

Fred Fried – Reviews

"Much more satisfying is the debut recording of an impressive new solo guitarist, Fred Fried, a student of George Van Eps who, like his teacher, plays a seven-stringed guitar and ranges adroitly through the instrument, mixing single-string lines, chorded accompaniment, and complementary bass lines. His harmonic conception is very much up to the moment, Fried acknowledging indebtedness in these areas to the late Bill Evans. The repertoire he explores so effortlessly and interestingly includes Herbie Hancock's Dolphin Dance, Henry Mancini's Two For The Road, Stephen Sondheim's Night Music, Burton Lane and Ralph Freed's How About You, and six appealing originals...he plays them beautifully and draws, with deceptive ease, great resources of deeply felt and flawlessly played music from his gently amplified instrument. Fried's off to a great start."

Down Beat, 1993

"Whether it concerns single notes or chords, Fred Fried's sensitive, spacious, modern phrasing, which judiciously incorporates virtuosic displays, sets him leagues apart from other players who haven't yet learned that guitarists should take a breath now and then."

Jim Ferguson, *Jazz Times*, April, 1994

"Fried is amongst the most modern practitioners of the 7-string guitar. By modern, I don't mean atonal caterwauling, but modern in the sense of approaching the instrument sans preconceptions, intent on constantly redefining the instrument's parameters. He is a fingerstylist par excellence, with a light and somewhat classically derived approach to the fretboard, tempered in no small part, by his admiration for contemporary pianists (Evans, Barron, Hancock, Jamal)...Like the best pianists, he moves seamlessly from chording to single note work, adding the little touches on the low A string...In all, twelve performances which will have the listener, as I have, coming back to this disc again and again."

Jim Fisch, *Twentieth Century Guitar*, May 1996

"Playing jazz guitar on a steel string acoustic model-especially uptempo jazz-is tough stuff...but Fried has wrestled the instrument into submission for five albums now, and to great effect; the separation of the chord's notes is clearer than that produced by the average gut string guitar, and the sound is brighter than most archtop electrics offer...Fried turns a chord sequence into a web of melodies that develop separately...the music ends up sounding much larger than three musicians should be able to create."

Dave McElfresh, *Cadence*, October 1996

"Fried has chosen the mellow setting on Out Of My Dreams, very unassuming performances with exquisite guitar work. His playing is very accurate, no fumbling or glossing over notes, nor is there a propensity towards speed for the sake of speed. The performances here are very muted, very subdued, hinting at romantic settings, perfect for candlelight dinners for two."

Cadence, June 1995

"Fans of fingerstyle jazz guitar have plenty to celebrate with Fred Fried's new release (*Out of My Dreams*). Mixing delicate harmonics, stinging seconds, smooth contrapuntal lines and introspective Bill Evans-like clusters, Fried paints airy acoustic colors with a supple touch. His chosen axe, a custom Wescott 7 string... positively shimmers."

Andy Ellis, *Guitar Player Magazine*, September, 1995

"He (Fried) is a master improviser, weaving single lines with chords or playing two lines together. His pianistic approach to playing makes him unique as a jazz guitarist as well as a jazz composer. His music is "ear opening," sophisticated, beautiful and swinging. Once you hear Fred play just a few notes you will always recognize him."

Bob Yelin

"Another guitarist I admire is Fred Fried. He has created an astonishing and unique approach to solo playing, and raised the standard of 7-string playing. Lots of guitarists say they listen to piano players. Fred really sounds like he has."

Guitarist Paul Hintz, interview in *Just Jazz Guitar*, August 2002

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