

## **SMARO GREGORIADOU --- REVIEWS ---**

**To read the complete reviews or more reviews and interviews please refer to**  
[www.smarogregoriadou.com](http://www.smarogregoriadou.com)

"A thoroughly attractive sound, which would certainly not be so magnificent without Smaro Gregoriadou's excellent phrasing and dynamic playing. Smaro Gregoriadou's full and rich guitar sound is top class."

**Remy Franck, Pizzicato, Luxemburg**

"Gregoriadou's "reinventions" are leaving the standard classical guitar and modern tuning behind, at least for the time being. I have no doubt that Gregoriadou has a most musical mind . . . that is to say, it melds intellect with emotion and sensitivity. In her own way, Gregoriadou evokes musicians such as Vladimir Horowitz, Glenn Gould, and Wanda Landowska in her willingness—her need, really—to find a new way to express herself and to reanimate the music, without letting innovation become an end in itself."

**Raymond Tuttle, Fanfare, USA**

"Reinventing Guitar, Vol. 2 is a tremendous achievement that contains perhaps some of the most authentic sounding interpretations ever recorded on the guitar. These instruments combined with Gregoriadou's incredibly fluent technique, refined tone, and her deep understanding of the Baroque style really delivers the proof that the guitar can handle this repertoire just as well as the keyboard instruments for which it was originally composed. She performs with such a precision and her fast tempo puts you on edge, but she is in absolute control bringing each work to its full realization."

**Brad Conroy, Guitar International Magazine**

"Her playing is superb. Her technique is flawless, no matter what demands she encounters. Her rhythm is fluid and rock-solid, and her ornaments (cross-string fingerings) burst like fireworks. Her tone? Well, that's what this is all about."

**Kenneth Keaton, American Record Guide**

"It's Gregoriadou's amazing musicianship that brings these guitars to life. The clarity and separation of each musical line and the perfect dynamic balance of the counterpoint under her fingers are uncanny. Her musical approach to each individual composer is tailored to each one's style. Under her fingers Scarlatti is spirited, Handel is noble, and Bach is fluid. Her technique is so solid that it doesn't even factor into the big picture. At times you could swear that you are listening to a harpsichord."

**Jean-Yves Duperron, Classical Music Sentinel, Canada**

"While Gregoriadou is incredibly accomplished, musical, and intelligent, I speak for the moment on the unique timbres she draws from her guitars and the utterly fascinating effect this has on the ear."

**Brian Wigman** <http://www.classical.net/music/recs/reviews/d/delo3419a.php>

"The richness of tone is stunning. A selection of Scarlatti's tiny sonatas sparkle on the double-course instrument, and a Bach Preludio, Fuga e Allegro had me wondering just how Gregoriadou manages to keep so many contrapuntal lines spinning at once. Bach's E Minor Toccata is astonishing, the fugue's unravelling one of the most compelling things I've heard in ages."

**Graham Rickson, The Arts Desk, UK**

“A guitar edition that changes the flow of the history of the guitar... the recording masterwork of the decade”.

**Jazz & Jazz, Greece**

“A glimpse into the future acoustic possibilities of the guitar...”

**Contrapuntist, USA**

“An authentic phantasmagoria of timbre, an uninterrupted musical flow, dense, smooth and vital”.

**Musica, Italy**

“The sound is fascinating, the playing is exemplary... the sounds of the three guitars grip the listener throughout. A guitar recital I would not have liked to have missed...” Classical guitar, UK “A world-class guitarist and musician...”

**Classical Music Sentinel, Canada**

“Performances much finer than competent, an excellent grasp of the works’ architecture”.

**American Record Guide, USA**

“The essence of the word ‘reinventing’, many virtues that exhibit the sound possibilities of the guitar at their very best”.

**Difono, Greece**

"Performances with surprising vitality, technical mastery, stylistic relevance, enviable fluency and variety of dynamic shadings and agogic solutions."

**Claudio Bolzan, Musica, Italy**

"The album Reinventing guitar II gives to the listener the chance to appreciate the full spectrum of Gregoriadou's capabilities: her powerful musical point of view, her undeniable sensitivity, the gravitas of her interpretations, and her rare musical ethos, virtues that are supported by a secure technique and an enviable finger mastery. She holds the secrets of the interpretation of baroque music, she is particularly cautious towards the style of that era, and she manages through a crystal and refined articulation to highlight both the musical elements of a glorious era and the mighty spirit of the three great composers."

**Konstantine-Patrikios Karambelas-Sgourdas, <http://kritikimousikis.blogspot.gr>, Greece**

"The result sounds absolutely convincing. First of all it is the actual sound quality that excites. Rarely the Scarlatti Sonatas have sounded with such a depth in tone and emotion, rarely Handel's music has sounded so lyrical, poetic, full of shades. It is the interpreter's musicality that gives soul and content to the theories. It is with this same musicality that Smaro Gregoriadou interprets Bach transcriptions BWV 998 (Preludio, Fuga e Allegro in E flat major) and BWV 914 (Toccata in E minor), not only being impressively virtuosic, but also giving meaning to the actual fingerings."

**Nikos Dontas, <http://www.classicalmusic.gr/?p=2707>, Greece**

Smaro Gregoriadou is a thorough virtuoso, expressive and inventive. Her own piece is fascinating—almost a theatre piece for narration (in the first movement) and Open Source Guitars, the 10-member guitar ensemble for the National University for Music in Trossingen, Germany. It has a minimalist influence, with a wide range of sounds that the various guitars can produce—one of the most interesting such works I’ve heard. Gregoriadou is a first-rate artist who presents a fascinating, varied program, executed at a consistently high level.

**American Record Guide**

If you are in any way interested in the guitar, and want to hear an exceptional musician capture and project its quintessence, listen to Smaro Gregoriadou.

**Classical Music Sentinel, Canada**

I feel that Gregoriadou is a guitarist's guitarist. She does things with her instrument that probably make her peers think, "Hey, why didn't I think of doing that?" As always, Gregoriadou plays with superb technique, style, alertness, and interpretive imagination that keeps the interest high.

**Fanfare, USA**

Based on my familiarity with her three brilliantly played and thought-provoking Delos albums, I looked forward greatly to Greek guitarist Smaro Gregoriadou's November 19th concert at the Trianon Theatre in downtown San Jose, Ca. She did not disappoint, delighting a large crowd with a wide-ranging program which left no doubt that she is emerging as a major artist. The Falla was a revelation, for reasons having to do with Gregoriadou's unusual and disarming stage persona. She somehow manages to project simultaneously the deepest engagement with the "content" and a charming informality that — without any hint of pretension or stuffiness — suggests the audience regard her as the vessel through which the music is being poured. The performance of the Falla showed a joyful flamboyance that was echoed in her first encore, the powerful Cueva del Gato by the late Paco de Lucia. If Gregoriadou had come in with any jitters about this recital, they were quite blown away by applause. She and the audience – strangers at the start of the evening — had made a strong connection.

**Mark Abel, USA, 2018 <https://delosmusic.com/mark-abel-smaro-gregoriadou-live-san-jose/>**