

own personal space. We never really know which orbit he'll choose, but I'm quite fond of this, the second and final pass, with its shades of Andrew Hill. Composer Hasselbring features his own had self on the second section, a slow, 12/8, eight-bar near-blues. Curtis gets around the trombone with ease, but uses his technique for expressive, philosophical purposes. Every phrase is an idea, every gliss a glimpse into a larger scheme. He also turns alarmingly red while he plays.

THE EMPTATION FEATURES THE VOICE AND guitar of occasional E/O guest Mark Sandman, from the rock band Treat Her Right, in a descendant of Bing Crosby's 1931 hit recording. Mark is a minimalist by temperament, although his is a dramatic, not static, minimalism. He simplified the song. I am a maximalist, so I re-complicated the same song. We complement one another. The horn parts are intended to simulate a sampler playing horn parts—a man-hites-dog scenario. The ensemble paints a surreal backdrop for Mark's twangy echo guitar, and a realistic one for his beguiling vocals. For those of you with television sets, we have prepared a video.

"Circle/Bad" links one of Miles' most obscure tunes with one of Duke's least obscure. The arrangement evolved over two years and drove one musician clear out of our combo. "Micro" Rivard plays the introduction on acoustic bass with a mullet and aplomb. Please enjoy many delicious courses, including Jerome Deupree's fine cymbal and drum assortment, and a spicy exchange between Yates' piquant alto sax and the well-fermented trumpet of Tom Halter. The whole band deserves a pat on the back here, for this one is a bitch to execute correctly. Rudy van Gelder is particularly proud of this mix: despite many complications it retains a smooth, coherent flow.

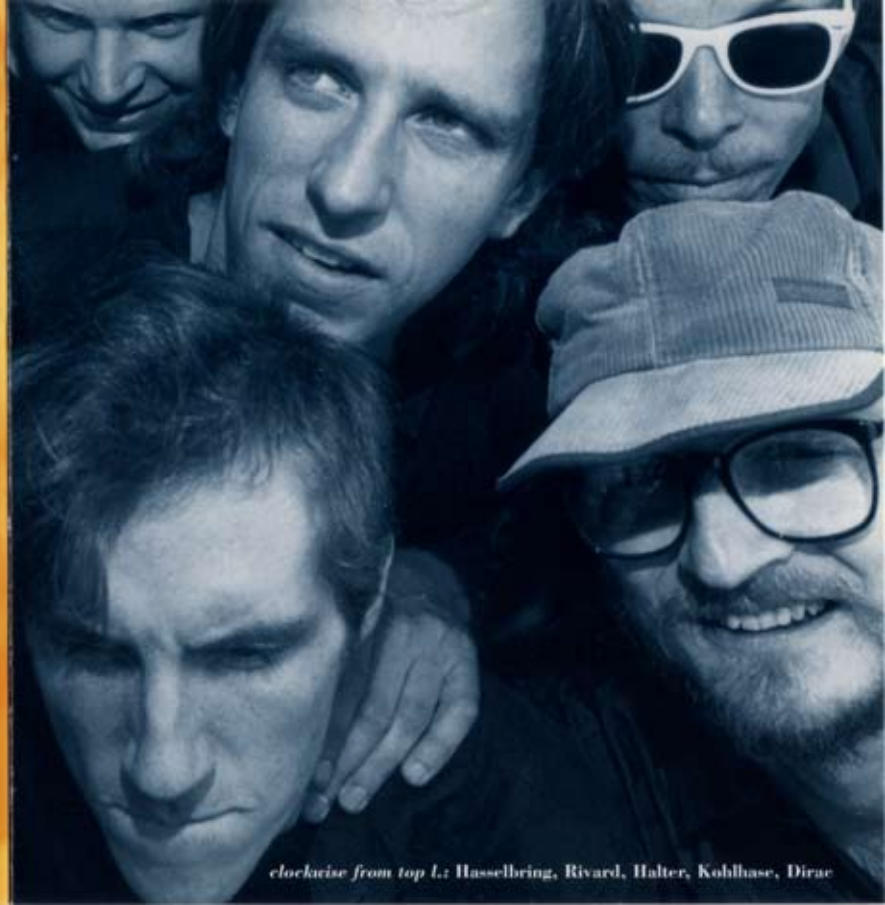
"Red" is John Dirae's concerto for electric guitar and Either/Orchestra. He illuminates

Robert Fripp's original, a King Crimson power-trio tune, by expanding the 24-bar interlude into a pocket epic. Opening with a delicate horn passage, the interlude develops Fripp's motif in new harmonic directions; adds rhythm section; introduces a new harmonic sequence and a most psychedelic guitar solo (which found the arranger himself covering the windows of his isolation booth with a thick impasto of steam); intensifies as the trumpets mimic the sound of an echo device; explodes into a free-blowing frenzy; careens through a 4:3 rhythmic loek and finally returns to the top, which by now has taken on the character of a long-lost friend. John toted around an increasingly dog-eared sheaf of green score paper for several months while arranging "Red," but his arrangement proves those ears were no dogs.

I WRITE THESE NOTES FIFTEEN MONTHS AFTER the recording sessions. This interval spans a number of personnel changes in our group, but every loss is an opportunity, and the Orchestra evolves as new strengths emerge from the veterans and fresh ideas arrive with the new musicians. While assembling this CD with Rudy van Gelder several months ago, I mentioned these changes. He paused for a moment, and looked up from his equipment. "Oh," he said, "so this band doesn't exist any more." I thought about that for a while. Van Gelder was right—the Either/Orchestra carries on, but *this* band is now history.

A band is an unstable compound, whose half-life is unknown until passed. In this volatile circumstance, I'm pleased the Either/Orchestra transformed energy into matter with Mr. van Gelder at the controls. Our visit to Englewood Cliffs yielded a recording, and an unexpected gift: we entered Rudy van Gelder's studio with a great reverence for the past, but we left with a greater appreciation of the present.

—Russ Gershon, July 26 1990



clockwise from top L: Hasselbring, Rivard, Halter, Kohlbase, Dirae