

Intense Remler jazzes up crowd

By ALAN GREENBLATT
Cavalier Daily Staff Writer

Emily Remler remains at this late date one of the very few non-singing women to have made a name for herself in jazz. In Old Cabell Hall Sunday night, the guitarist gave a pleasing demonstration of the skills which have made her a success.

Remler is a former resident who said it "feels really great to be back in Charlottesville."

Back in town for the first time this year, Remler was nevertheless quite comfortable leading a quartet including the fine local musicians John D'Earth on trumpet, drummer Robert Jospe and Tim Reynolds on the bass guitar.

During the concert, which was sponsored by the Fine Arts Committee of University Union, Remler looked as though she were in a trance when she played. Her eyes shut, she looked like an average air guitarist who has suddenly had an actual instrument thrust upon her. Her dexterous hands strummed her electric guitar with the ease of a bureaucrat handing back a form.

Her manner is deceiving, as she does play with great intensity. Remler only took up the guitar a dozen years ago, but she has already learned one of the hardest lessons a musician faces: what to leave out. The electric guitar's artificial resonance sustains notes, so Remler played fewer of them.

She also wove long intricate musical

patterns when playing her own compositions, which were as evocative as the titles "Ode to Mali," "Mocha Spice" and "Cat Walk" suggest.

At certain points in each number, she seemed to tap some reserve of musical ideas, picked up momentum and finished with a flourish to the warm, spontaneous applause of the crowd of several dozen.

She was very generous in sharing solo space. The guitar can be either a melodic or rhythm instrument, so Remler sometimes put her pick in her mouth, dropped back into the rhythm section and

concert review Emily Remler

gave the lead to D'Earth.

D'Earth took great advantage of the somewhat unusual instrumental setup. The other three musicians constructed a rhythmic wall of sound for him to climb and soar above.

The best improviser on the stage, D'Earth was able to summon trains of notes as if they came to him as easily as stories to a barber.

It is said that Miles Davis is the most imitated trumpet of the last three decades because it is easier to play his way than in the virtuoso style of a Dizzy Gillespie.

D'Earth played Miles-style blurred

notes, but also created flurries of sound in which his tone never lost its clarity.

Like Remler, Robert Jospe kept getting better as the long concert continued.

Happily, he is not one of those drummers who thinks he has to prove his masculinity by banging on the cymbals until one breaks.

His drumming provided a tasteful backdrop to the frontliners, as did Tim Reynolds' complicated but unobtrusive bass lines.

Particularly satisfying were what Remler called the "down to earth" numbers, such as Pat Martino's blues number "Cisco" and the old Art Blakey standard "Moanin'." The small but appreciative audience loved these, and the musicians looked as though they were content to make a career out of playing middle-register notes.

The musicians evidently feel respect for each other, as D'Earth and Remler appeared to engage in a kind of friendly rivalry — staring at each other, each gently challenging the other to play better, ride the notes higher.

At the end of a weekend which included Foxfield and the homecoming win over Duke, Remler and company's concert was a topping pleasure.

Especially memorable was Jospe looking to the ceiling for inspiration and always finding something to grin at and an infamous, nameless child who always managed to cry in the middle of Remler's quieter passages.



WENDY SHANG — THE CAVALIER DAILY

Jazz guitarist Emily Remler performed at Old Cabell Hall Sunday night
Local musicians aided her in an instrumental jazz concert that excited the crowd