

SINGLE ADMISSION
MARCH 26, 1966
DENNY ZEITLIN TRIO

UCLA
SCHOENBERG HALL AUDITORIUM
COMMITTEE on FINE ARTS PRODUCTIONS
AND STUDENT CULTURAL COMMISSION

CHAMBER JAZZ SERIES
DENNY ZEITLIN TRIO

MAR.
26
1966

SAT. EVE. at 8:30

GENERAL ADM. \$3.00
STUDENT ADM. \$1.00

ABSOLUTELY NO REFUNDS

GOOD ONLY
SATURDAY EVE
MARCH
26
1966

SCHOENBERG HALL

039

Dr. Zeitlin's Trio Touches All Bases

BY LEONARD FEATHER

Times Jazz Critic

Dr. Denny Zeitlin, a resident in psychiatry from the Langley Porter Neuropsychiatric Clinic, received a standing ovation Saturday night at UCLA's Schoenberg Hall. The applause was occasioned not by a lecture on psychotherapy, but by a stunning demonstration of his concomitant life as a jazz pianist.

The 28-year-old doctor leads a combo that is as conventional in instrumentation (piano, bass, drums) as it is unconventional and adventurous in performance. By the end of the concert there was scarcely a single avenue to trio performance that had been left unexplored.

Free Passages

Improvisation abounded, of course, but some was circumscribed by predetermined chords, modes or moods while other passages seemed completely free. Several of the works relied more on inspired planning than on spontaneity.

Zeitlin's technical control of the keyboard is phenomenal. Though occasionally given to quasi-Brubeckian overstatement, he creates constantly stimulating, cliché-free lines on the more intense works and is a master of lyrical harmony beauty in the more reflective pieces, as the exquisite "Carole's Vision" amply demonstrated. This was one of several fascinating, new Zeitlin compositions introduced during the evening.

So eager is Dr. Zeitlin to avail himself of every device that at one point he used a microphone to

create odd labial sound effects. It is enough that he is Denny Zeitlin; he does not need to prove that he is also Jonathan Winters.

Zeitlin's companions are both men of exceptional sensitivity whose work meshes perfectly with his own as if some sort of ESP runs through the trio. Charlie Haden, who launched the concert with his dark, ominous opening solo on "Lonely Woman," may well be the most phenomenal new bassist of this exciting era in musical history. His work was subjected, however, to occasional ugly distortions due apparently to a faulty microphone.

Metrical Variety

Jerry Granelli, whether working with brushes, mallets or sticks, displayed a visual as well as an aural grace and even managed to give conviction to such hybrid time signatures as 7/4 and 11/4. This last meter was employed on "The Decision," an asymmetrical piece with sweeping dramatic impact.

Despite Zeitlin's obsession with (and great command of) odd metrical approaches, he was never more effective than in a lithe waltz treatment of a simple tune, "Put Your Little Foot Right Out."

As this spirited and exciting session came to an end, Zeitlin responded to the warm audience reaction by playing an encore. He plunged into a straight-ahead, hard-swinging visit with two ancient themes by Thelonious Monk. It was as if the trio, having spent the evening touching all bases, had finally decided it was time to come home.