DF ARTISTS
International Music Management

GABRIELE MIRABASSI, clarinet
SIMONE ZANCHINI, accordeon



Great meeting between two virtuous and top level improvisers, as well as protagonists of the international jazz scene. Gabriele Mirabassi and Simone Zanchini together they rejoice and experiment a king of music without barriers and preconceptions.
The same musical-background (classical and jazz) and the possibility of continually exchanging the roles, allows the two artists to fully enjoy the dynamic and timbric faculties of the respective instruments (clarinet and accordion); performing only original compositions.

GABRIELE MIRABASSI An Italian clarinetist who moves with equal ease in both classical and jazz music. In recent years, he has conducted in-depth research on Brazilian and South American popular instrumental music in general. He also collaborates regularly with artists from a wide variety of fields, participating in theater, dance, and songwriting projects. His collaborations over the years have been numerous. In jazz, among many others: Richard Galliano, Enrico Rava, Enrico Pieranunzi, Marc Johnson, John Taylor, Steve Swallow, Stefano Battaglia, Roberto Gatto, Rabih Abu Khalil, Edmar Castaneda.
In Brazil Guinga, André Mehmari, Monica Salmaso, Sergio Assad, Trio Madeira Brasil, Nelson Ayres , Yamandu Costa, Hermeto Pascoal, Orquestra a Base de Sopro di Curitiba, Orquestra joven Tom Jobim among many others.
In classical music: John Cage, Mario Brunello, Andrea Lucchesini, Marco Rizzi, Gabriele Pieranunzi, Maurizio Baglini, Andrea rebaudengo, Cristina Zavalloni , Orchestra Filarmonica Marchigiana, Istituzione Sinfonica Abruzzese, Orchestra d' Archi italiana, Banda Sinfonica do Estado de Sao Paulo, Ensemble Conductus, Orchestra Bruno Maderna, Ensamble metaphora ecc... He has also collaborated in various fields (theatre, songwriting, dance) with, to name just a few: Gianmaria Testa, Erri De Luca, Ivano Fossati, Sergio Cammariere, Mina,Tosca, Giorgio Rossi, David Riondino, Marco Paolini,Franco Maresco, Nicola piovani, Franco Piersanti. Particularly interested in defining a musical poetics that brings together the cultured and popular repertoire, he presents a program of solo works for clarinet and string orchestra specially commissioned by him.

SIMONE ZANCHINI is considered one of the most interesting and innovative accordion player on the international scene, his research moves between the boundaries of contemporary music, acoustic and electronic sound experimentation, mixing together experiences and super-refined influences issuing in an absolutely personal approach to improvisation materials. Eclectic musician, performs an intense concert activity with groups of diverse musical backgrounds (improvisation, contemporary music, jazz, classical). Graduated with honors in classical accordion at the Conservatory G. Rossini in Pesaro, with the Master Sergio Scappini.
He has performed in several Festivals in Italy (Clusone Jazz, Umbria Jazz, Tivoli Jazz, Jazz in the Time-Berchidda, Sant'Anna Arresi, Barga Jazz, Mara Jazz, Jazz-in'it, Ravenna Festival, Rossini Opera Festival, Siena Jazz, Roccella Jonica etc.) and in the mainly international Festivals (France, Austria, Germany, England, Holland, Sweden, Denmark, Finland, Slovenia, Croatia, Macedonia, Spain, England, Norway, Russia, Tunisia, Lebanon, India, Venezuela, Japan, etc.).
He has collaborated with many internationally renowned musicians from different musical backgrounds such as: Thomas Clausen, Gianluigi Trovesi, Javier Girotto, Marco Tamburini, Massimo Manzi, Tamara Obrovac, Krunoslav Levacic, Vasko Atanasovski, Paul Fresu, Antonello Salis, Han Bennink, Art Van Damme, Bruno Tommaso, Ettore Fioravanti, Mario Marzi, Michele Rabbia, Andrea Dulbecco, Giovanni Tommaso, Gabriele Mirabassi, Frank Marocco, Bill Evans, Federico Mondelci, Adam Nussbaum, Jim Black.

Since 1999 he collaborates with the Soloists of the Orchestra of Teatro alla Scala in Milan, with this group he toured regularly.
Aside from musical performances and reasearch, Zanchini leads also accordion's workshops and collective impro.
In 2006 he published Be-bop Buffet (Wide Sound) a duet with Frank Marocco, a model of the Bebop language expressed with the accordion. In 2009 Better Alone...! (Silta Records) a solo project where prove all tone colours of his instrument through the use of a particular midi accordion, live electronics and laptop, in the same year he published also Fuga per Art Jazz 5et (DodiciLune Records), the unique tribute work of Zanchini, a tribute to his great Master and one of the greatest exponents of the jazz accordion: Art Van Damme. In 2010 he published a new Project with Ratko Zjaca – guitar, Martin Gjaconovski – dbass and Adam Nussbaum – drums: The way we talk (In&Out Records). In May 2012 has been released MY ACCORDION'S CONCEPT (Silta Records) a project built up on radical improvisation with the acoustic accordion and live electronics, a brave attempt to subvert the common code of expression through the accordion. In 2015 Simone Zanchini released "CASADEI SECONDO me" (Stradivarius)a tribute to Maestro Secondo Casadei, where Zanchini revisited the most famous melodies of the composer from Romagna in a modern key and in 2016 "Don't try this anywhere" Zanchini's personal tribute to the great saxophonist Michael Brecker. A record with modern sounds and languages, recorded in New York with a band of the highest international level with, among others, John Patitucci at bass and Adam Nussbaum at drums. This record won the "Orpheus Award 2016" as the best album of the year in Italy.
In 2019 a project on the music of Nino Rota was released for the In & Out label "Play the music of Nino Rota" with Zanchini soloist with the prestigious HR Frankfurt Radio Big Band, the big band of the German national radio-TV, a production that immediately received excellent reviews and many radio passages.
In 2021 appeared "The cat and the fox", the first duo recording work with Gabriele Mirabassi, a confirmation of their intense artistic partnership in which the engaging dialogue between the two instruments is proposed in atmospheres of popular and cultured flavor. In 2024, Simone Zanchini returned to the studio—once again with Gabriele Mirabassi and the EGEA label—to release "Un ballo con la luna". While this album follows in the footsteps of its predecessor, it expands the range of sounds, atmospheres, and tonal colors that this remarkable and perfectly in-sync duo creates through their interpretations of dance music. Simone Zanchini's new solo album "No Cage" came out at the end of August 2026 and it's a collection of a series of newly-composed or improvised pieces, with the addition of some of his older compositions that I had never recorded alone, now all connected by the same "common thread", the incessant search for "sound" supported by the use of electronic as a fundamental element of his work.



IL GATTO E LA VOLPE (EGEA 2021)

The debut album by the duo Gabriele Mirabassi and Simone Zanchini . A fun, lively album, brimming with a myriad of musical inspirations and nuances. Eight tracks, most of which were written by the musicians themselves, feature a compelling dialogue between the two instruments, alternating between folk and cultured atmospheres, reaching heights of pure lyricism. Gabriele and Simone are a true duo: absolute mastery of their instruments, a strong individual touch, inexhaustible personal creativity, but also great understanding and a sense of overall balance.

"The cat and the fox" is an album that lends itself to different interpretations. Not only because it is rich in different sounds and references. But also because the two musicians interpret it in a more than free way, venting passions, elaborating traditions, triggering impromptu dialogues in the sign – more than visible – of a limitless performative flow.

Gabriele Mirabassi and Simone Zanchini fresco a large wall, looking at each other with the elegiac complicity of those who understand each other and sending the listener back to a composite vision, which can only rest on a base of fluid interpretation, so as to let the music and the performance push first of all: beyond the piece, beyond the song, beyond the reference and the call ("Choro Romagnolo").

Yes, because these two musicians, whose instruments overlook each other without the thought of form or formality, seem to guide us into their sound, in order to accommodate a polysemous vision. A vision that is composed within the direct approach – often extemporaneous, very often deliberately asymmetrical, very often simply and pleasantly informal – and that continues to be fulfilled in the interpretative path of the listener ("Our Spanish love song").

In this way, at every step, at every phrasing, along every melodic elaboration, one has the feeling of being inside a cycle. And of this one perceives continuity, organicity and structure, outside the unconditional trigger of the celebration, the quotation, the footnote ("Fellinian").

Listening to the eight tracks – from whose titles emerges the secularity of the structure of the album, as well as the punctuation of a rapid and stylistically iridescent writing – one enters an amazing program. And perhaps this is also one of the living points of the album: the amazement generated by the dialogue, the beauty of the clear and direct sounds, the effluvium of indeterminable proportions except with clarinet and accordion, the surprising vortex that develops from two instruments that, in the flow of the flow, seem to unite in a single body, in an indissoluble matter ("Un tom para Jobim").

On several occasions the passages of voice between clarinet and accordion are defined within a very legible sign, even if one often has the impression – pleasantly alienating – that a part of the game, of complicity, is also that of confusing, concealing and revealing, playing one instrument on another, inside the other.

UN BALLO CON LA LUNA (EGEA 2024)



EGEA's second album with the duo Mirabassi – Zanchini, a work that is in line with the previous **Il gatto e la volpe**, but which broadens the range of sounds, atmospheres and colours that this surprising and close-knit duo is able to construct. Both are virtuosos of their instruments. Gabriele Mirabassi plays the clarinet. Simone Zanchini plays the accordion. Both boast long and distinguished careers, during which they have explored the language of jazz, of course, but also the language of classical, contemporary, Italian folk, and other traditions.

In **A Dance with the Moon**, all of this is clearly evident. It ranges from songs that breathe a distinctly Italian folk atmosphere, like "Re bello", to pieces of South American inspiration, like "Besame mucho" and "Carioca", to pieces where improvisation takes precedence over the underlying melodic theme. The common thread is dance music. A music that at times faithfully reproduces the rhythms and movements of Fellini-esque dance hall music, while at other times it transfigures them into something else, imagined, dreamed, or moody. The true glue of the dance music series presented by Gabriele and Simone is the originality of their language, the way they approach themes, melodies, and harmonic structures, and how they develop them. A method where great creativity and individual inventiveness are placed at the service of the final result. Another fascinating work by a truly great duo.

CONTACT & BOOKING:

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Member of ARIACS Associazione dei Rappresentanti Italiani di Artisti di Concerti e Spettacoli

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