

This concert was recorded during a week long workshop conducted by Richie Beirach and myself in April, 1985. We were very fortunate to have the use of the Tübingen Music School's Bösendorfer 9 foot grand piano. The colors available on such a piano in the hands of a master make one realize what difficulties a pianist faces when he confronts a different instrument each night. At least, a saxophonist has the advantage of knowing what his instrument feels like. The four songs selected from the nearly two hours of music represent four distinct moods and musical vehicles for expression that we favor. There is polytonal funk (Elm); 20th century classical (Gargoyles); the jazz tradition (Third Visit); and free instrumental colors achieved by the two of us searching for different sounds (Tender Mercies). We think of this album as a follow up to »Forgotten Fantasies« (A & M/ Horizon) which was also all original material recorded in 1976.

The notated transcriptions must be a landmark of sorts. Richie and I will always be grateful for and amazed at the amount of work Bill Dobbins did to write the music down. The way Bill notated the rubato sections is unique, clear and readable. These solos on paper give a real sense of how we approach music individually and as a duet. Richie and I have been playing together since 1969,

when we began with standards and free music in the lofts of New York City where we were raised. Both »Lookout Farm« (1973-76) and the present quartet »Quest« are centered around the duet music. The models for our music in jazz have been Miles Davis Quintets of the mid and late 1960's; the John Coltrane Quartet, pianists Bill Evans, Paul Bley, Lennie Tristano and early Chick Corea. In contemporary music, the influences include Schoenberg, Webern, Berg, Bartok, Takemitsu, Ives and Stockhausen. To a lesser extent, there have been influences from world and pop music. We have recorded with a string quintet (CMP - »Dedications«), an additional horn (Randy Brecker on »Pendulum« - Artist House), and various percussion (»Lookout Farm« and »Drum Ode« - ECM). In 1986, a duet album of standards called »Double Edge« was released on Sonnet-Storyville Records. The duet is an ongoing project for both of us and represents a major portion of our recorded and live work. The report is uncanny and by now, beyond description. These transcriptions should help other musicians learn about the art of duo improvisations.

Thanks to Hans and Veronika Gruber, Christian Baumgärtner, and our great audience of students and friends.

David Liebman