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Writer: **Thomas Tamvakos**

Title: **SMARO GREGORIADOU: Reinventing Guitar! (Delos)**

In my previous written references about the talented musician Smaro Gregoriadou, I had already stressed how positively would contribute to her artistic prevalence her impending cd edition *Reinventing Guitar!* released by the world famous Californian recording label Delos. The quality of the final outcome, nevertheless, goes far beyond any expected target. *Reinventing Guitar!* is a reference recording of multiple importance and intentions. I personally enlist it in the group of such guitar editions that change the flow of the history of the instrument, as far as musical composition and interpretation are concerned. First, it is the originality at a universal level that dominates. By using instruments and tunings that occur for the first time in discography, made by the guitarist, composer, researcher and maker George Kertsopoulos and representing *Kertsopoulos Aesthetics*, Smaro Gregoriadou expands in a unique way the sounding horizon of the guitar and achieves the desirable proximity in the interpretation of early repertoire, such as D. Scarlatti's *Harpsichord Sonata L23* and J. S. Bach's *Baroque Lute Suite BWV995 in g minor* based on the authentic Brussels manuscript. Both arranged by Smaro Gregoriadou, these compositions find a new triumphant determination, with main characteristics the excellence in performance and the –almost “pagan”- delight of hearing. The straight comparison with colossi of guitaristic art in the same repertoire (P. Galbraith, L. Orlandini, J. Williams) only positively can count for Smaro Gregoriadou. From 18th c. the great artist approaches the rather underestimated Spaniard Antonio José. The *Sonata for guitar* of 1933 is maybe his greatest work and the

interpretation of Smaro Gregoriadou is straightly analogue to this quality and undoubtedly superior of the one given by Frank Bungarten.

From this formidable recording Greek creation could not be missing. It is represented by two masterly works. The first, *Some Colour's Rhythms* by G. Kertsopoulos, although of short duration (4 min) reflects the whole spectrum of the philosophical – scientific research of the composer. The second, *Balkan Dances* by Smaro Gregoriadou, confirms her great ability to transform in a masterly way traditional musical motives into modern forms, offering to her audience wonderful aspects of personal interpretation; which, in combination with the generally exquisite production, establishes *Reinventing Guitar!* as the recording master work of the decade.

Thomas Tamvakos, writer/researcher/archivist/critic - Emeritus Member of Greek Composers Union

www.tamvakosarchive.blogspot.com

http://www.eem.org.gr/members_detail_g.asp?id=210