



ALBORAN TRIO

Paolo Paliaga, piano, born in 1961

Paolo Paliaga began his career as a jazz pianist in the early 1980's. After his initial experience with his own group, he played for many years in a bop band, where he learnt the "rules" of traditional North-American jazz. At the same time, drawn to a more European sound, he explored more contemporary styles. Attracted by the capitals of Europe, he moved to Paris in the late 1980's where he met and played with a number of musicians from different parts of the world and diverse musical traditions. He recorded music with a trio along with Marc Buronfosse and was a member of the group "Faena" with the Spanish guitarist Marco Quesada. They performed frequently in both France and Spain throughout 1992.

Meanwhile he became involved in composition. In 1997 he composed and performed music for silent film and in particular the soundtrack for Herbert Brenon's silent film "Peter Pan" (1924), and in 2003 he composed and performed the music for Vsevolod I. Pudovkin's film "The Mother" (1926). At the same time he founded the Latin-jazz group "Horizon Quartet", that often worked with Argentinean percussionist Luis Agudo. He has performed at numerous festivals with his own quartet and in 1999 took part in the "Varese in Jazz Festival" with Enrico Rava.

While researching and composing, he moved gradually away from the rhythms and beat of swing to explore a new expression of rhythm and melody based on the interaction of acoustic instruments. As a result of this work he founded the Alboran Trio in 2003, together with Dino Contenti and Gigi Biolcati.

Recordings:

- 2008, composition and recording of the CD "**Near Gale**" (ACT 9469-2) with **Alboran Trio**
- 2006, composition and recording of the CD "**Meltemi**" (ACT 9448-2) with **Alboran Trio**
- 2004, arrangement and recording of the CD "**Donna Lombarda**" of Elsa Albonico
- 2003, arrangement and recording of the CD "**Cà e Gesa**" of Elsa Albonico
- 2000, CD "**Meriggi e ombre**" piano solo – guest star: Alberto Borsari. Splas(h) n.2002.2
- 1999, CD "**Azul**" with his own group "**Horizon Quartet**" for Splas(h) n.2001
- 1997, session artist for the CD "**Mahnee Pooleeta**" for the "Swingsuite Quintet", guest **Clark Terry** for the Old Magic Music - Rome
- 1996, CD as a leader "**Giro-Vago**" for CALIGOLA Records 2015-2
- 1993, CD "**Faena**" for the French label "BUDA MUSIC" Paris
- 1989, CD "**Musica targata Varese**" with the trio (compilation) for Splas(h) Records

Dino Contenti, double-bass, born in 1958

Formerly a self-taught musician, Dino Contenti came to the scene as a professional musician in 1985. After gathering experience as a bass guitar player and maturing in the multi-faceted world of modern music, he picked up the double bass.

Since then a whirl of non-stop activity has seen him become a much sought-after artist for many musicians both on the lively Italian jazz scene and the internationally. Among his credits are: Pietro Tonolo, Antonio Faraò, Enrico Rava, Bob Mover, Barney Kessel, Jimmy Cobb and Norma Winstone. He has worked with many projects such as: Gianni Coscia Trio, Uschi Laar Trio, the Claudio Fasoli Quartet, the trio with American harpist Park Stickney and the French drummer Manhu Roche and the European Trio of American guitarist Garrison Fewell. With this trio he has performed at the Montreux Jazz Festival in 1998 and 1999.

From 1987 to 1999 Contenti has carried out teaching activities at the Centro Jazz in Turin. He had also held numerous jazz improvisation and bass classes in the European conservatories of Barcelona, Saragossa, Geneva, Munich and London.

Gigi Biolcati, drums, born in 1965

Gigi Biolcati began playing drums at the age of 11. He started out playing with dance groups for seven years. Then he studied with Enrico Lucchini and for some years he played blues, funk, soul with Aida Cooper and pop music with Cristiano DeAndré. Then he did a stint with dancer Koffi Kokò from Benin, and it was here that Gigi Biolcati found his personal approach to music. He went to Africa to study music and to search for the original roots of rhythm. Thus he furthered his study of African rhythm and compared it with the European, Asian and American traditions. Following this path helped him to clarify the relationship between the body, the unconscious and the energies of the individual. His final aim in music can be described as the basic essence of communication: control of sound, the interaction with other musicians, the trust and mutual awareness which are all necessary to recreate the power of a magic ritual of a concert.

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