. They execute the trio format impeccably. "Returning", the title track is the longest time-wise at 11:25, but the piece moves so smoothly and constantly forward that it seems to be over too soon for the listener. It has such unique components inside each section of the composition. Changes in tempo, rhythm form, percussion and percussive accents are throughout the piece. I find it fascinating to go back and listen again to this track and see the detail to which the trio emphasizes these subtleties".

Michael Czékus

HFP Portal Zene (Hungary) April 29, 2011 <http://hifipiac.hu/index.php/zene/53-lemezaj/790-bob-gluck-trio-returning>

"... In 'Returning' the listener will encounter a production swelling with energy and opening wide new vistas. Gluck's piano playing can never be characterized as calm; it races with unbridled speed that pushes the limits of aural perception. The most significant track in the repertory is definitely the 12-minute-long eponymous composition "Returning," in which the trio's members work seamlessly together in well-adjusted cooperation... repeated listening will unveil the secret. Bob Gluck Trio's new album is indispensable material for the fans of free jazz. (Translated by Paul Sohar) **Rating: 8/10**

Gregory Edwards Gapplegate Music Review April 29, 2011

<http://gapplegatemusicreview.blogspot.com/2011/04/bob-gluck-in-excellent-piano-trio.html>

"Bob Gluck goes his own way. He is an excellent pianist, with harmonic and melodic ideas to spare. His recent *Returning* (FMR 292-0710) finds him in formidable company. Drummer Dean Sharp has the sensitivity and big ears to thrive in the intimate free-oriented trio setting. Michael Bisio has basso profundo status these days. He has become a major player... *Returning* shows the integrity and artistic brilliance of those early Paul Bley trios, then affirms that this is the Bob Gluck Trio, with certain affinities, but with the compunction and talent to extend the forms and personalize them. The level of playing has consistency. It is high throughout. The music can be forceful, or whisper to you. It can get a head of steam in the linear swing-zone, then turn around and head into space. The improvisations revel in thematic logic and yet remain open to spontaneity. Gluck is a stylist of stature. The trio has six hands, and at least three feet (in the musical sense) and they are put magnificently to use here".

Alonzo Weston St. Joseph News-Press April, 2011

<http://www.newspresnow.com/entertainment/27508687/detail.html> (Press release) "'Returning' reprises the energetic trio led by pianist/composer Bob Gluck reunited with bassist Michael Bisio and drummer Dean Sharp. This new recording showcases Gluck's original compositions, which articulate a broad expanse of mood, pulse and color. The music is textural, sonically lush and multi-layered, highlighting Gluck's evocative, angular, yet lyrical approach to the piano."

Selected reviews of the Bob Gluck Trio's first recording, "Sideways" (2008)

Jay Collins Cadence "A potent first document of this expansive trio, with Gluck's open-ended compositions and those of others sparking the creative improvised explorations from all... a sense of

openness and improvisational acumen with shards of daring...”

Hrayr Attarian JazzTimes Community “A near classic work of art, one that will easily withstand the test of time.”

Free Jazz Blogspot

“... the trio's version of 'Lonely Woman' is brilliant. Ornette Coleman's beautiful tune is fully in sync with the rest of the album's desperate tone, full of shattered hope, and deep longing for a better world.”