



DAVE LIEBMAN

Quintet

PENDULUM

Live
at the Village Vanguard,
NYC 1978

Dave Liebman
Randy Brecker
Richard Beirach
Frank Tusa
Al Foster



DAVE LIEBMAN Quintet

Pendulum: Live at the Village Vanguard 1978

(Original LP)

1. Pendulum (R. Beirach) 17:40
2. Picadilly Lilly (D. Liebman) 7:12
3. Footprints (W. Shorter) 16:44

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Quintet: Live at the Village Vanguard, NYC 1978

CD One

1. No Greater Love (I. Jones) 17:49
2. Solar (M. Davis) 20:24
3. Picadilly Lilly (D. Liebman) 9:21
4. Impressions (J. Coltrane) 22:49

CD Two

1. Night and Day (C. Porter) 22:13
2. Well You Needn't (T. Monk) 18:41
3. Bonnie's Blue (D. Liebman) 17:29
4. Blue Bossa (K. Dorham) 18:31

Dave Liebman: tenor and soprano saxophone

Randy Brecker: trumpet

Richard Beirach: piano

Frank Tusa: bass

Al Foster: drums

Original Recording produced by John Snyder

Recorded February 1978

at The Village Vanguard, N.Y.C. by David Baker

The Vanguard - the first time you play there: that sense of history you feel in the room (it was a Thanksgiving weekend - 1969 - Pete LaRoca, Steve Swallow and Chick) -- Max Gordon (check out his beautiful article in the Village Voice); just thinking about how much music he's seen and heard is staggering - you know he knows -- then Max gives you a week after you have played there with a "heavy" countless times (Elvin Jones for me) -- Lookout Farm worked there a few times; with Richie, Frank, Jeff Williams, and Badal Roy -- in your heart you'd like one more favor from Max: could we record there? -- John Snyder comes in like a prince as he always does, so does Dave Baker - and it happens.

The Occasion - February 1978. I'm coming from teaching for two weeks at the University of Miami (great jazz studies there) -- right before that a week with Richie at La Bastille in Houston; on my way to Germany for a record date with Ryo Kawasaki (Nature's Revenge - MPS) -- miraculously the cats can all keep the date set a few months before - we have one rehearsal at Randy's and we're off; we decide to play mostly standards with a few originals -- it's jazz - I know it'll be into something by the weekend - we record for three nights -- for me - it's the first live record and the first time I've stretched without time limits -- also - a return to the Apple after some "California Dreamin".

The Cats

Randy - way back - student days at NYU - concerts up there with Bob Moses, Coryell, Jim Pepper -- Randy just from the University of Indiana and State Department tour -- then the loft sessions on 19th Street with everybody (Free Life Communication); we play all kinds of music - free, be-bop, modal - just playing and learning from each other -- Richie's first group; Ictus - Randy, Moses, Frank, Richie and myself -- then Randy goes with Blood, Sweat and Tears, Horace and so on - we all hang occasionally; he sits in with Elvin a few times -

always a strong feeling on my part to recreate the good times we had back in the early 70's -- Randy defies it all - never forget how unbelievably he plays; the knowledge of the jazz language mixed with fire and creativity; the notes he chooses - when he chooses them and his great time (the modal solo on "Pendulum" is a study in disciplined dissonance) - he's always shy about his playing- but I love it!!

Al - somehow, Al plays up in the loft on 19th Street a few times - (I still have a tape with Al, Gene Perla and myself) - Al moved in a different circle, so we didn't meet much until Miles - he played an entirely different way - rock'n roll - but I mean hittin' it-'cause that's how Miles likes the drums - we spend hours talking about be-bop - and Sonny, Trane, etc. - reminiscing, analyzing - hours with Miles (we were the "hangers" in that band!!) - he saved my sanity on the road many times - then the circle narrows a bit and we meet more often until a weekend at Sweet Basil's in Summer 1976 with Hal Galper, Jack Wilkins, Ron McClure and Randy - good feeling-I decide to go for the Vanguard date - Al's a burner - gets a great tone from his drums - and really plays all the drums (solo on "Footprints") - and N.Y. knows what big ears and fine hats Foss has!!

Frank - for us it's back to the Catskills even before 19th Street - mid 60's - all the young guys up there looking for sessions after the gig - pre-loft burnin' - we didn't know much, but a few of us stayed in there - and worked on it - then - like the others, sessions in the loft (sometimes I'd play drums with Richie and Frank) - Open Sky with Moses - some pretty original music (got to do that again some time!) - finally Lookout Farm and around the world - can't say much in words about Frank - those that know him well love his spirit - his givingness to the music - he doesn't hold back - he's always trying to pull with you - on the record the bass and drums stay with it - never giving into doubt - it's not bravado - only confidence and love of giving your all - let the music take care of itself.

Richie - my main man! I - all my love and respect - he really knows about the insides of the music - we call him The Code because of that harmony he plays and his knowledge - a lot of cats in N.Y. have or would love to take lessons with him - he has been one of my main teachers - we go back to Queens College and a session at Billy Mintz's house - then the loft again and real work together for Free Life Communication (a co-operative some of us had in the early 70's) - and with Frank, Jeff and Badal, we did Lookout Farm - wrote a book ("Small Group Improvisation" - Almo Publishing) and now we keep the duo going (Forgotten Fantasies - Horizon) - he's the whip in the rhythm section - he knows how to keep it going - feeding the soloist and the bass and drums - Richie really understands tension and release (check his comping on "Footprints") - and for him - this is a get-down record - those that heard Lookout Farm live know how he played the rhythms and would set me up so I couldn't miss - but above all - I respect The Code's aesthetic judgement - we listened to these live tapes of the three nights for two weeks in Spain right after the gig (Thanks for your patience Arthur, Susan, Dina and Susan!!) - without his help I would've been real stuck - Thanks for everything Code!

Dave Liebman, September 1978

