

More reviews of *PRECIPICE*

"The Denny Zeitlin career has challenged any ordinary sense concerning a master of jazz trajectory. He has twice won the prestigious Down Beat magazine award, has played with the top ranking instrumental jazz musicians of any time, has composed for a Hollywood Thriller and Sesame Street, and besides this has recorded more than 30 CD(s) with his characteristic outstanding performance on piano. The more recent CD delivered last May, named Precipice, shows him in an indescribable creative state of grace."

— **ROBERTO NASCIMENTO, O ESTADO DE SAO PAULO (BRAZIL)**

"Precipice indeed brings together the many shades of Denny Zeitlin...one of the true geniuses of modern keyboard improvisation, whether alone or in good company. On Precipice, that good company is Denny Zeitlin's own two hands."

— **ANDREA CANTER, WWW.JAZZPOLICE.COM**

"Denny Zeitlin is a pianist like no other. No one in the world of jazz is anything like him...Denny Zeitlin is exceptional...he remains directly on the edge of the precipice...so many beautiful things...and we who are touched by his beauties, live them, breathe them; they caress us and we cherish them...the singularity of the moment—that's where you'll find the music of "Precipice"...constantly renewed, the flashes of serenity and inspiration of Denny Zeitlin's piano unveils the solitude common to us all."

— **MICHEL ARCENS, CITIZENJAZZ (FRANCE)**

"[Editor's Picks] In pianist Denny Zeitlin's words, performing a solo concert is "wonderfully limitless and challenging." And, of course, such a context lends itself to the dangerous feeling of never being far from the edge of a cliff—hence, the title track. Still, the end result proves that this challenge wasn't too daunting for the acclaimed jazz veteran..."

— **AARON COHEN, DOWNBEAT**

"...Whether in tricky time signature, loving discourse of lyrical proportions, or the occasional angular flight of fancy, Denny Zeitlin's expertise shines through familiar music and the spontaneously derived jazz that marks him a true master of the idiom, time after time."

— **MICHAEL G. NASTOS, ALLMUSICGUIDE.COM**

"...from the free form opening of the record, Denny Zeitlin embraces the entire keyboard...open and highly original improvisations from a pianist who seems to know the entire history of jazz piano, and delights in dipping his fingers into the blues... the title, "Precipice," is a real masterpiece, a tireless 8 minute resume of Zeitlin's deep pianistic depth and range..."

— **PIERRE CHOCQUEUSE, BLOGDECHOC (FRANCE)**

(More Reviews Below)

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"Denny Zeitlin is demanding, in a glorious way. He approaches the piano as an Impressionist, letting his heart and soul dictate what he does with standards and original compositions. Sometimes the journey can take a bit of time. But that journey is always an adventure with Denny. He's like the kid at the beach who's furiously working with a shovel. If you spend time watching what's going on, you realize that the kid is assembling one seriously amazing sand castle..."

—MARC MYERS, JAZZWAX

"...his many fans will welcome this stunning solo piano concert recorded live in Santa Barbara in 2008. The well runs deep in the mind and the hands of this virtuoso pianist... Zeitlin's his own man, and he can pull you in and refuse to let you go."

—GEORGE FENDEL, JAZZ SOCIETY OF OREGON

".....Listen to the poetry, the grace and tender soul. Listen to the humanity, its frailties and triumph. Only a true troubadour of life can impart such authority and character of pianistic language..."

—L.A. EMENARI, III, EJAZZNEWS.COM

"On his superb new album, Highland Park native Denny Zeitlin – the wholly original and quite inimitable pianist who plays Club BluJazz this weekend – spends a fair amount of time out on a ledge... Precipice reaffirms Zeitlin's command of the solo idiom..."

—NEIL TESSER, CHICAGO JAZZ EXAMINER

"...I can't recall hearing Zeitlin's nuances with greater clarity. For that matter, I can't recall more of them. The title tune lives up to its name as it switches time signatures—or sets them aside for a while—and progresses through rhythms that stomp, dance and float. It's Zeitlin at his most orchestral... Zeitlin has divided his recorded work in the modern era more or less evenly between trio and solo albums. Those who have granted his trio albums the upper hand might do well to pay close attention to this one. It is in a league with his celebrated 1993 Maybeck performance..."

—DOUG RAMSEY, RIFFTIDES.COM

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