

# **Rhythmic Movement**

**By**

**Tania Stavreva**

**Written by**

**Steve Sheppard**

**Tania Stavreva** literally bares her musical soul on this her new album entitled **Rhythmic Movement**, within this 14 part album you will hear passion power and intensity like never before.

The opener, which is also the title track, **Rhythmic Movement** is described by the artist as the modern adaptation of the *Tempest (Caliban's theme)*; the tempo here is faster and adds an extra element of power into its overall construction.

Swiftly we now move to a couple of pieces originally composed by *Pancho Haralanov Vladigerov*, the first being the effervescent **Ratchenitza**, which is a *Bulgarian* folk dance and the second a sublime performance of **Mouvement Rythmique** performed by Stavreva; a wonderfully romantic lilt can be found here that reflects the influence of the French Impressionist age, both technically crafted performances by the artist.

We now find ourselves with three pieces of fascinating piano to listen to **Danza Del Viejo Boyero**, **Danza De La Moza Donosa** and **Danza Del Gaucho Matrero**. These compositions were the brainchild of classical composer *Alberto Evaristo Ginastera*, who was considered to be one of the most important classical composers of his day, who also used folk melodies to compose from. Here Stavreva is at her fluent best, the focus and intention of her performance on these three pieces is quite breath-taking, on the middle piece, utterly beautiful, and the latter intense powerful and energetic.

We now approach the half way mark of the album, and as we do so we come across the piece **Ruvido Ed Ostinato**. Here is a composition that really flies, the sheer intense nature of this arrangement is vast and all consuming, it's fast pace is played in an almost breathless style, and one that will no doubt captivate the fan base of the artist, Tania's interpretation of this piece is solo piano at its classical best.

There is something of a sea change at this juncture as Stavreva embraces a little Jazzy ethic on the next two compositions, **Jazz Concert Etude Prelude** and **Jazz Concert Etude Toccata**. These would be my favourite pairing from the album and for some reason reminded me of the late but great *Keith Emerson* in style and performance. The original work came from Russian composer *Nikolai Kapustin*, whose style was to fuse influences in his compositions, using jazz idioms in formal classical structures. Here Stavreva embraces this moment with a flourishing narrative and performance, one that literally sparkles with an unbridled excitement.

There is always a moment so splendid and exciting, this is the room to which we have walked willingly into now, and above the frame is the title, **The Dark Side Of The Sun**. Here Stavreva improvises to bring us a short form composition that is dark, moody, and almost sinister and I love it, one that has an eerie emptiness towards the end, allowing the listener to make up their own narrative perhaps.

One of the longest offerings on the release is the artistically clever **White Lies for Lomax**. This composition was composed by *Mason Bates* and is a tribute to blues legend *Alan Lomax*, a man who has inspired such luminaries as the *Stones* and *Muddy Waters* in his time. Here Stavreva really manifests something absolutely original in performance, a fusion of improvisation perhaps, but bathed in respect and originality, toward the end you can hear in the background Lomax performing *Dollar Maime*, while the artist joins in and plays along, this for me is a first, and uniqueness is always good.

On the next track **Dilmano, Dilbero (Original Vocal Theme)** we hear the artist sing the theme as we are about to enter the long form opus entitled **Dilmano, Dilbero (Variations on a Bulgarian Folk Song)**. It is now we pay reference to the *Alexander Vladigerov*, son of the aforementioned *Pancho Haralanov*

*Vladigerov*, who originally wrote this vast work as 9 variations, here the artist connects the dots and plays them all as one piece, this is a true musical narrative to enjoy, it's like opening your favourite nine chapters of a book and having the soundtrack to go with them. Her performance is flourishing and extremely colourful and at times completely mesmeric, one could easily get lost within this composition.

*Will Calhoun* now partners Stavreva on drums for an exciting climax entitled **Ritmico Y Distorsionado**, or rhythmic and distorted, as it has been, this has to be classed as one of the most inventive offerings on the album and simply the perfect way to leave the album, one that sums up the project and concludes the release with a light-hearted fun style.

**Rhythmic Movement** by **Tania Stavreva** is a step into the world of classical fusion, it is an album that creates an intense vibe that demands to be listened to, and has a narrative that is utterly addictive, one of the finest performances on piano you're likely to hear.