

Michael Bisio, bassist/composer, has eighty five recordings in his discography, twenty four of these are split evenly between leader/co-leader, ten of them document his extraordinary association with modern piano icon Matthew Shipp. Michael has been called a poet, a wonder and one of the most virtuosic and imaginative performers on the double bass. Nate Chinen in the New York Times writes : "The physicality of Mr. Bisio's bass playing puts him in touch with numerous predecessors in the avant-garde, but his expressive touch is distinctive;..."

As a composer Michael has been awarded nine grants and an Artist Trust Fellowship

Collaborators include Matthew Shipp, Joe McPhee, Charles Gayle, Connie Crothers, Whit Dickey, Ivo Perelman, Barbara Donald, Newman Taylor Baker, Rob Brown, Sonny Simmons and Sabir Mateen.

"Like Shipp, bassist Bisio projected a larger-than-life sound that nonetheless conveyed a dark tonal beauty. His bowed solos, particularly one that quoted "My One and Only Love," suggested a burnished lyricism one sooner associates with the cello." Howard Reich, *Chicago Tribune*
articles.chicagotribune.com/2013-06-30/entertainment/ct-ent-0701-matthew-shipp-20130701_1_solo-piano-album-pianism-sound

"Listen to how contrabassist Michael Bisio interacts with it all. He adds so much in a monstrously good way. The deeply flushed tone, the unexpected or reconfirming note choices, the way he can walk or be that "second horn", the impeccable touch and in-the-moment thrust, all that is here in a fantastic way." gapplegatemusicreview.blogspot.com

"His distinctive approach features an enormous sound, warm and woody; impeccable classical bowing technique; a soulful, moody feel for the blues and swing; and a bevy of extended techniques." Paul DeBarros, *Seattle Times*, seattletimes.com/entertainment/bassist-michael-bisio-off-to-claim-spot-on-world-stage/

"The fleet-fingered and pitch-perfect Bisio ends the piece with an absolutely jaw-dropping solo." BBC Review, Bill Tilland, bbc.co.uk/music/reviews/f46m

"The interplay was uncanny with bassist Michael Bisio fine-tuned to every move, and delivering the first-set highlight, a resonant and thumping solo that ended as a bowed bass elegy themed on Coltrane's "Naima". " Mike Hobart, *Financial Times*, ft.com/intl/cms/s/2/4c8135f4-2a7c-11e2-99bb-00144feabdc0.html#axzz2IFtMvncD