

Bill Frisell

"the best recorded output of the decade."

DOWNBEAT



New for 2012:

- **Floritone II**, out March 6, 2012

Recent album projects:

- **All We Are Saying**, out September 27, 2011
- **Sign of Life: Music for the 858 Quartet** out April 26, 2011
- **Buddy Miller's Majestic Silver Strings** out March 1, 2011
- **Lagrimas Mexicanas** out January 25, 2011

"Frisell has carved out a comfortable - and, let's be honest, quite lovely - niche that finds his alternately stinging or soothing guitar tone stirring up a gorgeous and unique mix of rustic Americana and slow-boiling jazz." - **LA Times** review of CD **Beautiful Dreamers** (2010)

Bill has been named as an Inaugural Artistic Director for the new permanent **SFJAZZ Center**. Along with fellow Artistic Directors **Regina Carter, Jason Moran, John Santos** and **Miguel Zenón**, he will oversee programming and performances beginning Fall 2012 at the West Coast's first stand-alone facility designed expressly for jazz.

Collaborated with artists as diverse as **Elvis Costello, Bono, T-Bone Burnett, Paul Simon, McCoy Tyner, Ornette Coleman, Brian Eno, Ry Cooder** and many more - a testament to his virtuosity as a guitarist, bandleader and composer.

GRAMMY winner and three-time nominee including a 2009 nomination for Best Jazz Instrumental Album.

10-time Best Guitarist winner in the DOWNBEAT Critics Poll (including 2011) and **three-time DOWNBEAT Readers Poll winner** for Best Guitarist. **DownBeat 2011 Readers Poll** - ranked among the best **Jazz Albums of the Year** for **Beautiful Dreamers, Best Guitarist** and **Best Beyond Albums** for his collaboration with **Vinicius Cantuária, Lagrimas Mexicanas**.

Jazz Awards Guitarist of the Year 2008 & 2009 and **Guitarist of the year Nominee 2010 & 2011**

"It's hard to find a more fruitful meditation on American music than in the compositions of guitarist Bill Frisell. Mixing rock and country with jazz and blues, he's found what connects them: improvisation and a sense of play. Unlike other pastichists, who tend to duck passion, Mr. Frisell plays up the pleasure in the music and also takes on another often-avoided subject, tenderness."

The New York Times

"Bill Frisell plays the guitar like Miles Davis played the trumpet: in the hands of such radical thinkers, their instruments simply become different animals. And, like Davis, Frisell loves to have a lot of legroom when he improvises—the space that terrifies others quickens his blood."

The New Yorker

"Bill Frisell is the Clark Kent of the electric guitar. Soft-spoken and self-effacing in conversation, he apparently breathes in lungfuls of raw fire when he straps on his (guitar)...His music is not what is typically called jazz, though it turns on improvisation; it's not rock'n roll; and it sure ain't that tired dinosaur called fusion. In one of the biggest leaps of imagination since the Yardbirds and Jimi Hendrix, Frisell coaxes and slams his hovering split-toned ax into shapes of things to come...But besides being a guitar genius, he's turned into a terrific songwriter. Like Monk, Frisell's harmonic and melodic ideas form a succinct, seamless mesh with outer sonic and rhythmic ideas about his ax."

Spin

THE ROSEBUD AGENCY

P.O. Box 170429 • San Francisco • CA 94117 • (415) 386-3456 • Fax: (415) 386-0599 • Email: info@rosebudus.com • Web: www.rosebudus.com

Recent Projects

All Floratone II

March 6, 2012

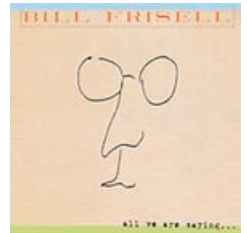
Improvisation is sometimes described as spontaneous composition. But in the case of **Floratone**, the collaborative project of guitarist **Bill Frisell**, drummer **Matt Chamberlain**, and producers **Lee Townsend** and **Tucker Martine**, improvisation is the source of raw material for an extended process of assemblage, arrangement, and augmentation: Call it composition over the long haul. **Floratone II**, like its 2007 self-titled predecessor, was some two years in the making. "These are long-term, labor-intensive projects for Tucker and I," says Townsend, who has produced more than 30 projects with Frisell, as well as recordings with **Carrie Rodriguez**, **Loudon Wainwright III**, **Kelly Joe Phelps**, **Vinicius Cantuaria**, **Dino Saluzzi**, and others. "It's the type of thing that takes a while and you wouldn't want to do every year. But it's also sheer fun."



All We Are Saying

September 27, 2011

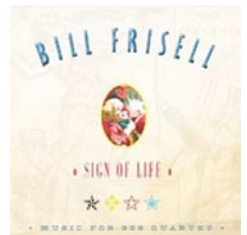
Bill Frisell explores the songs of **John Lennon** on his new album, **All We Are Saying**. Frisell has assembled a trusted ensemble consisting of **Jenny Scheinman** (violin), **Tony Scherr** (bass), **Greg Leisz** (guitars) and **Kenny Wollesen** (drums) to record his definitive take on the classic songs of John Lennon. **All We Are Saying** has long been in the works - one could say as far back as the first time Bill heard the Beatles at the age of 13. Says Frisell, "John Lennon's music has been with me, the band, everybody, the world...seems like forever. The songs are part of us. In our blood. There was nothing we really needed to do to prepare for this. We've been preparing our whole lives."



Sign of Life: Music for the 858 Quartet

April 26, 2011

The 858 Quartet features **Jenny Scheinman** (violin), **Eyvind Kang** (viola), and **Hank Roberts** (cello). The ensemble was conceived when Bill was commissioned to compose music inspired by artist **Gerhard Richter's** 858 series of paintings, which were exhibited at the San Francisco Museum of Modern Art. It was here that the group debuted in January 2003. Bill says of the 858 string quartet, "I write the music down on paper. It is difficult to say what is composed, orchestrated, improvised, or arranged. I don't really have to tell anyone what to do. It is a musical language alive and changing all the time... growing and developing."



Buddy Miller's Majestic Silver Strings

March 1, 2011

Also featured are fellow guitarists **Marc Ribot** and **Greg Leisz**. Together, Bill, Buddy, Marc and Greg are the Majestic Silver Strings. Rounding out the band are **Dennis Crouch** (bass) and **Jay Bellerose** (drums). Guest vocalists on the album include **Emmylou Harris**, **Patty Griffin**, **Shawn Colvin**, **Lee Ann Womack**, **Chocolate Genius** and **Julie Miller**. Produced by Buddy, the project is his re-imagining of country songs. A bonus DVD with concert footage of the first and only performance to date with Bill, Buddy, Marc, and Greg playing the tracks selected for this project, will be included with the CD.



Lgrimas Mexicanas

January 25, 2011

Bill Frisell and **Vinicius Cantuária's** new album, **Lgrimas Mexicanas**, epitomizes a union of extraordinary musicians. Through the blending of emotive rhythms and harmonies, and the melding of classic and experimental sounds, the two artists have found an easy home with one another. **Lgrimas Mexicanas** is scheduled for release on January 25, 2011 via Entertainment One Music. The Wall Street Journal calls Frisell "the most innovative and influential jazz guitarist of the past 25 years", while Time Out London calls Cantuária "a supremely cool Brazilian singer-songwriter/guitarist/percussionist who never wastes a note."



THE ROSEBUD AGENCY

P.O. Box 170429 • San Francisco • CA 94117 • (415) 386-3456 • Fax: (415) 386-0599 • Email: info@rosebudus.com • Web: www.rosebudus.com

Biography

"Frisell is a revered figure among musicians – like Miles Davis and few others, his signature is built from pure sound and inflection; an anti-technique that is instantly identifiable." - The Philadelphia Inquirer

"I like to have fun when I play and I like comedy - but it's not a conscious thing. I'm basically a pretty shy person and I don't dance or get into fights. But there are all these things inside me that get out when I perform. It's like a real world when I play, where I can do all the things I can't do in real life." - Bill Frisell to The Village Voice

Over the years, Frisell has contributed to the work of such collaborators as Paul Motian, John Zorn, Elvis Costello, Ginger Baker, The Los Angeles Philharmonic, Suzanne Vega, Loudon Wainwright III, Van Dyke Parks, Vic Chesnutt, Rickie Lee Jones, Ron Sexsmith, Vinicius Cantuaria, Marc Johnson (in "Bass Desires"), Ronald Shannon Jackson and Melvin Gibbs (in "Power Tools"), Marianne Faithfull, John Scofield, Jan Garbarek, Lyle Mays, Vernon Reid, Julius Hemphill, Paul Bley, Wayne Horvitz, Hal Willner, Robin Holcomb, Rinde Eckert, The Frankfurt Ballet, film director Gus Van Sant, David Sanborn, David Sylvian, Petra Haden and numerous others, including Bono, Brian Eno, Jon Hassell and Daniel Lanois on the soundtrack for Wim Wenders' film Million Dollar Hotel.

This work has established Frisell as one of the most sought-after guitar voices in contemporary music. The breadth of such performing and recording situations is a testament not only to his singular guitar conception, but his musical versatility as well. This, however, is old news by now.



In recent years, it is Frisell's role as composer and band leader which has garnered him increasing notoriety.

"For over ten years Bill Frisell has quietly been the most brilliant and unique voice to come along in jazz guitar since Wes Montgomery. In light of this, it may be easy to overlook the fact that he may also be one of the most promising composers of American music on the current scene." - Stereophile

"Bill Frisell is the Clark Kent of the electric guitar. Soft-spoken and self-effacing in conversation, he apparently breathes in lungfuls of raw fire when he straps on his (guitar)...His music is not what is typically called jazz, though it turns on improvisation; it's not rock'n roll; and it sure ain't that tired dinosaur called fusion. In one of the biggest leaps of imagination since the Yardbirds and Jimi Hendrix, Frisell coaxes and slams his hovering split-toned ax into shapes of things to come...But besides being a guitar genius, he's turned into a terrific songwriter. Like Monk, Frisell's harmonic and melodic ideas form a succinct, seamless mesh with outer sonic and rhythmic ideas about his ax." - Spin

"Frisell just has a knack for coaxing the most inviting sounds out of the instrument, and the composition skills to put them in just the right order. Combine a Colorado youth given to soul and C&W with solid jazz training, abetted by a decade-long residency in the heart of NYC's avant scene, multiplied by a fun factor of X (he has scored Buster Keaton's films) and you've got a recipe damn near perfection." - The Mirror

Wire, the British music publication has observed: "What's really distinctive is Frisell's feel for the shape of songs, for their architecture; it's a virtuosity of deep structure rather than surface." Bill explains this sensibility to Guitar Player, "For me, it's really important to keep the melody going all the time, whether you are actually playing it or not, especially when it's some kind of standard tune or familiar song form. A lot of people play the melody and rush right

THE ROSEBUD AGENCY

P.O. Box 170429 • San Francisco • CA 94117 • (415) 386-3456 • Fax: (415) 386-0599 • Email: info@rosebudus.com • Web: www.rosebudus.com

into their solo, almost with an attitude of 'Whew - that's out of the way, now let's really play!' Then they just burn on chord changes, and it doesn't relate to the song anymore. I like to keep that melody going. When you hear Thelonious Monk's piano playing - or horn players like Ben Webster, Miles Davis and Wayne Shorter - you always hear the melody in there. Sonny Rollins is the classic example of that - I've read that he thinks of the words while he's playing the sax, so the song really means something to him. It's not just an excuse to play a bunch of licks over chord changes."

Much has been made of the uncategorizable nature of Frisell's music and the seamlessness with which his bands have navigated such a variety of styles. "Frisell's pals just happen to be superb musical chameleons, up to every change of gears and genre the guitarist's catch-all music throws at them. The band even comfortably follows the leader onto Country and Western turf, as Frisell often approximates the whine of a lonely steel guitar." (Minneapolis Star Tribune). Bill's comments to the same publication: "When I was in Colorado, I never really played that country stuff or even liked it that much, though it was all over the radio. But as I got older, it crept into my music a lot." In fact, the Chicago Tribune observed that "Frisell possesses not only impressive compositional skills but also a remarkable ability to encompass seemingly antagonistic musical genres." Commenting on his eclectic compositional inclinations, Frisell told Down Beat: "When I write something, it just sort of comes out. I'm not thinking, 'Now I'm going to write a cowboy song'. It just happens, then I usually think about what must have influenced it later. When I sit down to write something in a certain style, it doesn't work. I don't know if that's important or something I need to do, or if it doesn't matter. I don't care; I'm just thankful something comes out sometimes."

This musical kinship with Miles Davis has been cited repeatedly in the music press. The New Yorker notes: "Bill Frisell plays the guitar like Miles Davis played the trumpet: in the hands of such radical thinkers, their instruments simply become different animals. And, like Davis, Frisell loves to have a lot of legroom when he improvises--the space that terrifies others quickens his blood."

On this subject Down Beat has noted: "With his respectful if improbable eclecticism and audible ethnic guitar roots, Frisell is the new music's Ry Cooder...His engagingly droll sense of humor is never far from the surface; no one else's persistent dissonances sound so consistently congenial."

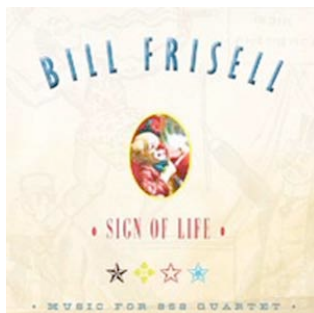
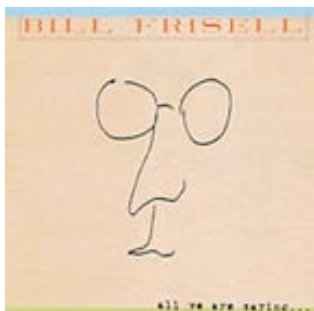
Sometimes using delays and distortion and an unmistakably unique touch, Frisell, as Jazz Times once observed "has an airbrushed attack, a stunning timbral palette and a seemingly innate inability to produce a gratuitous note." Musician has described his guitar style as "modern in the best sense of the word, straddling the electronic ambiance and distortion of contemporary rock and the nuances of touch and harmonic sophistication usually associated with jazz." The guitarist won the 1990 Down Beat critics' poll.

"The electric guitar sound of the decade - oozing, cloudy enveloping - belongs to jazz renegade Bill Frisell...Like the best artists in any field, Frisell is not a slave to his tools; he's the creator who gives them new validity...His guitar sound is unmistakable - billowing, breathlike, multi-hued, immense at times, almost palpable. Frisell's music is accessible and avant-garde, a lyrical victory of man over machine, of personality over mechanics, of message over mathematics." - Minneapolis Star Tribune



THE ROSEBUD AGENCY

Discography



The Sweetest Punch, The New Songs of Elvis Costello & Burt Bacharach

Good Dog, Happy Man

Songs We Know

Gone, Just Like A Train

Nashville

Quartet

Music for the Films of Buster Keaton: Go West

Music for the Films of Buster Keaton:

The High Sign/One Week

Elvis Costello and Bill Frisell - Deep, Dead and Blue

Bill Frisell, Kermit Driscoll, and Joey Baron – Live

This Land

Have A Little Faith

Where In The World?

Is That You?

Before We Were Born

Lookout For Hope

Rambler

Works

In Line

:Rarum (Selected Recordings)

Floratone II

All We Are Saying

Sign of Life: Music for the 858 Quartet

Buddy Miller's Majestic Silver Strings

Lagrimas Mexicanas

Beautiful Dreamers

Disfarmer

The Best of Bill Frisell Vol. 1 - Folk Songs

Hemispheres

All Hat

History, Mystery - GRAMMY Nominated

Floratone

Bill Frisell, Ron Carter, Paul Motian EP

Bill Frisell, Ron Carter, Paul Motian

Further East / Futher West

East / West

Unspeakable - GRAMMY Winner

Petra Haden and Bill Frisell

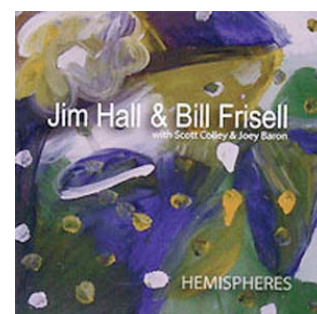
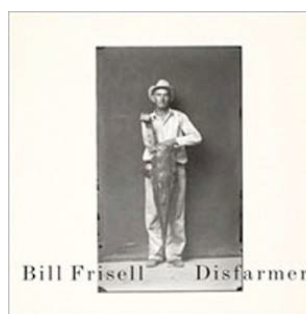
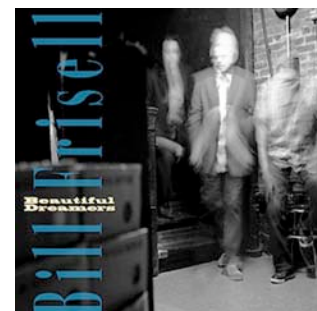
The Intercontinentals – GRAMMY Nominated

Richter 858

The Willies

With Dave Holland & Elvin Jones

Blues Dream



THE ROSEBUD AGENCY

P.O. Box 170429 • San Francisco • CA 94117 • (415) 386-3456 • Fax: (415) 386-0599 • Email: info@rosebudus.com • Web: www.rosebudus.com