

## Something Quiet

Bob Gluck, Joe Giardullo, Christopher Dean Sullivan

FMR CD294-0810 (2011)



## Reviews

**Cheryl K. Symister-Masterson**

**Chronogram**

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

**August 1, 2011**

If everyone had as full an existence as that of Bob Gluck—pianist, composer, author, activist, educator, and rabbi—there'd be no time for war. Serenity would arrest the souls of men, and the focus would shift to making things that work in our lives. Ah, well. But *Something Quiet* does work as something as quiet as it is evocative, as delicate as it is complex. Gluck's approach to composing here (all but one piece are originals) is daring. "October Song" has an energy that he, soprano saxophonist Joe Giardullo, and bassist Christopher Dean Sullivan instinctively play into, instead of enslaving to and letting dissipate. "Going Away" has a casualness about it that pulls your ear away from its tonal angularity, while Giardullo and Sullivan's contrapuntal lines are connective and complimentary. Maybe it is Gluck's calling into different vocations (designing electronic musical systems for live performances and installations is yet another) that inform his adventurous execution in composing and at the keyboard, as in "Still Waters." The trio gives Herbie Hancock's "Dolphin Dance" a slightly more subdued but no less spirited rendering of the original. (Gluck's forthcoming book, *You'll Know When You Get There: Herbie Hancock and the Mwandishi Band* [University of Chicago Press], is about that group's early '70s heyday.)

Gluck's life is full but not done. The Albany resident performs internationally as well as at home, and continues to embrace a collaborative spirit with non-musicians that surely nets

an eclectic fanbase, one that will listen out for *Something Quiet*.

### **Grady Harp**

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

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

July 11, 2011

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

### **Arnaldo Desouteiro**

**Jazz Station**

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

June 20, 2011

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

### **Chuck Vecoli**

**Jazz Review**

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

May 1, 2011

*Something Quiet* is Bob Gluck's second recording following up his 2008 *Sideways*. This is his first recording as an [exclusively] acoustic jazz player. The trio consists of Gluck, Joe Giardullo on soprano sax, and Christopher Dean Sullivan on bass. On this recording the listener is treated to some intricate compositions, ensemble playing, and improvisation that ranges from the quietest of moments to the cacophony of all out interaction between the musicians. Gluck's compositions are entertaining for their depth of moods and melodic integrity. They paint complex pictures of scenic and sonic texture, emotion and depth. The opening track "Waterway" is one of Gluck's original compositions first heard on *Sideways*, but here it is presented in a new light. The opening phrases of piano set a tone for a familiar sound. This may be attributed to the similarity in the piece and the work of Herbie Hancock and Wayne Shorter on the **1+1** album. Gluck is very much into the work of Hancock. But his sources go well beyond Hancock and his compositional style is wide-ranging. On the second track Gluck employs a composition of Hancock's "Dolphin Dance" and gives it a very nice treatment in arrangement and interpretation.

"October Song" another of Gluck's original compositions is a dramatic piece with an essence of deep emotional content. The melody comes from somewhere deep in psyche and is dealt with in a full emotional sense by each of the musicians. Sullivan's bass solo on this piece is a full expression of Gluck's depth of feeling. The song almost naturally sets up the following track in which Giardullo's soft soprano sax work evokes a mode that is expanded on by Gluck.

Beyond the compositions, Bob Gluck is an excellent technician on the piano and I am hard-pressed to nail down his style. There are moments of avant garde, but then I will hear elements of Bill Evans in the way that Gluck moves through pieces with carefully integrated phrases. Clearly there is a certain degree of Keith Jarrett sound to Gluck's work, but even then, it is more developed than one style or another. In track four, "Going Away", Gluck's composition leaves so much room for the interpretation of Giardullo and Sullivan, that the piano comping in the background is almost secondary. But the trio is very tight enabling their interactions to have the effect of being greater than the sum of the parts.

*Something Quiet* is a rich tapestry of melodic and dynamic textures with warm emotional nuances that make the recording an overall pleasant and entertaining experience. Gluck's compositions are full of interplay and color. "Still Waters" for instance is an example of that full dynamic range of the composing style of Gluck. The piece highlights the soprano talent of Giardullo, but is in the strictest sense of the word, a collaborative effort in the presentation. Energy from each of the players is injected to raise Giardullo's performance. The result is a tense piece that is full of emotion, and that delivers a release that is made more rewarding by the extent to which the trio holds you in the grip of its strain. The track "Sideways" is one from the previous work but with a new twist and is the quiet part of the CD. The minimalist approach to the notes in the solos allow for the emotion of the composition to be fully experienced. The blasts of the sax and piano with the backing runs are almost counterpoint to the bass. This further adds to the intricacy of the piece and the listener's experience.

Closing with the track "Lifeline", the trio bring the listener to a quiet place and complete the listening experience. Gluck's piano is prominent to the listener as the final track brings home the message of the strength of Gluck as a composer and player. The overall experience of this CD is positive, pleasurable and fairly rewarding for the developed listener. This is not a CD for smooth jazz listeners, this is rich, complex, and full composition and execution. Well worth a listen by fans of strong piano trios in any tradition.

### **Jerome Wilson**

#### **Cadence**

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

"Something Quiet's' unusual trio of piano, soprano sax, and bass has an abstract feel even though it uses melodies as reference points. Leader Gluck mostly plays with an icy, bell-like tone on piano which works nicely against the plaintive cries of Giardullo's soprano sax and the sparse thumps of Sullivan's bass. Herbie Hancock's "Dolphin Dance" is stretched out into a lovely lyrical fabric by Gluck with Sullivan shadowing him and there is a nice contrast between Giardullo's flowing lines and Gluck's brittle single note playing on "Going Away" and "Still Waters." Delicate sax and piano figures give way to agitated abstraction on "Sideways" while "Lifeline" alternates fast passages from the trio with slower melodic progressions where Gluck runs over the piano keyboard like a delirious Keith Jarrett. These three musicians put together a set of music that is both stimulating in its energy and attractive in its sound."

### **Rotcod Zzaj**

#### **Zzaj**

Issue #111, 2011

[http://rotcodzzaj.com/wordpress/?page\\_id=56](http://rotcodzzaj.com/wordpress/?page_id=56)

“Though the CD title does reflect a “mood”, of sorts, the astounding music you will hear coming from Bob’s piano (as well as Joe’s soprano sax & Christopher’s bass) on “*Waterway*” is surely better than most jazz I’ve heard (yet) in 2011; it’s an epic journey that your ears will stay glued to through the entire 11:45! Bob’s original “*October Song*” features each of the instruments and displays the clear talent and high energy you would expect from total pros, which is what these guys are in spades! The mood isn’t raucous on any of the songs, keeping to the quiet/focused theme, but the trio projects power on all the tracks, especially my favorite (the closer) “*Lifeline*”; one of the best & all the moods you might imagine are covered in this one! I give Bob & crew a MOST HIGHLY RECOMMENDED, with an “EQ” (energy quotient) rating of 4.98. This is definitely one of my favorite CD’s for 2011! “

**Crispin Kott  
Roll**

March 2011

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

“Bob Gluck is an accomplished jazz pianist, and even if I hadn’t read that in the *New York Times*, I’d have figured it out all on my own. Within the first minute of the first track on his new album Gluck’s fingers are doing the sort of walking the Yellow Pages can only dream about. Gluck himself could probably tell you just how accomplished he is, especially as he teaches jazz studies and directs the electronic music studio at SUNY Albany. But better still; hear it for yourself on his new album.

*Something Quiet* is as advertised, a collection of thoughtful, generally quiet jazz numbers. Performed with Joe Giardullo on soprano saxophone and Christopher Dean Sullivan on drums, Gluck’s latest recalls a time when contemplative jazz was still new, when Thelonious Monk and John Coltrane were making waves.

With the exception of a transcendent cover of Herbie Hancock’s “*Dolphin Dance*,” *Something Quiet* contains all-original compositions by Gluck. But while the songs themselves are terrific, it’s through the understated and tasteful group interplay where they really come to life. Witness “*October Song*,” which opens with all three performers entwined before Gluck’s aggressive piano leads them away from their mutual reverie. Heady stuff, indeed.

*Something Quiet* isn’t always quiet, of course. But it is always wonderful, an honest-to-goodness acoustic jazz album that can stand alongside your favorites from any era.”

**Book’s Music  
John Book**

February 28, 2011

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

“It’s hard to determine what makes music “enticing”, but *Something Quiet* (FMR) is something at is very enticing but far from being a whisper. Bob Gluck (piano), along with Chrisopher Dean Sullivan (bass), and Joe Giardullo (soprano saxophone), play in a way that almost sounds like they are creating their own secret code, only known amongst themselves. Or at least the pace of the 11:40 “*Waterway*” almost establishes a key for the listener that says this: either you take us on as we are, or you are free to leave at any given time. The song at times sounds like there is no tempo, but rather they are adding in colors at the pace of a slow rainfall, and the hope is that by the time the song ends, you will see the initial parts of an illustrated picture. In this case, that picture is the music.

Then it gets fun.

The shortest song on this album is 7:13, so nothing here that is meant to be instant gratification. These are audio paintings and it's great to hear how drawn out they are, how the playing takes you from one place to another, or basically they're flirting with your brain to create the kind of vivid imagery that comes from playing this type of music. I love it."

**D. Oscar Groomes**  
**O's Place Jazz Magazine**

2/28/11

<http://www.OsPlaceJazz.com>

"Bob leads a trio from his seat at the piano with Joe Giardullo (sax) and Christopher Dean Sullivan (b). They play seven original compositions, a very open free fusion. The mood is dark and quiet with medium to slow tempos prevailing. Gluck's acoustic trio was inspired by fusion (Hancock, Weather Report) and avant-garde (Coleman) resulting in a mesmerizing adventure." \*\*\* / 4

**Elliott Simon**  
**New York City Jazz Record**

March, 2011, p. 36

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

*Something Quiet* at times deceptively lulls you into a false sense of security in a similar way that the tranquil opening of a slasher movie is meant to contrast with the tension and carnage to follow. This is not to say, however, that pianist Bob Gluck is in any way using cheap theatrics to sell his music. Quite to the contrary, this drummer-less acoustic trio release is quite elegant in its presentation of compositions within a decidedly avant/jazz classical approach.

A departure from his synth work, Gluck here plays acoustic piano and includes soprano saxophonist Joe Giardullo and bassist Christopher Dean Sullivan, choices that both add to the chamber feel and provide jazzier foils for the leader's more classically-inspired playing. Gluck is a master of tension and dynamics and his openings on several of these pieces reflect tranquility with hints of pathos and foreboding. Through exquisite chordal choices and Sullivan's coloration, the pianist subtly increases these latter elements until Giardullo rips off a glissando or Gluck summons up jolting power chords to bring the tension to the breaking point. Somewhat of a curve ball is version of Herbie Hancock's "Dolphin Dance", which Gluck artfully leads Sullivan around the dance floor while the listener is left waiting for Giardullo show up at the ball.

Giardullo is most clearly the keeper of the jazz spirit here though and he is a versatile player coaxing both beautifully rounded and high-pitched screeches from his instrument when the situation calls for them. As the session title implies though, the emphasis is the former and his perceptive lines on the unhurried "Going Away" and closer "Lifeline" merit special mention.

**Clifford Allen**  
**Ni Kantu**

February 23, 2011

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

Known primarily as an electronic music composer and instrument maker, Bob Gluck is also a pianist of some renown; *Something Quiet* is his second disc of improvised music for the British FMR label and joins him in a trio with soprano saxophonist Joe Giardullo and bassist Christopher Sullivan on six slices of group music, and a take of Herbie Hancock's "Dolphin Dance." The precedent in this drummer-less trio might be a revamped/skewed variant on the Jimmy Giuffre/Paul Bley/Steve Swallow unit of the early 1960s, but obviously this music is of its own stripe and not altogether as quiet as its title implies. "Dolphin Dance" is a duo for piano and bass, focusing on Gluck's lush, strident approach while retaining a gently atonal ambiguity around rhapsodic chords, supported by delicate, woody pluck in both rushes and thumping shades.

"October Song" begins with condensed needling, Gluck stabbing at Giardullo's reposed statements before heading off in a clangorous run, a whorl of motion that recedes as quickly as it appeared, moving into a play of refracted light and supple interlocking, cubic details. As with most of the compositions on this disc, it segues into another area of feeling, extrapolating from section to section. "Going Away" focuses on an upward harmonic movement; Giardullo, whose soprano has a whole, soft sound, climbs through breathy intervals and, in a way, acts as a winsome foil to the pianist's more architectural phrase concepts. Sullivan's bass, mostly played pizzicato, offers robust, chugging counterpoint to the kaleidoscopic foraging of reed and keys. The trio's sparse weight can fill in, expanding into spiky orchestral mass in "Still Waters" as Giardullo howls over the top, the piece culminating in a meaty bass workout. *Something Quiet* is full of wide-open and often extremely intense music from this colorful chamber trio, and it is well worth seeking out.

**Michael McDowell**  
**Blitz Magazine**

February 19, 2011

<http://blitzmag.blogspot.com>

In various media accounts, New York City composer, author, pianist, rabbi and social commentator Bob Gluck has cited the visionary keyboardman Herbie Hancock as a primary inspiration. Gluck's affinity for Hancock's work is reiterated herein by the inclusion of his interpretation of Hancock's Dolphin Dance (from Hancock's May 1965 Maiden Voyage album on Blue Note BST84195) as the lone outside contribution among this collection's seven selections.

However, any attempts to categorize accordingly are at once confounded not only as a result of the sheer diversity of Hancock's vast recorded canon, but also by the inclusion of the soprano saxophone in the proceedings at hand, courtesy of Drimalla Records artist Joe Giardullo. In the context in which it appears throughout these sessions (particularly in the track Still Wayters), references to the Sun Ship-era John Coltrane Quartet are almost inevitable, given the inexorable link between that instrument and Coltrane's groundbreaking work during that transitional phase of his career.

To that effect, Gluck has also emphasized the ongoing impact of the like minded Ornette Coleman in his own work. As if to further underscore the point, he has also professed similar affinity for the accomplishments of Keith Jarrett, the Jimi Hendrix Experience, Weather Report and post-Miles In The Sky era Miles Davis. In turn, the latter artists inspired

an interest in electronic music that Gluck developed during a protracted sabbatical from recording during his tenure as a rabbi.

Interestingly enough, when other artists have taken a similar stand, their comments often produced charges of elitism amongst outside observers. Said detractors frequently (and in many cases justifiably) have associated such overtures with attempts to foster unnecessary schisms within the overall musical community.

However, Gluck himself has made no such assertions. Indeed (and perhaps in a gesture of solidarity), he has readily dismissed the notion that improvisation alone provides the framework for his vision. In turn, he is alacritous in his efforts to profess affinity for the relatively more conventional parameters of impressionism.

Even so, to infer that his work in music maintains singularity of purpose with that of Claude Monet, Pierre-Auguste Renoir and Alfred Sisley in art is somewhat premature and ultimately not in keeping with the mission statements of either faction. And while such a decidedly impressionistic template as that found in the opening track, *Waterway* (which Gluck had previously premiered in a somewhat different setting with the Bob Gluck Trio, which featured bassist Michael Bisio and drummer Dean Sharp) might suggest otherwise, the fact that Gluck, Giardullo and bassist Christopher Dean Sullivan can at once invoke the inspiration of both camps without compromise is a testimony to his commitment to that ever elusive attribute of individualism.

To his credit, Gluck herein upon occasion foregoes the proclamation of creative autonomy that is generally an indispensable component of such pursuits in order to enable his most capable colleagues to contribute to the proceedings without loss of focus. The multi-tempo *Sidekicks* (another holdover from the Trio setting) reiterates the validity of such an approach, with Gluck and Giardullo each opting for decidedly individualistic paths in their pursuit of the common goal.

During his tenure as a rabbi, Gluck was in constant search of new avenues of musical expression as an adjunct to his spiritual endeavors. And as the title of the closing track of *Something Quiet* reiterates, he has found a Lifeline that at once highlights the irony of the title, while enhancing each pursuit immeasurably. Or, in the words of publicist Jim Eigo, "intelligently directed freedom of expression, sparkling with the allure of lyricism and beauty". Indeed.

**Glen Astarita**  
**All About Jazz**

February 5, 2011

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

"Julliard-trained pianist Bob Gluck 's heart lies within the adventurous free jazz uprising of the *1960s and electronic music*. This harmonically appealing acoustic date subliminally intimates his penchant for both genres, an album framed in a cunning fusion of *ambient, jazz improvisation and concrete song forms*.

Gluck and bassist Christopher Dean Sullivan engage for a subtle, introspective and largely temperate spin on Herbie Hancock's classic, "Dolphin Dance." The pianist launches the piece with an animated sequence of chord voicings, while interrogating the primary melody along the way. The duo persuasively combines a touch of gravitas with a jazzy verve to complement delicate pastiches of sound and an open-air bridge, where Sullivan counters

Gluck's expansive creations.

Gluck offsets the tried and true by exposing a myriad of possibilities and emotive aspects amid thought-provoking encounters with his band mates. It's an album that doesn't overexcite, but is more a perceptive alignment of mesmeric propositions."

**Bob Gish**  
**Jazz Inside**

February 4, 2011

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

"This CD is at times a lilting and lovely, sometimes gratingly stressful recording where three friends, led by Bob Gluck, lay down some relaxing but surely energetic sounds, so sonorously jarring as to serenade and surprise just about any listener's ears. When you slow down a tune, minimize the instrumentation, and enhance modalities you can hear just what's essential beyond sheer technique. And you hear it here – the merger of feeling and melody, rhythm and sound. All the songs are Gluck's compositions and style and structure shine through in close partnership from start to finish. Gluck's piano and Sullivan's bass predominate in the early tracks, providing a fine backdrop to the eventual, at times cacophonous, emergence of Giardullo's sax in such an extended track as "October Song" – adding at times a blaring yet beautifully bluesy but simultaneously post-modern texture.

The double bass and piano exist in another essential merger, a partnership of resonance and vibration delivering to the fullest the above mentioned merger of feeling and melody, enhanced by the sweetest of pulsing rhythms and cascading notes "Going Away" and "Stillwayters" [sic], restore a normalcy more akin to the opening tracks, although the latter tune runs seemingly into the stillness of eternity for nearly thirteen minutes of tone poem. Some few listeners might lament the seemingly wonder lust quality of the songs. Those souls, in their impatience, surely miss the potential of structured extemporaneous statement, the road signs of timelessness."

**Gregory Applegate Edwards**  
**GrappleGate Music Review**

February 2, 2011

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

"My impression of Bob Gluck, from what I know of him, is that he is a man with a lot on, or rather *in* his mind. He is also a pianist of real accomplishment. Put those two things together, add the painstakingly original soprano sax of Joe Giardullo and the big-toned, eloquent bass of Christopher Dean Sullivan, allow them to freely elaborate seven Bob Gluck compositions, and you have something very worthwhile.

That's what you get on the new Gluck recording *Something Quiet* (FMR 294-0810). It's a "free" date with plenty of room for (mostly quiet) thoughtful expression.

Bob shows the subtle sensitivity of a pianist who has listened carefully to what's good in improvisational music today and also has had classical training (which comes out especially in a rubato lyricism). He makes of all of the raw sensations gained from exploring the musical scene and the diligent schooling into an original approach. Joe Giardullo adds the spice of a soprano sound that is penetrating without being piercing, that has the control, timbre, and phrasing of a master. Christopher Dean Sullivan brings in the bottom as a third line-creating voice. He doesn't accompany as much as he contributes to the musical dialog.

Put all that together and you get music that challenges your ears at the same time as it delivers musico-logical brilliance. It would be a good one for those who are intimidated by the more abrasive high-energy onslaughts of the wild-man contingent of free music making (which I love also but that's another matter) yet wish to explore what this free sort of music is about. It also will please those who are already well into the new music.

In short this has much going for it. I'd love to hear what this lineup would do with the addition of a drummer, but that's for another occasion. This is more in the chamber jazz realm and it's an excellent example of that to boot."

### **Karl Ackermann**

#### **All About Jazz**

December 29, 2010

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

"Thoroughly explaining the Julliard-trained Bob Gluck would be an exhaustive analysis. An accomplished composer of electronic music, a Rabbi, an educator and historical writer, he ventured deeper into jazz with *Sideways* (FMR Records 2008). Only Gluck himself remains from that recording's trio, a customary piano trio configuration but with Gluck's various synthesizers included. *Something Quiet* presents saxophone and bass to compliment Gluck's piano on a solely acoustic outing. It is a highly original and brilliantly creative collection of free jazz and somewhat more ordered modern jazz.

From the set's opener, "Waterway," it is apparent that Gluck's approach is to accentuate melodic textures rather than musical lines. His playing style is full of inner mechanics that quietly sparkle and then dramatically shatter. Tension is a critical factor throughout the piece. Saxophonist Joe Giardullo tackles the challenging task of playing lines along the full range of the soprano. Bassist Christopher Dean Sullivan plays with a natural looseness, easily adapting to the great variety of prevailing directions of the tune. Herbie Hancock's "Dolphin Dance" follows; the only song not written by Gluck. A departure from all-out free style, it has a more structured chord progression within its improvisational approach.

"October Song," like its namesake month, is full of mercurial changes. At some points there are preset chords; at others, the music is free of harmonic limitations. Giardullo's lines alternately bounce and flow, but always stay connected to the main theme. Similarly, Gluck employs unconventional organization throughout the piece, giving it the consideration that would be applied to a classical movement. "Going Away" is a bit of improvised melancholy that is reminiscent of Chick Corea's ability to create tranquility in free form environment back in the days of *A.R.C.* (ECM, 1970). The remaining three tracks demonstrate more of Gluck's unpredictable compositional, each containing elements of beautifully melodic music and almost vehement force, seamlessly layered and luminously performed.

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

**Doug Simpson**  
**Audiofile Audition**

December 22, 2010

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

\*\*\*\* *Something sometimes quiet but certainly not restrained or inhibited.*

Bob Gluck has had an intriguing arc leading to his first entirely acoustic effort, the trio release *Something Quiet*. Gluck may be best known for electronic realizations combining avant-garde inclinations with his interest in electric jazz (Miles Davis, Herbie Hancock and Weather Report are some of his influences) as well as progressive jazz (Ornette Coleman and Keith Jarrett are two other inspirations). During the past decade Gluck returned to piano while continuing to fuse electronics into his aesthetic.

On his new 67-minute excursion Gluck omits electronics to focus on his original acoustic music while showing his abiding attraction to abstract jazz with a unique trio approach: Gluck on acoustic piano, Joe Giardullo on soprano saxophone and Christopher Dean Sullivan on standup bass; as well as a broad stylistic scheme that merges chamber jazz with tempo changes, differing tonalities, varying volume and a musical tapestry where anything can and often does happen.

The threesome excises expectations on "Waterway," a reinterpretation of a tune Gluck introduced on his previous album, *Sideways*. The extended piece begins with Gluck's soft painterly piano notes with a hint of dissonance similar to Cecil Taylor's harmonic maneuvers. Giardullo's soprano sax enters to provide a lyrical pattern that becomes a solid polished layer that Gluck and Sullivan – who undertakes a brief but potent bass spotlight – use as a base for their shifts in phrases, improvisations and free jazz designs. The trio also tackles the title track from *Sideways*, offering a more angular rendering than Gluck formerly presented. The new arrangement is a conduit of contrasts: Gluck and Giardullo commence with a melodic duet aided by Sullivan's single bass lines. Before long, piano and sax head off into almost opposite directions, with Sullivan often the only sonic connection between Gluck and Giardullo's contrary courses.

Gluck's aquatic framework carries on with a reharmonized version of Hancock's "Dolphin Dance," the sole cover, done as a bass/piano duet. This rendition has a subtle shape that reinforces Hancock's original objective while including chordal and melodic adaptations that deliver a distinct edge to Gluck's translation. While Gluck is in the limelight most of the time, Sullivan supports with underpinned emotive interaction.

"Still Waters," the longest track, takes a separate but parallel path to "Waterway," with Giardullo again contributing strong melodic statements while Gluck and Sullivan carve out rhythmically individual moments that actively diverge in volume, tempo and harmonics.

The most varied pieces are "October Song," prompted by Hancock's "Sleeping Giant," and "Lifeline." Like Gluck's other material, "October Song" opens peacefully but rapidly intensifies, hammered along by Gluck's percussive piano changes suggestive of Don Pullen's dense solo fluctuations. Just as quickly the work moves back to a lyrical development that initiates a narrative attribute brought forward at times by piano, sax or bass, each player effortlessly adjusting from accompanist to soloist and back. This expansive improvisational tactic is echoed on the concluding "Lifeline," which is episodically written to emphasis mood alterations, modifying rhythmic motifs and both pensive and dramatic ideas.

Some jazz fans prefer listening to music that is familiar and recognizable. With *Something Quiet*, Gluck delights in surprise, uninhibited structures and thoroughly modernistic art that can be difficult for those critical of free or avant-garde jazz but is tailor-made for adventurous ears”.

**Michael Edwards**

**'Jazzofonik'**

<http://jazzafonik.blogspot.com/>

December 7, 2010

“Pianist Bob Gluck has assembled a strong trio (Christopher Dean Sullivan on bass and Joe Giardullo on soprano sax) for this, a gently insistent and compelling collection for which the term "rewards repeated listenings" is definitely apt. The sound is potent yet expansive and open-ended. Beginning with the crystalline cascade of "Waterways" the listening experience is quite broad. On song after song, notably the by turns haunting and uplifting "October Song" Gluck & Co. keep the listener delightfully off-balance; tinkling sequences give way to percussive piano runs, with the plaintive wail of the soprano both counterpoint and accompaniment. This is music for those who want a little more - heck a lot more - than the comfort of familiar melodies and chord changes. Gluck recognizes that dissonance - applied judiciously - can result in an illuminating musical experience, given the presence of excellent and committed players.”

**Jazz Page**

<http://www.jazzpage.net/> (in Japanese)

November 29, 2010

“‘Something Quiet’ is a new drum-less trio album by New York-based pianist Bob Gluck. Bob has been doing electronic music, but the music you can hear on this album is acoustic and sensitive. The free tonality and unified, dense collaboration of Bob's piano, Joe Giardullo's soprano sax, and Christopher Sullivan's bass are beautiful. The clear lyrical ECM-like sound in the piece ‘Waterway’ and relaxing, expansive sounds in ‘October Song’ and the other tracks are very impressive. They play mostly original songs, but also ‘Dolphin Dance’ by Herbie Hancock out of Bob's great respect for him. Nice work.”

**Chris Spector**

**Midwest Record**

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

November 22, 2010

“Perhaps a progressive jazzbo’s take on meditative new age music, Gluck genre bends along the Paul Winter tip with this new trio setting. Very left leaning stuff for outsider jazzbos that appreciate the use of white space along the way.”