Jazz violinists band concert blends excitement

Noel Pointer's concert on Sunday af-ternoon was an hour late to start. But it was a placid group of fans who stood in the autumn sun outside the Detroit In-stitute of Arts on John R patiently waiting for the doors to green.

terfere with Pointer's second annual performance at the art museum's auditorium, an intimate setting that allows more closeness between artist and audience than some of the bigger concert hails around Detroit.

This concert was billed as an "Au-

aiting for the doors to open. tumn Rhapsody" by the promoters, a The unexplained delay did not ingroup of businessmen who call them-

selves the Detroit Cultural Ensemble.
Not a bad description of Pointer's music, if the definition of rbapoody is used that emphasizes the irregular form and the improvisational nature of his excling blend of rock, jazz and disco.
Nod Pointer is one of jazz and pomusic's premiere violinists as well as a versatile artist. He started out studying he violin as a fourth grader, and by the time he was 13 was appearing with symphony orchestras.

By age 18 he and one of his compositions were featured in a Detroit Symphony Orchestra tour.

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HIS INITIAL CONCERT aprearances were as accompanist to such diverse acts as The Jackson Five, Barry White, The Stylistics, Jon Lucie, Randy Newman, Sammy Davis, Jr. and John Stylistics, Jon Lucie, Randy Newman, Sammy Davis, Jr. and John Stylistics, Jon Lucie, Randy Newman, Sammy Davis, Jr. and John Stylistics, John Langes, John Stylistics, John Stylistics, John Stylistics, John Langes, John Stylistics, John Langes, John Stylistics, Joh

IN BETWEEN, the rock rhythms pulsatingly flowed along with little in-terruption. His classical background



NOEL POINTER
has little chance to peek through in this
kind of situation, although his sure
touch on the violin is always evident.
Only at times, such as when he does a
"Fiddler on the Roof" number does a
rettain amount of romaniticism and
sentimentality creep in.
Mixing songs from his three albums,
Pointer could seemingly do no wrong in
front of an enthuisatic sell-out crowd.
His melodic sense of improvisation
gets buried beneath a sea of electronics
and percussion sometimes, but Pointer
is properly restrained in allowing his
sideman to share the solos.
His excellent group is composed of

sideman to share the solos.

His excellent group is composed of musicians that Pointer refers to as "people players." This means that they can play in public as well as in the studio. Their slashing, driving style seemed well suited to what Pointer wants to accomplish in his performances.

es.

Daniel Mixon is on acoustic piano, and Crumar is a pounding frenzied piano player who takes long solos. The other keyboard player, John Anderson, is more delicate on electric keyboard.

Review

The rest of the group is Charles Ellerbe on guitar, Leonard Gibbs on percussion, William Johnson on drums and Larry McRae on bass guitar. Despite its beavy disco flavor, "For You (A Disco Concerto)," written by Pointer, is an effective number with a soaring violin with echo effect. Pointer's ten'r is pleasing and almost faisetto when he sings, "There's a Feeling (When You Touch Moy.\" a tune his brother wrote the lyrics for.

THE BEST MUNICIVES of this con-cert, Pointer's vocals while playing-quietly at the piano ("There's a Feel-ing" and "Stardust Lady") were marred by an irritating hum of elec-tricity from the amplification system.

Nevertheless, hums and an hour de-lay could not detract from the solid musicianship of the young Noel Pointer. Before the concert, 24-year-old Pointer said that his age has a lot to do with the music he plays.

"Rock is a part of my culture," he said. "So is disco. These are the kinds of music I've grown up with."

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Among the workshops which are available are: fabric painting, Barbr, as Carney, piecred lamp shades, Peggy Freeman, soft sculpture angel in needlepoint, Katie Curry. Swedish strawcraft, Mildred Webb; and Williamsburg holiday decorations, Pat Bentley.

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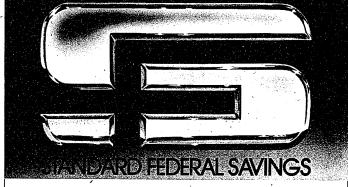
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