

Antje Rößeler „Stockholm Trio“ (WismART)

Why does a jazz pianist need two trios? - Antje Rößeler knows the reason: „I have one trio in my hometown Berlin and one in Stockholm“. She had studied in Sweden and finished in 2016 as a „Nordic master of jazz“. „Since then the bassist Mauritz Agnas and the drummer Sebastian Voegler, my favorite trio partners there, belong to my Stockholm Trio.“

Antje Rößeler plays the same repertoire with her Berlin Trio. „But with Sidney Werner on bass and Leon Griese on drums, the sound is more earthy and more full. The Stockholm Trio acts more airy and more calm compared to that.“ With this, A. R. orientates herself on the north-european sound aesthetic, lie in ECM productions of the 70's, where long lasting notes search their way like an echo.

„In Scandinavia (and Finland), people act much more sensible towards each other“ tells the pianist. The friendly atmosphere at the schools in Helsinki, Stockholm and Aarhus had a positive influence on me. There is no hierarchies, the teacher doesn't automatically place him or herself over the student.“ Also she feels that people are living more connected to nature and care more for the environment.

Antje Rößeler has played in Jazzclub Schlot with musicians from the north often during the last years. In 2018 she invited her Swedish friends Mauritz Agnas and Sebastian Voegler to play three concerts with live recording. Also the saxophonist Birgitta Flick joined for three tunes and even brought one own composition, and since Antje was very happy with the best takes of the evenings, it became the Album.

On this debut album, A.R. explores her wide artistic possibilities. Tradition takes a turn with modern stylistic elements. In two tunes she lets her folkloristic, dancing temperament run free in a simple children song structure. Sometimes she plays wild and adrenalin driven, the suddenly, she respects every note as a considering pianist and enjoys a moment of contemplative depth together with her listener.

As a daughter of two cellists, A.R. got a classical piano education from early age on. She studied Jazz in Dresden, Helsinki, Stockholm and Aarhus. „When I compose today, it's not so much about manifesting my personality. I just want to do good music, following idols like Bill Carrothers and Marc Copland.“

Nevertheless, the own musical language of Antje Rößeler already articulates itself on her Album. The pianist has found a perfect balance between her high musical claims and a comfortably, relaxed, playful ease. For the listener of this diversified Album, there's almost no time or occasion left for the question: How would A.R. have sounded on these compositions with her other trio?