





Thrill

9/11 Suite, Part I

9/11 Suite, Part II

9/11 Suite, Part III

Pulsing Green

Alter Ego

Through the Tunnel

Egos Alter

Rebounds

A Place We Know

Pulsing Orange

Whirlpool

Ceaseless

Eager Altos

Body & Soul

Lee Konitz,
alto & soprano saxophones, voice

Dan Tepfer,
piano

Produced by Dan Tepfer.
Recorded July 2015 - February 2016
at Yamaha Artist Services, New York,
except tracks 6, 8 & 14 recorded September 2010
at the Konitz residence in Manhattan.

All tracks by Lee Konitz and Dan Tepfer
except: tracks 6, 8 & 14 by Lee Konitz,
tracks 5 & 11 by Dan Tepfer,
and track 13 by Johnny Green.

All tracks recorded by Dan Tepfer,
mixed by Rick Kwan & Dan Tepfer,
and mastered by Nate Wood at Kerseboom Mastering.

Dan Tepfer plays the Yamaha CFX Piano.
Sound & sequence advisor: Jerome Sabbagh.
Photographs by Josh Goleman.
Album design by Gilles Guerlet.



I was introduced to Lee by Martial Solal in 2006, shortly after I moved to New York, and we first performed together in early 2007 at the Jazz Gallery. As this record comes out in 2018, we've been playing together for over a *Decade*. I'm immensely grateful to have had the opportunity to develop a musical relationship with Lee over this time.

Lee and I had been talking about making another duo record for years. We recorded our first, *Duos With Lee*, in 2008, and our musical complicity had grown and deepened since then. Ten years of touring — all over North America and Europe, as well as Japan, China and Australia — will do that for you. I'd also matured as a musician. In 2008, I was only 26 years old, Lee 81. As we began making this record, Lee could see 90 in the near distance, and I was approaching my mid-thirties. It was time to record again.

All of the pieces here, except for “Body & Soul”, are free improvisations. The bulk of them were found, without any planning, during short (seldom more than hour-long) recording sessions at the Yamaha artist space in Manhattan, over several months in 2015-16. I brought my own recording gear, so the sessions were informal and unrushed. One session fell on September 11th, 2015, and before we started playing, Lee suggested we try to commemorate the events that had taken place in New York 14 years earlier. This became the “9/11 Suite”, which we dedicate to the victims of that day.

On another day, Lee brought his soprano saxophone, and there happened to be a Disklavier player piano in the space, an instrument I've been writing computer algorithms for that respond to and augment the music I improvise. Knowing Lee's open-mindedness towards

new ideas and sounds, I suggested we try improvising together with it, and “Through the Tunnel” is what resulted. His singing, at the end, took me completely by surprise, and feels to me like the most perfect conclusion to one of the most exploratory tracks on the record — a light at the end of the tunnel.

“Alter Ego”, “Egos Alter” and “Eager Altos” were recorded five years earlier, in Lee’s apartment. On a whim, I brought some lightweight recording gear along to a visit. After playing a few pieces together, I asked Lee if he would try doing some multitrack recording alone. I set up two mics and asked him to stand in different places in the room for each overdub, leading to a very natural sense of space, as if a chorus of Lees were standing before us. I love these tracks because the feeling of discovery, as Lee hears the previous recordings of himself through the earphones

and responds to them, is so palpable. Years later, at Lee’s suggestion, I recorded “Pulsing Orange” and “Pulsing Green” as a response, layering pianos on top of each other.

The feeling of discovery — isn’t that what improvisation is for? And what good is improvisation in its absence? If there’s one thing that I’ve learned through my time spent touring, recording, and hanging out with Lee, it’s that every moment is an opportunity to be present, to communicate, to contribute meaning, to discover — and that this is a dearly precious opportunity, not to be squandered. Lee sets the bar very high in this regard. His childlike delight for the simple act of playing in harmony with another person, for creating a balanced melody, for opening up a genuine musical conversation — things that demand to be rediscovered again and again — this delight hasn’t diminished one bit in my

eleven years of playing with him, and in some ways has only seemed to deepen as he enters his ninth decade.

We hope you hear the delight in every note in this recording. After he'd had the record for a few days, Lee called me and said: "it's beautiful, for lack of a better word. I've been listening to it over and over again, with eagerness, and it's new every time". We hope you feel the same.

—Dan Tepfer, April 2018

Thank you to Martial Solal, George Schuller, Jeremy Stratton, Matt Wilson, John Hébert, Paul Motian, Ben Street, Larry Grenadier, Peter Bernstein, Ray Drummond, Harry and Lois Sewing, Ron McClure, Michiyo Tanaka, Bonnie Barrett, Makia Matsumura, Hillary Jansen, Aaron Ross, François Zalacain, Gundula Konitz, David & Rebecca Tepfer, Rio Sakairi, Andreas Scherrer, Jean-Philippe Allard, Jerome Sabbagh.

