

# HiFi/Stereo Review

JUNE 1966 • 60 CENTS

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

## ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

### RECORDING OF SPECIAL MERIT

© M DENNY ZEITLIN: *Shining Hour*. Denny Zeitlin (piano), Charlie Haden (bass), Jerry Granelli (drums). *St. Thomas*; *My Shining Hour*; *Spur of the Moment*; *Quiet Now*; and five others. COLUMBIA CS 9263 \$4.79, CL 2463\* \$3.79.

Performance: **Excellent**

Recording: **Very good**

Stereo Quality: **Very good**

As Denny Zeitlin keeps improving, or I keep reacting more positively to him, or

JUNE 1966

both, he is turning into a truly stunning jazz pianist. This album, his third, is also his first "live" performance, recorded at the Trident, a club in Sausalito, California. As often happens with jazz performers, the live setting gives an opportunity to discover new facets of Zeitlin's playing.

For instance, on the opening track, Sonny Rollins' *St. Thomas*, he shows a subtle sense of chords and their voicings that probably only Bill Evans, from whom the approach is derived, could equal. He plays an extended two-note series of figures that would do credit to Cecil Taylor or Rollins himself, and he displays a two-handed approach that I thought only Billy Taylor had—and Zeitlin puts it to more intelligent use.

Zeitlin is eclectic. He is derived from Evans, and therefore from Lenny Tristano,

but he is capable of using any technique that serves his purpose. On Ornette Coleman's *Lonely Woman* (on which Charlie Haden practically duplicates the splendid bass work he did on the original recording) Zeitlin uses tone clusters to approximate Coleman's *vox humana* style. Advanced as Haden is, he shows, on the blues *Spur of the Moment*, that he can "walk" as well as anyone. And drummer Jerry Granelli, unobtrusive as he is, is the perfect complement to the others.

There are also some purely technical moments that will make you gasp, as on *What is This Thing Called Love*. But all I really want to say is that if you love contemporary jazz piano, you cannot be without this album.

J. G.