

FROM ORIGINAL ANALOG MASTER

2^xHD
FUSION

EMILY REMLER

COOKIN' AT THE QUEENS

RECORDED LIVE AT THE 4 QUEENS, LAS VEGAS
SEPTEMBER 19, 1988



DSD

Direct Stream Digital

DXD

Digital eXtreme Definition

EMILY REMLER





I'M VERY EXCITED TO PRESENT *Cookin' at the Queens: Live in Las Vegas (1983-1988)* by the late guitarist Emily Remler. I've been an enormous fan of Remler's guitar playing and artistry for decades. I've often wondered why more people don't talk about her. They should. She was an amazing talent, gone far too young. But she did leave a great legacy behind in her recordings. Her legacy has inspired generations of guitarists in all genres who have followed in her footsteps.

I sought out Remler's sister, Jane in 2018. I reached out to her to see if she had any recordings of Emily's. At Resonance, we take great pride in telling the stories of great artists and I felt it would be marvelous if we could find recordings of hers that we could release on our label.

Several years before, in 2014, I'd been introduced to a collection of radio broadcasts from KNPR Las Vegas, recordings of which were part of jazz impresario Alan Grant's "4 Queens Jazz Night from Las Vegas," which ran from 1982 to 1996. A whole host of artists played on these broadcasts, which were taped live at the 4 Queens Hotel and Casino in the old part of the Vegas strip. Resonance's 2016 release *Live at the 4 Queens* by Shirley Horn came from this same archive.

ZEV FELDMAN
Montgomery Village, MD
July 2024

COOKIN' AT THE QUEENS LIVE IN LAS VEGAS 1988

Starting with an alluring trio version of Luiz's Bonfá's entrancing "Manhã de Carnaval" (his other famous tune from the 1959 movie *Black Orpheus*). Following a lengthy, virtuosic solo guitar intro from Emily that travels from gorgeous chord melody playing to intricate single-note chops and back to lush chords outlined with single-note melody, bassist Smith and drummer John Pisci enter, providing Remler sensitive support on this alluring bossa nova number. Her extended solo here (especially from the 5:00 mark to 8:15) is particularly Martino-esque, and positively breathtaking. She ends this oft-covered Bonfá number with a dramatic coda at the 12:00 mark, culminating in soulful octaves as drummer Pisci switches from sticks to hands to tap out an Afro-Cuban cha cha groove on his kit.

The trio next jumps on Martino's uptempo blues-based burner "Cisco," from the guitar great's 1967 debut as a leader, *El Hombre*. With Scott walking furiously and Pisci providing the kinetic pulse underneath, Emily wails with abandon on this surging, swinging number. Her time is perfect, her sense of drive on her blazing single-note runs unshakable, and she navigates a flow of octaves with relative ease. It's a *bravura* performance.

Radio host Alan Grant introduces the trio of Remler, with Vegas-based rhythm tandem of bassist Carson Smith and drummer John Pisci, on a briskly swinging rendition of "Yesterdays" that features a dazzling Remler solo from the 1:45 mark that gradually builds in intensity and daring through the course of five minutes. Smith turns in another formidable bass solo on this Jerome Kern show tune from 1933 that has been covered innumerable times by jazz greats since then. With her stellar rendition, Emily joins the fraternity of guitar greats who have recorded this Great American Songbook nugget, including Tal Farlow, George Van Eps, Wes Montgomery, Jimmy Raney, Johnny Smith, Bucky Pizzarelli, John Abercrombie, Larry Coryell, Russell Malone and Peter Bernstein.

The trio next launches into an expansive, nearly 14-minute rendition of Miles Davis' classic "All Blues." A showcase for more fretboard flights, it features a dramatic unaccompanied solo guitar section midway through that finds Remler pushing the harmonic envelope as she explores freely for over two minutes before returning to the familiar head with Wes-like octaves. Drummer Pisci is also featured in an extended solo on this modal blues.

Emily opens Frank Churchill's "Someday My Prince Will Come" with a lush solo guitar intro that has her caressing each note of the familiar melody with uncommon tenderness. As the rhythm tandem enters, with Smith guiding the harmonic direction and Pisci supplying

some gently swinging 3/4 brushwork underneath, Remler holds to the buoyantly melodic theme before she begins extrapolating at the 2:35 mark, building to dazzling crescendo of chops over the course of the next two minutes. Smith is then prominently featured on another outstanding bass solo before they return to the pleasing theme on the jazz standard that has been covered by everyone from Miles Davis to Bill Evans, Wynton Kelly, Oscar Peterson and the Chick Corea Akoustic Band.

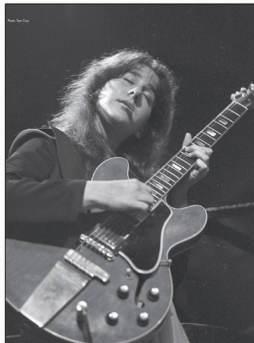
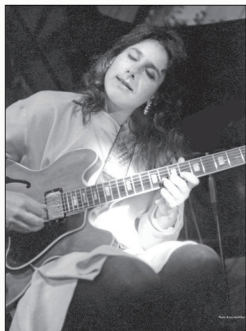
The trio next segues to a clever pairing of two modal jazz masterpieces — Miles Davis's "So What" (from his landmark 1959 album on Columbia, *Kind of Blue*) and John Coltrane's "Impressions" (title track of his 1963 *Impulse!* album). This inspired medley showcases some of Remler's signature single-note pyrotechnics and also a daring three-minute cadenza midway through that ranks right up there with some of her most inventive and unrestrained playing on record. Drummer Pisci is given some significant solo space near the end of this modal burner.

The copacetic trio closes out the set at the French Quarter Room at The Four Queens Hotel with a relaxed, eminently soulful and appropriately down-home version of Wes Montgomery's "D-Natural Blues" (from 1960's *The Incredible Jazz Guitar of Wes Montgomery*). Remler's version sounds right at home blowing with ease over this earthy blues, showcasing her formidable chops, melodic ingenuity and indomitable go-for-it attitude over the course of nearly nine minutes. It's a fitting ending to an outstanding night in Vegas.

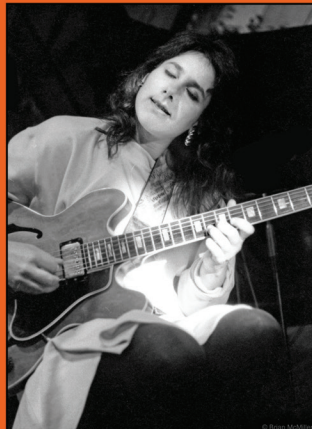
For jazz guitar aficionados, *Cookin' at the Queens* will stand as a reminder of Remler's greatness. For Remler completists, it's a treasure trove full of rare gems.

— BILL MILKOWSKI

Bill Milkowski is a longtime contributor to *Downbeat* and *Guitar Player* magazines. He is also the author of biographies of Jaco Pastorius, Pat Martino and Michael Brecker. His website is at billmilkowski.com



1/4 in. x 2500 ft.
6.35 mm x 762.0 m



FOUR QUEENS

JAZZ NIGHT



LAS VEGAS





TECHNICAL INFORMATION

The 2xHD Fusion Mastering System: In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original 96/24 master was played on a Nagra HD DAC X high-end tube playback converter, wired with OCC silver cables to the 2xHD analog mastering electronic tube system permitting 2xHD FUSION to obtain a better resolution and 3D imaging.

The resulting signal is then transferred back into high resolution formats by recording it in DXD using a custom 2xHD Technologies A to D converter. All analog and digital cables that are used are state-of-the-art Siltech. The 2xHD FUSION mastering system is powered by a super capacitor power supply, using a new technology that lowers the digital noise found in the lowest level of the spectrum.

2xHD.com
Pure Emotion

EMILY REMLER



1. MANHA DE CARNAVAL (10:20) L. Bonfa, A. Maria
 2. CISCO (6 :11) P. Martino
 3. YESTERDAYS (8 :16) J. Kern, O. Harchbach
 4. ALL BLUES (13 :17) M. Davis
 5. SOMEDAY MY PRINCE WILL COME (8:57) F. Churchill, L. Morey
 6. SO WHAT/IMPRESSIONS (11:11) M. Davis, J. Coltrane
 7. D-NATURAL BLUES (8:27) W. Montgomery
- Total: 66:51

Produced for release by ZEV FELDMAN and BILL MILKOWSKI | Executive Producer: GEORGE KLABIN | Associate Producer: ZAK SHELBY-SZYSZKO

Recording Engineer (September 18, 1988): BRIAN SANDERS | Audio remastering by GEORGE KLABIN and FRAN GALA

Original recordings produced by KNPR, Las Vegas, Nevada

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