

CHANCE



[01] Dancer	4'34
[02] Blues for Elvin	6'10
[03] Chance	7'49
[04] Iride	6'05
[05] Trane's Attitude	6'49
[06] Macguffin	5'42
[07] Lontani da un centro	4'38
[08] <i>Drums Intro [to Amore Spettinato]</i>	2'15
[09] Amore spettinato	4'38
[10] Duke's Riff	5'14
[11] Ornettology	5'37

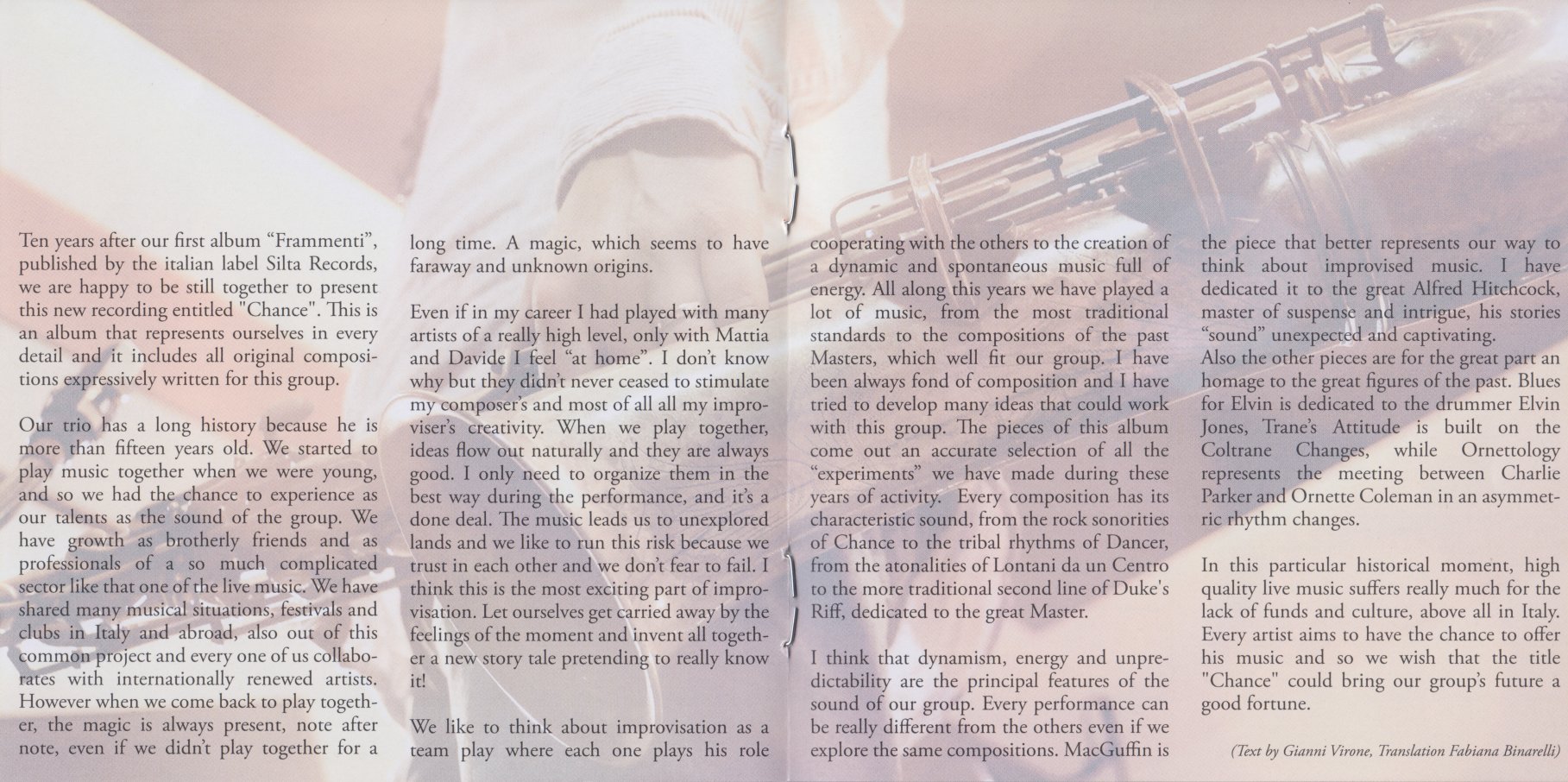
GIANNI VIRONE TRIO
Gianni Virone, Tenor & Soprano Saxes
Davide Liberti, Double Bass
Mattia Barbieri, Drums & Percussions

All tracks composed by Gianni Virone
except: Amore Spettinato by Davide Liberti &
The Drums Intro by Mattia Barbieri.

Gianni plays a Buescher "Big B" tenor sax made in 1942
and a Handmade saxello R1 Jazz by Rampone & Cazzani.

I want to thank Mattia and Davide for their constant inspiration and professionalism. They are part of a project that could not exist with other musicians. I also want to thank Carlo Miori, Alessandro Dante, and Cristina Borio for their technical support, my family and at the end Sonia and Ilaria, my life.

Gianni Virone



Ten years after our first album "Frammenti", published by the Italian label Silta Records, we are happy to be still together to present this new recording entitled "Chance". This is an album that represents ourselves in every detail and it includes all original compositions expressively written for this group.

Our trio has a long history because he is more than fifteen years old. We started to play music together when we were young, and so we had the chance to experience as our talents as the sound of the group. We have growth as brotherly friends and as professionals of a so much complicated sector like that one of the live music. We have shared many musical situations, festivals and clubs in Italy and abroad, also out of this common project and every one of us collaborates with internationally renewed artists. However when we come back to play together, the magic is always present, note after note, even if we didn't play together for a

long time. A magic, which seems to have faraway and unknown origins.

Even if in my career I had played with many artists of a really high level, only with Mattia and Davide I feel "at home". I don't know why but they didn't ever cease to stimulate my composer's and most of all my improviser's creativity. When we play together, ideas flow out naturally and they are always good. I only need to organize them in the best way during the performance, and it's a done deal. The music leads us to unexplored lands and we like to run this risk because we trust in each other and we don't fear to fail. I think this is the most exciting part of improvisation. Let ourselves get carried away by the feelings of the moment and invent all together a new story tale pretending to really know it!

We like to think about improvisation as a team play where each one plays his role

cooperating with the others to the creation of a dynamic and spontaneous music full of energy. All along these years we have played a lot of music, from the most traditional standards to the compositions of the past Masters, which well fit our group. I have been always fond of composition and I have tried to develop many ideas that could work with this group. The pieces of this album come out an accurate selection of all the "experiments" we have made during these years of activity. Every composition has its characteristic sound, from the rock sonorities of Chance to the tribal rhythms of Dancer, from the atonalities of Lontani da un Centro to the more traditional second line of Duke's Riff, dedicated to the great Master.

I think that dynamism, energy and unpredictability are the principal features of the sound of our group. Every performance can be really different from the others even if we explore the same compositions. MacGuffin is

the piece that better represents our way to think about improvised music. I have dedicated it to the great Alfred Hitchcock, master of suspense and intrigue, his stories "sound" unexpected and captivating.

Also the other pieces are for the great part an homage to the great figures of the past. Blues for Elvin is dedicated to the drummer Elvin Jones, Trane's Attitude is built on the Coltrane Changes, while Ornettology represents the meeting between Charlie Parker and Ornette Coleman in an asymmetric rhythm changes.

In this particular historical moment, high quality live music suffers really much for the lack of funds and culture, above all in Italy. Every artist aims to have the chance to offer his music and so we wish that the title "Chance" could bring our group's future a good fortune.

(Text by Gianni Virone, Translation Fabiana Binarelli)



Gianni Virone is native to Chieri (Turin, Italy). Saxophone player, arranger and composer since 2002, he worked with small groups, big bands/orchestras and recording as arranger, section player and soloist before playing his compositions with his own trio. His professional activities also include teaching saxophone, improvisation techniques, jazz harmony, composition/arranging and big band class in several schools. He graduated at "Conservatorio G. Verdi" in Turin with Furio Di Castri with the highest degree and attended several masterclasses in Italy and abroad with artists like Dave Liebman, Aíro Moreira, Jerry Bergonzi, Enrico Rava, Gianluigi Trovesi, Steve Coleman, Ayn Inserto and many others. During the "Siena Jazz Summer Workshop 2002" he won the award named "Nuoro Jazz Workshop 2003". The next year in Nuoro, he was selected to play at the "Berchidda Jazz Festival 2004". In 2003, he also won the "Talens" competition for soloists organized by the "Istituto Musicale di Rivoli".

Thanks to them, he attended the Summer Workshop organized by the New School University of New York in Bassano Del Grappa where he was selected for a scholarship. He won the first edition of the national competition "Nuovi Talenti del Jazz Italiano" in 2004. The same year he was a finalist of the "Premio Nazionale Massimo Urbani". As a big band composer, he was a finalist in several international contests like "Barga Jazz 2007" and "Scrivere in Jazz 2010 and 2014". He collaborated with various big bands both as an arranger and section player (all saxes, clarinet, bass clarinet and flute) and he played also with: Paolo Fresu, Furio Di Castri, Roberto Gatto, Gianni Basso, John Riley, Fabrizio Bosso, Flavio Boltro, Javier Girotto, Rita Marcotulli, Scott Hamilton, Dusko Gojkovic, Jimmy Cobb, Philip Harper, Terrell Stanford, Eric Vloeimans, Maria Pia De Vito, Danilo Rea, Emanuele Cisi, John De Leo, Nguyễn Lè, Pietro Tonolo and many others. He is an endorser of the Italian saxophone factory Rampone & Cazzani since 2004.



Davide Liberti was born in Turin in 1980. After playing the electric bass, was thunderstruck by listening Scott LaFaro and, when he was 18, began to study the double bass.

His technical and expressive evolution has been really much influenced by the Evans' trios. For many years he played a 5 strings double bass with acute C that allows him to use the double bass not only as a percussion instrument but mostly as a second and third voice inside the group (preferably little groups), which he cooperates with.

Mattia Barbieri, drummer, was born in 1978. He started his concertistic career at the age of 17. In 2000 becomes an element of the Furio di Castri European Youth Orchestra. He permanently plays with Richard Galliano Quintet, with whom he has made several world tours. He also cooperates with Peppe Servillo, Fabrizio Bosso, Javier Girotto, Rita Marcotulli and Furio di Castri, and among others with Flavio Boltro and Mauro Battisti BBBTrio and since 2004 with the MauMau. He has also played and cooperated with: Rossana Casale, Franco d'Andrea, Francesco Bearzatti, Stefano Rizzo, Fabrizio Rat, Gianluca Petrella, Samuel Romano (Subsonica), Paolino dalla Porta, Nguyen Le, Marco Tamburini, Achille Succi, Bebo Ferrá, Emanuele Cisi, Jino Touche, Antonio Marangolo, Monovox, Luca Vicini (Bassvicio), Davide Di Leo (Boosta), Isabel Sorling, Diego Borotti, Giorgio Licalzi, Mao e la Rivoluzione.

