

BAPTISTE STANEK TRIO

"EMOTIONS IN MOTION"



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After a long break in his live-music-life due to the pandemic, Baptiste Stanek is presenting his new project. This period allowed him to focus on composition.

He composed and created new colors, timbers which helped him to express his feelings in this difficult last 2 years.

The members of the trio:

Tabea Kind [double bass], Vaclav Palka [drums] and Baptiste [saxophones] combine their forces in their journey through the lands of jazz.

Space, movement and emotion are the keywords of the trio.

An avant-garde jazz that combines folk, free jazz and improvisation. .

Baptiste Stanek trio was created in 2020.

During this 2 years, the trio played around 15 gigs between France, Switzerland and Germany.

The 3 musicians will be on tour in february 2023 all around Europe with gigs in Spain, France, Germany, Switzerland, Belgium and Romania.



"EMOTIONS IN MOTION"

Click the link below

Live at Jazz Campus Club "*Papou*" B. Stanek

Live at Jazz Campus Club "What's Love" V. Palka



BAPTISTE STANEK

Young saxophonist, clarinetist and flutist, Baptiste Stanek is passionate by jazz and improvisation since his childhood.

Influenced by John Coltrane, Brad Meldhau, Thelonious Monk, The Beatles...

He built his own aesthetic with his specific tenor and soprano saxophones sound and his original compositions.

Baptiste Stanek studied jazz in the conservatory of Music of Strasbourg [FR]. After only one year, he finished his French study and has entered in Jazz Campus of Basel [CH] who study with Pr. Mark Turner and Domenic Landolf and Reto Suhner.

"What I like in jazz, it's this infinite freedom in creation, the research of new pitches new sounds..." said by Baptiste.

Baptiste Stanek has performed in several major clubs and jazz festivals such as JazzDor Strasbourg [FR], Des rives et Des Notes Oloron [FR], Bird's Eyes Jazz Club Basel [CH], JazzCampus Club Basel [CH], Festival Crescent [Macon, FR], Jazz à Couches [Couches, FR], BeBBY Sy Jazz [Basel, CH], Au grès du Jazz [La Petite Pierre, FR]

We can hear Baptiste Stanek in many bands such as Artmatic 4tet, Orchestre National de Jazz, Baptiste Stanek Quartet or Baptiste Stanek Quintet. He played with important jazz musicians of the world scene such as Nduduzo Makhathini, David Virelles, Seamus Blake, Domenic Landolf, Jorge Rossy, Franck Tortiller, Denis Badault...



TABEA KIND

double-bassist,
currently living in
Freiburg, Germany.

Since 2017 Tabea studies Jazzbass in Freiburg and Bern with Dieter Ilg, Patrice Moret, Arne Huber and German Klaiber. Other teachers who influenced her are Django Bates, Colin Vallon and Ralf Schmid.

She's playing in several projects in Germany and Switzerland such as the Baptiste Stanek Trio, Will Bartlett Trio and LaJazzO Baden-Württemberg.



VACLAV PALKA

Vaclav Palka [* 1992, Czech Republic] is a drummer, composer, arranger and group leader who obtained his baccalaureate in jazz interpretation at the Janacek Academy of Performing Arts in Brno, CZ.

In addition, he spent a year as an exchange student at the Copenhagen Rhythmic Conservatory, Denmark. Recently, Vaclav is a student at the Jazz Campus Basel, where he has just started his master in interpretation, composition and jazz production in Jeff Ballard and Guillermo Klein.

In 2016, he was accepted at the New School for Jazz and Contemporary Arts in New York and at the City College in New York.

During his studies, Vaclav participated in the Keep An Eye summer jazz workshop organized by the Manhattan School of Music and the Van Amsterdam Conservatorium, where he had the opportunity to collaborate with artists such as John Riley, Jay Anderson, Becca Stevens and Dick Oats.

In addition, he was lucky to attend workshops with Brian Blade, Jeff "Tain" Watts and Ziv Ravitz. In private, Vaclav took courses with Eric Harland, Jochen Ruecken, Jim Black, Ari Hoenig and Colin Stranahan. During his studies, he also had the opportunity to work with Larry Grenadier, Mark Turner, Bill Mchenry, Jorge Rossy and Aydin Esen.

His short career includes concerts and recording sessions with artists like David Doruzka, Sullivan Fortner, Iva Bittova, Jiri Slavik, Libor Smoldas, Beata Hlavenkova, Tomas Liska, Zuzana Lapcikova, Nikola Zaric, Didrik Ingvaldsen, Arthur Tuznik, Gabor Bolla, Pavel Zlamal and much more. Vaclav joined the Faculty of Basel ICMS in 2018.

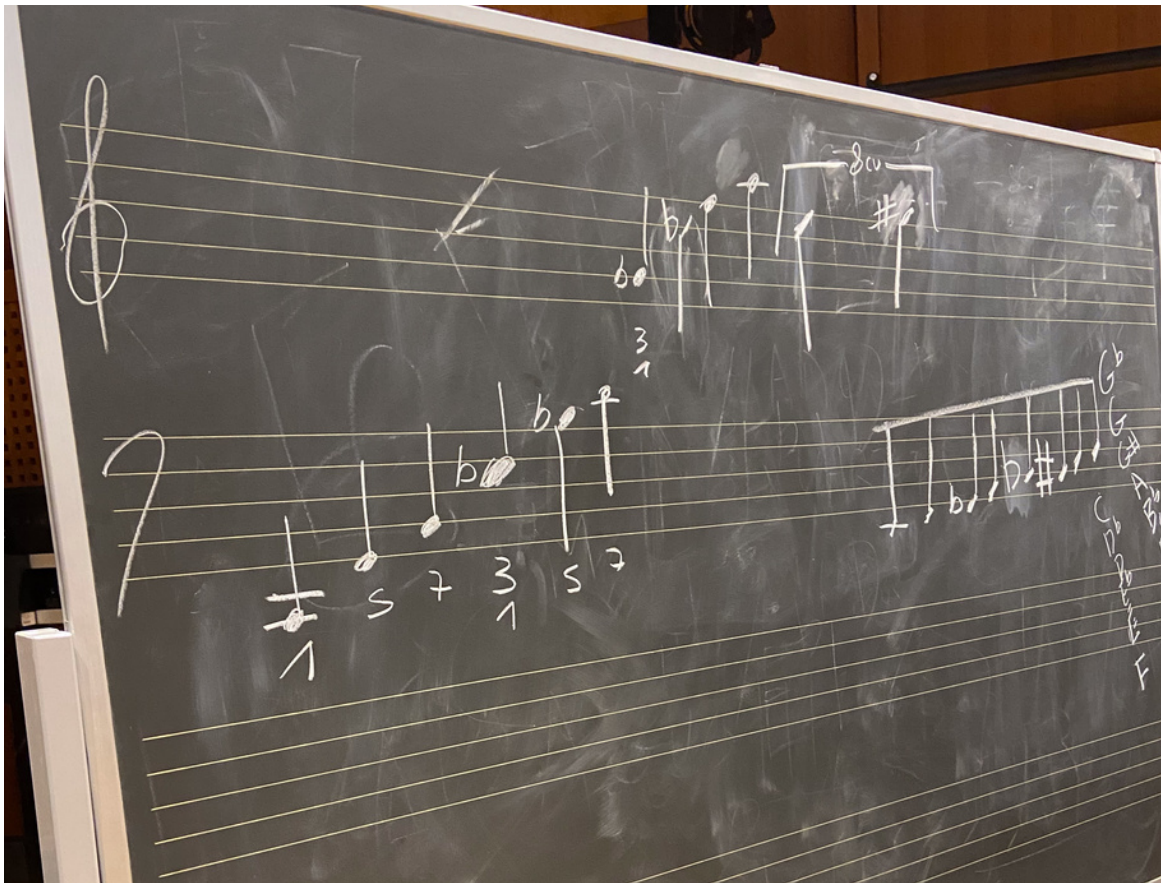
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During the 2 last years, I composed a lot of tunes that are always connected with a particular moment in my life.

I'm trying to picture the moment as a painter.

Over time, I understood that harmically, some patterns started to appear and I tried to build a theory about it.

In October 2021, after a week of harmony masterclass with Brad Mehldau who helped me focus on the topic, I discovered that I could actually explain most of my tunes with one tone row like a harmonic overtones series. (picture below)



This tone row includes the 12 notes of the chromatic scale without any repetition. It is based on minor melodic chords inversion.

Basically : tonic-5th-major 7th-flat 3rd, the 3rd is becoming the new tonic

With it, I tried generating a key center based on one scale.
Then I use this scale to create chords.

See below an analysys of the tune "sadly".

SADLY

Baptiste Stanek

INTRO

Saxophone Ténor

Piano

Voix

Basse acoustique

3 **A**

Sax. T.

Pia.

Vx.

Basse

6 **B**

Sax. T.

Pia.

Vx.

Basse

9 **C**

Sax. T.

Pia.

Vx.

Basse

11

Sax. T.

Pia.

Vx.

Basse

SOLO OVER C MINOR MELODIC BLUES

WORKING AS A BAND

During this last year, our trio played a lot of concerts and we rehearsed a lot.

For me, making music is about knowing what we're doing and knowing each other. Even if a one-time meeting could be really exiting, I wanted to create a band where trust is the main word.

My idea came in listening John Coltrane 4tet. They played together so many years, they did so many concerts that you can feel how every one is trusting each other and has the space to express themself.

I felt during my studies that long term bands are difficult to create. Our schedule as student is really rich and creating a network is the priority number one for a "future" performer.

During the pandemic, we all had lots of free time to practice and rehearse. We took advantage of it with Vaclav and Tabea and played as much as we could together.

With time, we started to get our own sound.

Thanks to this possibility, I can say today I have never been such comfortable on stage with a band.

I'm really happy of our process and I'm really looking forward to continue this journey with this amazing musicians.

