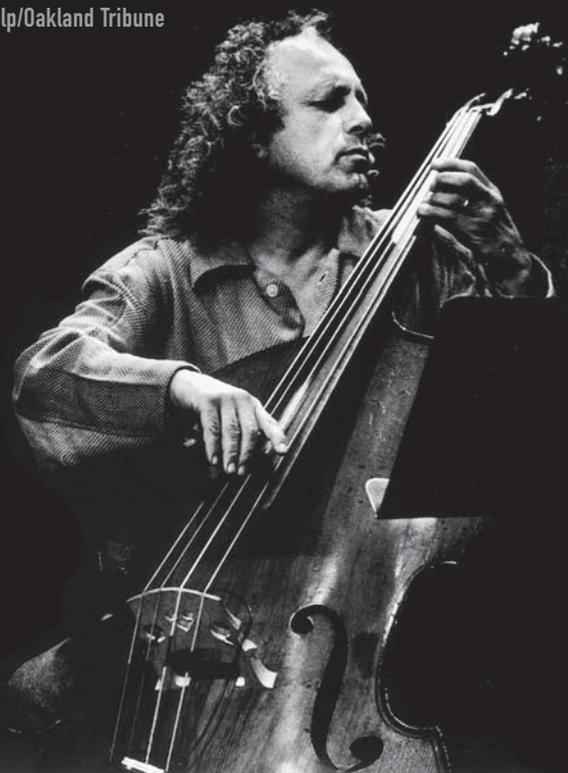


Few solo musicians on any instrument have made music as powerful and deeply moving as David Friesen.

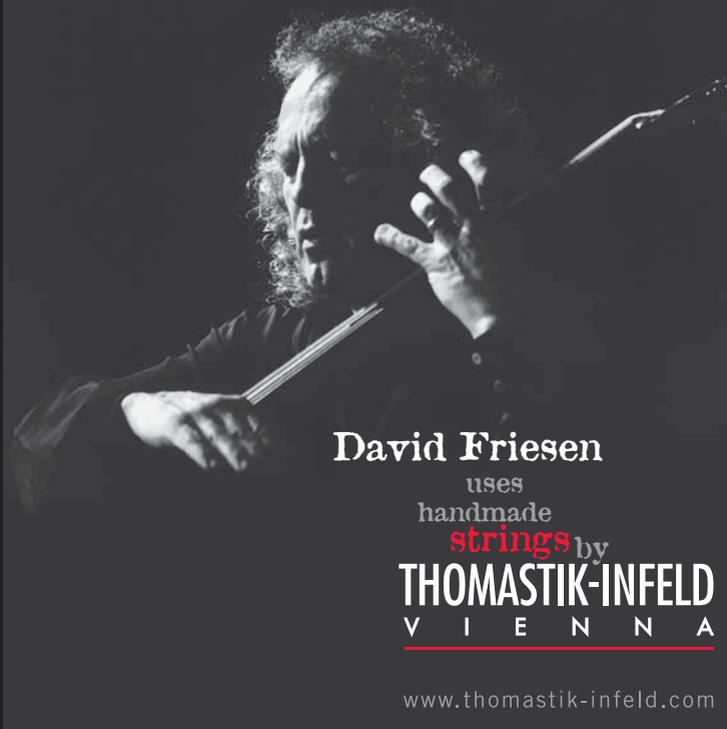
Larry Kelp/Oakland Tribune



One of the most eminent exponents of the instrument, he maintains an astonishing level of virtuosity.  
Leonard Feather/Los Angeles Times

Bassist David Friesen is a Phenomenon, a player whose musicianship, tone, time and imagination are uncategorizable.  
Nat Hentoff

Once in a great while, a musician emerges with such authority and such seemingly effortless originality that his place in the front ranks of his instrument is unquestioned. So it is with David Friesen. Nat Hentoff



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## DAVID FRIESEN ACOUSTIC BASS

Friesen's Strengths – awesome technique, power, singing tone, almost metaphysical dedication – have been chronicled often. But there is also an innate nobility, immediately recalling a statement by Vladimir Nabokov; 'Beauty plus pity – that is the closest we can get to a definition of art'. Friesen achieves that beauty: enfolded within it, just beyond the grasp of speech is a compassion closer to the German word for pity, Mitleid, the act of suffering with.

Richard M. Sudhalter/New York Post

it's liltingly melodic, full of open space, and refreshingly peaceful.

David Friesen's music is extremely complex while retaining a simple beauty.  
Lee Hildebrand/San Francisco Music Express

Double-bass player David Friesen is a miracle: a rounded, powerful tone, a splendid sense of time, which contributes hugely to the rollicking, powerful swing which he generates throughout every measure. His pizzicato technique has, literally, to be heard to be believed; his solo creations are unbelievable in their logic and completeness; his support for the blowers is tremendous; double and triple stopping decorate his improvisations, demonstrating a complete mastery of the art of playing in tune.

Ken Rattenbury/Crescendo and Jazz Music, England

Crafik Design: Harald Ergott > www.ergott.at 2004/10

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David Friesen is doing for the bass what Pythagoras did for triangles.

W. Patrick Hinely, Jazz Times

David Friesen's gifts are multiple. At first, he impresses with his awesome technique. Then comes the realization of the richness of his ideas.

Chuck Berg/DownBeat

## BIOGRAPHY

Anyone acquainted with David Friesen's exceptional music quickly thinks of his creative universe. Ocean-deep in his sensitivity to the human spirit, Friesen is compassionate and his music founded on integrity and the pursuit of excellence.

He began playing the ukulele and the accordion at 10, and a guitar professionally at 16. Born in Tacoma, Washington May 6, 1942, he was raised in Seattle. Friesen's first exposure to jazz was Slim Gaillard in an L.A. club when he was underage and playing guitar.

At 19, while stationed with the U.S. Army in Paris, he sat in with George Arvanitas, Johnny Griffin and Art Taylor. Then, in Copenhagen, he gigged with drummer Dick Berk and met Ted Curson in 1961. Back in the U.S., he became committed to the bass in 1964, practicing about ten hours a day. He was jamming in Seattle with local musicians - Larry Coryell and Randy Brecker were among his young compatriots - at such places as the Penthouse, where Miles, Coltrane and Bill Evans would perform; David would play opposite them and occasionally sat in with the visiting giants. Also, for two years Friesen played piano and bass at a coffee house called the Iahngaelhyn owned by bassist Jerry Heldman.

After a long tenure touring with Elmer Gill, who played with Charlie Parker and the Lionel Hampton band; Friesen opened his own coffee house in 1973 in Portland where he and his family make their home.

Word began to circulate and his gigs assumed a different perspective as he hooked up with John Handy and others. Jazz education also entered his sphere of interest, and he became a faculty member of the National Stage Band Camps for a couple of summers working with Marian McPartland, John La Porta, Phil Wilson, and the Jamey Aebersold combo clinics.

Joe Henderson was his next association, which was followed by a 1975 summer tour of Europe with the Billy Harper Quintet. This tour opened new doors and led to stints with Stan Getz, Sam Rivers, Kenny Drew, George Adams and Danny Richmond (records with the latter three), and concerts with Dexter Gordon and Mose Allison. Then in 1976-77, he joined Ted Curson, who showcased Friesen's solo bass work and gave him more visibility in the jazzscape.

I first became acquainted with Friesen's gifts at a very moving, successful clinic the Curson group gave to the jazz studies students at Western Washington University in Bellingham, where I was on the faculty



in 1977. Then at the 1977 Monterey Jazzfest ... Friesen captured the entire audience of more than 7,000 as he opened the festival with a bass solo - sitting on a drum stool, cello-style.

With barely half of 1997 gone, Friesen was joined by the imaginative young guitarist John Stowell; together they geographically dotted the West Coast from B.C. to L.A. with performances and clinics, garnering more fans along the way.

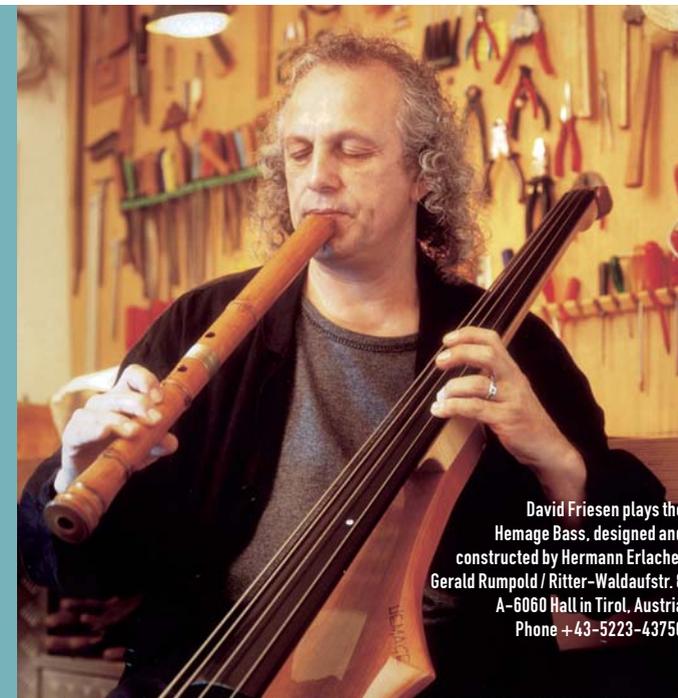
Musical associations with legendary pianist Mal Waldron and flutist Paul Horn resulted in duet albums with each man, and several concert tours in Europe and America. In August of 1983, Friesen accompanied Paul Horn on a historic 4 week, 18 concert tour of the Soviet Union.

David Friesen has recorded over 65 CD's as a leader/co-leader and appeared as a sideman or featured artist on more than 100 recordings. He has performed and/or recorded with many of the great names and legends of jazz including: Stan Getz, Dexter Gordon, Joe Henderson, Sam Rivers, Michael Brecker, Bud Shank, Dizzy Gillespie, Woody Shaw, Freddy Hubbard, Art Farmer, Clark Terry, Joe Venuti, Mal Waldron, Jaki Byard, Kenny Drew Sr., Chick Corea, Milt Jackson, Slim Gaillard, John Scofield, Philly Joe Jones, Elvin Jones, Paul Motian, Jack DeJohnette, Airtio Moreira, and many others. He has performed in concert as a soloist (Friesen is one of two or three bassists in the world that is able to play a solo concert and keep an audience riveted) and with his own groups throughout the United States, Canada, United Kingdom, Sweden, Denmark, Norway, Germany, Belgium, Switzerland, The Netherlands, France, Spain, Portugal, Italy, Austria, Hungary, Slovenia, Turkey, Poland, Japan and South America.

Friesen's music, which is imbued with certain ingredients of jazz, is also characterized by folk-flavored things and classical and Jewish veins with substantial spontaneity, lyrical strength, warmth and creative discoveries in the musical wilderness. *Dr. Herb Wong/Jazz Times*

## ACCOMPLISHMENTS

- ◆ Most Valuable Musician, Monterey Jazz Festival 1977
- ◆ Winner, DownBeat Critics' Poll: Bass Violin TDW
- ◆ Voted One of Ten New Super Stars for the '80's, Japan Swing Journal
- ◆ Four 5-Star Album Reviews - DownBeat
- ◆ «Through the Listening Glass», Inner City Records, voted by Los Angeles Examiner as one of the ten best jazz albums of the decade for the '70's
- ◆ David Friesen has written two musical scores for animated shorts, both of which were Academy Award nominees
- ◆ Recipient of Three NEA Jazz Performance Grants
- ◆ Nominated best Jazz Bassist, American Jazz Awards 1997
- ◆ «Four To Go» and «The Name of a Woman» chosen as one of the five best jazz CD's for the years 1996, 2002 Jazz Times Critics' Picks Poll
- ◆ David Friesen has written two books published by Hal Leonard Publishers: «Departure» and «Years Through Time»



David Friesen plays the Hemage Bass, designed and constructed by Hermann Erlacher Gerald Rumpold / Ritter-Waldaufstr. 8 A-6060 Hall in Tirol, Austria Phone +43-5223-43750

Photo: Wolfgang Voglhuber

David Friesen is a musical artist whose originality, zest, skill, prodigious productivity, steadfast faith matched with flexibility (he has worked and/or recorded with a variety of musicians including: Joe Henderson, Paul Motian, John Scofield, Michael Brecker, Chick Corea, Stan Getz, Dexter Gordon, Woody Shaw, Billy Harper, Bud Shank, Clark Terry, Joe Venuti, Memphis Slim, and a host of others) and innovative leadership are joyously wed in a man who loves to play and inspires that same love of music in others. *William Minor/Jazz Times*