



...about Mike

After graduating in 1972 from Leeds College of Music in England, Mike toured Europe and the Far East and lived in Hong Kong for 4 years before finally settling into his adopted home, San Francisco, in 1977.

Well known in his role as musical director to acclaimed vocalist Wesla Whitfield with whom he has recorded twenty albums, Mike is also resident piano player on Sedge Thomson's weekly Public Radio show to the world, "West Coast Live". Mike can also be caught playing jazz with his trio in many a Bay Area saloon and jazz club.

As an arranger Mike, in addition to his work with Wesla, has had the opportunity to write for big bands and symphony orchestras including the Boston Pops and the San Francisco Symphony. Mike has also had the pleasure of accompanying such diverse talents as Rita Moreno, Margaret Whiting, Broadway stars Lillias White and Franc D'Ambrosio and jazz singers Madeline Eastman, Ann Hampton Callaway and Opie Bellas.

Mike's latest CD, The Mike Greensill Trio "Live at the Plush Room", is available on-line at CD Baby and Amazon.com. His writing and arranging for the Kronos Quartet can be found on Wesla Whitfield's CD "September Songs" on HighNote Records. Wesla's CD "Livin' On Love" which is also on HighNote records, features Mike's arrangements for The Klingel Horns, Gary Foster's reeds and rhythm section. The Klingel Horns are a french horn quartet lead by SF Opera's principle Horn Bill Klingelhoffer

Wesla's and Mike's latest CD "A Message From The Man In The Moon" on their own label Pismo Productions - features Mike playing solo piano in a collection of duets with his wife Wesla on vocals. Their next CD "Live at the Rrazz Room" is due for release in September 2011.

Mike is currently in the middle of writing his magnum opus "Art of the Accompanist" and exploring the taste delights of his new adopted home, St Helena in Napa Valley's "wine country".

'Greensill is an accompanist in the great tradition of Jimmy Rowles and Ellis Larkins. It's worth twice the price of admission just to hear him!'
-Terry Teachout - NY Daily News

'Greensill's writing was a model of how to use a Symphony orchestra with a singer who feels the jazz in songs.'
-William Glackin - Sacramento Bee