

The Bill Evans of the guitar! Todd Kennedy, WFIT Melbourne, FL

The very title of Fewell's CD - *A Blue Deeper Than the Blue* - suggests the layered indigo shades and poetic echoes heard from his guitar. Each note has shape and substance, each solo definition and flexibility... legato phraseology, ripe emotions, pristine beauties of sound.

Fred Bouchard, *Jazz Times*

His beautiful tone and effortless, fluid lines draw the listener in as only a select few have done... a fine guitarist who appeals on the sublime, emotional level of a Bill Evans or a Jim Hall.

James Rozzi, *Wired Magazine*

Garrison Fewell's mainstream guitar sound goes back through Grant Green and Jim Hall... But only Fewell's tone is retro. His active imagination is restless; his musical intelligence is acute; his standards are high. *Are You Afraid of the Dark?* has prettiness with plenty of brains and balls. **** four stars.

Thomas Conrad, *Downbeat*

City of Dreams... is a work of relaxed elegance, in which the fluid sound of the leader's guitar, always attentive to the singing quality of his melodic lines, searches and finds an intimate rapport with his fellow musicians. The version of Coltrane's *Naima*, alone makes this disc worth owning.

Manifesto, Italy

So Fine. Fewell's dusky archtop tone and probing bop lines evoke the spirit of classic '50's and '60's jazz heavies. Pat Martino's adventurous melodies, Kenny Burrell's unhurried swing, and Jim Hall's pensive harmonies echo within Fewell's laid-back playing. He's got a mature, lived-in sound that's simultaneously cerebral and blue.

Andy Ellis, *Guitar Player Magazine*

Continually surprising change-ups in phrasing, technique and timing, along with a perceptive balance between forward linear motion and shifting horizontal timbres are the hallmarks of Fewell's style. Though his tone and attack are decidedly mellow, there's no getting around the smoldering fire just beneath the surface.

Milo Fine, *Cadence*

It's easy to see how Garrison Fewell impresses his jazz guitar students at Boston's Berklee College of Music. At the Blue Note, Fewell spun off long,

flowing lines with impeccable logic and graceful swing, articulating each note with lapidary ease.

George Kanzler, *Newark Star Ledger*

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Fewell is a guitarist who is keeping alive, with modern harmony and contemporary phrasing, the lesson of the great players of the '50s and '60s. One of the most appreciated teachers at Berklee... his recordings highlight his refined style, where carefully polished phrases are connected with logic and dressed with a velvety clean, brilliant sound.

Fewell dispenses his sober art, his 'light-and-shade', almost shadowy, lightly swinging jazz, through original pieces and some standards. The player's music shows great mastery of the material, an elegant stroke, and use of simple structures to be developed through improvisation.

M.F., *Musica Jazz, Italy*

Reflective, well-defined and melodic are adjectives we can use for "Birdland Sessions". Fewell is a refined and gifted player whose Gibson L5 asserts itself with a round, full-tone. The synthesis of tradition and modernity is achieved in a clear and tasteful manner, both for modal forms and standards as well as original compositions..... Two tributes to Hampton Hawes, "Sonora" and "Black Forrest", enrich a well-chosen and unusual repertoire.... The band shows a delicate balance in the ballad "Hearing Things" which, once more, confirms Fewell as a gifted composer. "Birdland Sessions" is a work which unveils the influence of Wes' language and sound, together with Jim Hall's melody and soft touch, through mastery of musical forms and a desire to build stable and elegant aural structures. **** four stars.

Andrea Memeo, *All About Jazz, Italy*

Fewell's attack and consistently relaxed rhythmical feel allow him him to play just behind the beat, with phrasing that is simply flawless. He digs into harmonies with a clear and unique style, free of cliché. Full of thoughtful arrangements and meticulous sound, "Birdland Sessions" and "City of Dreams" are occasions for listening and knowing a player who, notwithstanding his 20 years experience, is still for us Europeans, all to be discovered.

M. Ariodante, *Axe, Italy*

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Garrison Fewell reveals himself to be one of the music's best kept secrets. A Fine composer and sure stylist, Fewell carries listeners through a range of moods, from the reflective Moon Over Mt. Sumeru and the simmering

modality of Benny Golson's Out of the Past to the rhythmic zip of Brazilian Breeze. This is an album rippling with subtle, even mysterious beauty.
Bob Young, *Jazziz*

One of the finest neoclassical guitarists of our time... Ideas flow effortlessly from his mind to his fingers. Superb melodic, telepathic jazz.
Andy Ellis, *Guitar Player Magazine*

**** (Four Stars) ...a subtle jewel of a debut album, one that instantly places him in the top rank of jazz guitarists anywhere.
Kevin Convey, *Boston Herald*

Fewell's lines are unhurried, yet spontaneous, gently swinging, and deeply felt. You won't know this is a live club session until you hear the well-deserved applause.
Howard Mandel, *Audio*

Fewell has garnered much attention as a fluent, economical stylist... a notable recording.

Gary Giddins, *Village Voice*

****(four stars) An incredible CD. Fewell is so skilled at shaping a solo, and his sense of interplay with Hersch and McBee is absolutely impeccable. This is about as good as a live performance gets. Put bluntly, you're a fool if you don't own this CD.

Matthew Bowman, *New England Performer*

Garrison Fewell: Out Of Darkness, Beauty. The jazz world seems mostly in the dark about Garrison Fewell, one of today's most personal guitar players. His latest release, *Are You Afraid of the Dark?* throws a bright light on a major talent who has remained too long in obscurity. Fewell sculpts his sound as carefully as he shapes his solos. Each note pops out with a firm, bright attack, then melts away in lingering sunset colors that show the influence of the more introspective Jim Hall and pianist Bill Evans. Balancing the introverted elements with an outgoing, hard-bop drive creates a riveting drama.

Ed Hazell, *Boston Phoenix*