

TIGER MOON

A FAMILY AFFAIR
BY FRANZ MATZNER

Founded in 2014, Tiger Moon Records is quite literally a family affair. Based in Berlin, Germany, it is essentially a platform for the works of the freelance musicians—and married couple—saxophonists Almut Schlichting and Alexander Beierbach. It might be easy to shunt their efforts aside as an indulgent project, a way to keep their own fun and communication flowing. But doing so would sacrifice an invitation to hear the unexpected and experience a musical blast. Armed with Schlichting's baritone and Beierbach's tenor and soprano, the duo engages with each other and, separately or together, in collaborations with a diverse set of musicians to present a surprising range of jazz idioms, from brass band to contemporary modern and experimental. Idiom shapeshifters aptly describe the two. The phenomenon often applies to each release, and certainly across the entire catalog.

Despite its small scale and limited resources, Tiger Moon has received attention from domestic and international journalists and radio. The pair explains this success due to developing solid public relations and because, as Schlichting says, "We have been personally and continuously taking care of the label

for ten years." Like many small-label founders, the two also were motivated by obtaining more direction over the many steps of the production processes. A priority was "creating continuity and recognizability so that Tiger Moon would be a unifying platform for our various bands." Perhaps counter-intuitively for those with kids, the couple explain that their depth of commitment in many ways comes from their private life. "Tackling this as a team is, of course, reassuring and helpful. Although our daily life is quite full... frantically juggling music and family, we occasionally have quiet moments together. It is in these moments that new ideas for the work can emerge all at once."

A distinguishing feature of many of the label's releases is Schlichting's baritone. Asked about the choice, she responds that she now uses it exclusively in order to "focus on the possibilities of the low tone world." The albums featuring her work glow with a rich, pliable depth. Unsurprisingly, this is most observable on her duos, for example with bassist Sven Hinse on *Subsystem*. "Zirkuswalzer" (from *Schneekönig*) wields an odd assortment of sounds. Swing is interrupted by fair-like twirls; a sudden switch and circus rhythms intrude, followed by abstract blasts that bring to mind vehicles colliding and girders bending. For his part, Beierbach's hallmark is his flexibility, astuteness and inspirational curiosity, combined with skills capable of manipulating many contexts. One example is "A Night and 43 Seconds" from the band BROM (which

has two Tiger Moon albums to date). Setting aside the title's possible jocular reference to John Cage's "4'33", the extended track is definitely not silent. Tempos shift rapidly; dynamics plunge, flatten and erupt; solos blur boppish and then just as easily emit impressionistic waves. From the same release, "Glimmer" presents a different aspect of the label's character, gliding mysterious and melancholic. Similarly, "Chestnut" (from *Cardboard Sea*) quivers moonshine blue.

Beierbach also reaches beyond the normal canon, with wit and flair. A prime example is his work dedicated to Bob Dylan. He describes his interest in Dylan as a return to early youth when he listened to the singer-songwriter regularly. However, as a jazz student, Dylan fell off his radar. Then, Beierbach rediscovered him and became, as he says, "...all the more hooked. I had to integrate my admiration into my own artistic work." The result is the band Absolutely Sweet Marie, which has made multiple albums. On these, he runs the gamut between poignant and playful, simple and clever. One example is a luxuriant rendition of "Boots of Spanish Leather", which drips with tension, as if the quartet was restraining potent emotions behind its tightened horns and quiet beat. A second is the funky "Stuck in Mobile with The Memphis Blues Again", which cuts to the original's quirky heart. Dylan is not the only such touchstone. One finds New Orleans flavors, blues

(CONTINUED ON PAGE 33)



Crooked Alligator
Insomnia Brass Band



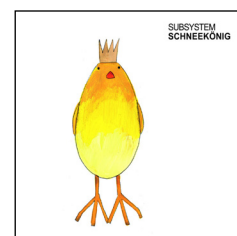
Wherever You Roam: Music of Bob Dylan Vol. 3
Absolutely Sweet Marie



Cardboard Sea
BROM



Saints & Fools
Shoot The Moon



Schneekönig
Subsystem

VOXNEWS

MOVING FORWARD TOGETHER

BY TESSA SOUTER

Congratulations to all the nominees for the GRAMMYS "Best Jazz Vocal Album": **Kurt Elling**, for his *Wildflowers Volume 1* (Edition), a spontaneous duo album with pianist Sullivan Fortner; the wonderful **Catherine Russell** (another piano/vocal duo) with Sean Mason (*My Ideal*, Dot Time); Brazilian legend **Milton Nascimento** and **esperanza spalding's** *Milton + esperanza* (Concord); and a beautiful outing, *Journey in Black* (s/r) from DC-based first-time nominee, **Christie Dashiell**. The unskippable **Samara Joy** won for *A Joyful Holiday* (Verve), featuring Fortner.

March is Women's History Month: this year's theme, "Moving Forward Together! Women Educating and Inspiring Generations." Thus, the current wealth of album releases and concerts celebrating women composers and performers is particularly apropos. A fabulous composer, back-to-back GRAMMY-winner **Nicole Zuraitis** is currently working on her next project, *Siren Songs*, an album of songs by women composers. Last year's *Flying High: Big Band Canaries Who Soared* (Jazz at the Ballroom) featured pianist-vocalist **Champion Fulton**, and paid tribute to big band-era female vocalists. At the Madison Community Arts Center, NJ (Mar. 2), Fulton will present selections from that album and talk about Peggy Lee, Ella

Fitzgerald and Billie Holiday, all of whom began their careers as big band singers. Catch her also at Birdland (Mar. 7-9) with the *Flying High* project, featuring rising star guest vocalists **Ekep Nkwelle**, who stunned everyone with her performance of Ellington's "Come Sunday" as part of the Russell Malone tribute at Jazz Congress in January, and **Olivia Chindamo**.

Speaking of big band singers (and making history), there's a brand-new album from **Ella Fitzgerald**, the first woman to receive a Lifetime Achievement Award (1967) at the GRAMMYS. *The Moment of Truth: Ella at the Coliseum* (Verve) was recorded live at The Oakland-Alameda County Coliseum Arena in June 1967. According to Will Friedwald's liners, it includes several songs that she never recorded elsewhere and rarely sang live, including a killer version of "Alfie". Performing in the middle of a three-year tour with Ellington's big band (some of whom appear on the album), she is absolutely at the top of her game.

Utterly thrilling improvisational vocalist **Kokayi** appears on two superb new albums: Jamie Baum's *What Times Are These* (Sunnyside) and Ambrose Akinmusire's *Honey from a Winter Stone* (Nonesuch). Jazz vocalist **Jeanie Bryson** (daughter of Dizzy Gillespie)—whose husband, jazz guitarist Coleman Mellett, died in 2009 on Continental Flight 3407 on his way to perform in a concert with Chuck Mangione—has co-produced (with Mellett's brother) an exquisitely moving posthumous album, *Sing You a Brand New Song: The Words and Music of Coleman Mellett*. A multi-award-winning short documentary with the same title (featuring Mangione, Will Lee, Steve Gadd and Larry Goldings) will be shown at The ShowRoom Cinema in Asbury Park, NJ (Mar. 1), followed by a Q&A with Bryson. If you missed the incredible **Joyce Moreno** at Dizzy's Club last month you can hear her on pianist Renee

Rosnes' new album *Crossing Paths* (Smoke Sessions), which also features Brazilian legend **Edu Lobo**, singing his own composition "Pra Dizer Adeus" (with the addition of a wordless vocal interlude sung by Rosnes), and New York-based Brazilian transplant, **Maucha Adnet**, who toured with Antonio Carlos Jobim for the last decade of his life.

See *You There...* Sarah Vaughan International Jazz Vocal Competition winner **April May Webb** fills the **Abbey Lincoln** chair for Terri Lyne Carrington's reimagining of the Abbey Lincoln-Max Roach epic *We Insist! Freedom Now Suite* at Smoke (Mar. 5-9). Multiple GRAMMY nominee, **Nnenna Freelon**, celebrates her new all-originals album *Beneath the Skin* (Origin) at Dizzy's Club (Mar. 21-23). Vocalist **Louise Rogers** celebrates female NYC composers and lyricists at Pangea (Mar. 19). **Renée Manning** with Earl McIntyre's Tribute Band presents musical portraits of influential African Americans, from Marcus Garvey to Sojourner Truth to tuba virtuoso Howard Johnson, at Shapeshifter Lab (Mar. 9). **Cécile McLorin Savant** plays Carnegie Hall (Mar. 27) with The Knights, performing Darcy James Argue's orchestral arrangements of standards. **Rondi Charleston's** song cycle collaboration with Fred Hersch, *Suspended in Time* (Resilience), will be performed by Hersch and the Crosby String Quartet with **Gabrielle Stravelli** and **Kate McGarry** at Joe's Pub (Mar. 30). Saint Peter's Church presents **Judy Niemack** (Mar. 9), **Lisa Sokolov** (Mar. 16) and **Laurie Dapice** (Mar. 23). Soulful jazz vocalist-pianist-composer, **Mala Waldron**, performs at Ossining's Westchester Collaborative Theater (Mar. 1) and Langston Hughes Public Library in Queens (Mar. 15). Vocal supergroup, **säje**, featuring the sirenesque voices of **Sara Gazarek**, **Amanda Taylor**, **Johnaye Kendrick** and **Erin Bentlage**, appears at the PJS Jazz Society's "Second Sunday Concert Series" in Mount Vernon, NY (Mar. 9).

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

bounce, rock and roll, and even through track names and imagery, a taste of signature American identity. According to Schlichting and Beierbach, "As Europeans, we like to be inspired by the diversity of America's music and find interesting points of reference."

On the other side of the equation, the sounds and textures of Berlin permeate as well. A unique city, it is a congregation of cultures and a collision of space. And unlike New York, Berlin possesses an old-world foundation, now juxtaposed with utter modernity. An exemplar of how these influences roil together, the U7—a main subway line—captures the city's kinetic, tumultuous energy as it weaves and swerves unpredictably from style to style, bringing to life the city's many personalities. Asked about Berlin, the pair answer, "It has the character of a workshop and is a wonderful basis for our music...living with improvisation, finding unusual and individual solutions for the daily challenges in life and in music."

A standout in the Tiger Moon catalog is the Insomnia Brass Band (with its three releases), featuring Anke Lucks (trombone), Schlichting and Christian Marien (drums). The fusion of trombone and baritone establishes a tonal atmosphere like no other. Low-end vibrations cross with the trombone's unique capacity to mimic the human voice. In Lucks' words, "It can sing, whisper, scream, sigh and sometimes it's funny." She adds, "I like the fact that the trombone changes shape when you play it. It's very physical." Physicality in general comes to mind listening to the trio's output. One might be forgiven for momentarily thinking of a big band based on the sheer force. The music ripples with strength, whether delivering an up-tempo blazer or a subtler piece. The trio is consistently bold, vibrant, and

produces many layers of sound and emotion. Songs such as "Beach Bar Before Breakfast" boom and the hyper-fast "Blues Insomnia"—somewhat wickedly—casts off-beat drums, racing horns, squawks, screeches and sudden stops and starts—an aural portrait of a rough night.

In sum, it states the obvious that Schlichting and Beierbach's voices are the common thread defining Tiger Moon. It is not the only one, though. There is a certain attention to detail: on album covers as well as in their notes, even amid sound squalls. And that same aesthetic is found in their bandmates. Yet there is nothing restrained either. Just a plethora of music from a tight-knit family and community.

For more info visit tigermoonrecords.de/en.

(LEST WE FORGET CONTINUED FROM PAGE 10)

Guitarist Sheryl Bailey is a seasoned veteran and longtime jazz educator who got to hear Remler perform several times, in addition to taking a lesson with her that left a lasting impression. "Emily's time feel was so swinging, and her articulation was impeccable, clean and clear. Every idea was delivered with conviction and precision. She should be considered one of the greats alongside Charlie Christian, Joe Pass, Tal Farlow, Pat Martino and Herb Ellis." Bailey is equally impressed with Remler's compositions, a few of which she has herself recorded. "I know she was very serious about composition. She was just getting started. That's what she indicated when I hung with her. She was at peace in her life and she wasn't playing to prove anything: playing with pure joy."

One of the young, rising stars of jazz guitar, Jocelyn Gould, shared her thoughts about Remler: "I was into

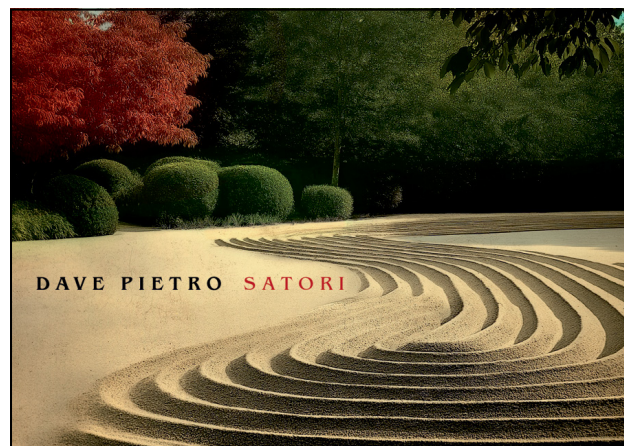
Wes Montgomery and the first record that I heard by Emily was *East to Wes*. I couldn't believe how amazing she played, knowing what a giant musician she was. I love her recording of 'Daahoud' (Clifford Brown). She and Hank Jones have this extended solo send-off and she just plays so swinging. Her groove is so deep." Bassist Eddie Gomez appeared on two of Remler's releases and remembers her fondly, "Emily loved life; she loved music; she loved the guitar; she loved musicians; she loved Wes...She died too early!" Romero Lubambo recorded with the guitarist in the studio for her final album: "I always admired her a lot because she really could play. She had a beautiful sound on guitar. She had the influence of Wes Montgomery but had her own voice." A 2008 interview with the late Coryell (who died in 2017 and who had a brief romantic relationship with Remler) brought out a flood of emotions. He said, "Her life was so short. She was simply a natural player. She was born to play the jazz guitar and she's 'out of town' right now. Someday she'll be back...The soul that played that guitar connected with Emily Remler was a great soul."

This May marks the 35-year deathaversary of Emily Remler.

For more info visit resonancerecords.org/product/emily-remler

Recommended Listening:

- Emily Remler – *Firefly* (Concord Jazz, 1981)
- Emily Remler – *Take Two* (Concord Jazz, 1982)
- Emily Remler – *Catwalk* (Concord Jazz, 1984)
- Emily Remler – *Cookin' at the Queens* (Resonance, 1984/88)
- Larry Coryell/Emily Remler – *Together* (Concord Jazz, 1985)
- Emily Remler – *East to Wes* (Concord Jazz, 1988)



DAVE PIETRO SATORI

Dave Pietro Quintet album release for *Satori* (East 15th Records)

Sun. March 30, 2025
One set at 5:30 pm (Doors open at 4:30 pm)
Dave Pietro (alto saxophone) with
Brandon Lee (trumpet)
Gary Versace (piano)
Johannes Weidenmueller (bass)
Adam Cruz (drums)
Birdland Jazz Club
315 West 44th Street • New York, NY
(212) 581-3080
www.birdlandjazz.com



DAVEPIETRO.COM

SAINT PETER'S CHURCH

JAZZ VESPERS 5PM

March 2
John DiMartino Trio

March 9
Judy Niemack Trio

March 16
Lisa Sokolov

Hans Young Binter

March 23
Laurie D'apice

Quartet

March 30
Juan Carlos Polo

JAZZ MEMORIALS 6:30 PM

March 3
David Bargeron

March 13
Roy Haynes

619 LEXINGTON AVE AT 54TH STREET · COMMUNITY & JAZZ SINCE 1965

NEW USED

Jazz
RECORD CENTER

236 West 26 Street, Room 804
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480
Fax: 212-675-4504

Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

LP's, CD, Videos (DVD/VHS),
Books, Magazines, Posters,
Postcards, T-shirts,
Calendars, Ephemera

Buy, Sell, Trade

Collections bought
and/or appraised

Also carrying specialist labels
e.g. Criss Cross, ECM, Enja, ESP,
Fresh Sound, High Note, Pi, Savant,
Sunnyside, Venus and many more.