





## COMPOSERS IN THEIR OWN WORDS

"I STILL CAN'T BELIEVE THAT SOME PSEUDOCRITICS CONTINUE TO ACCUSE ME OF HAVING MURDERED TANGO. THEY HAVE IT BACKWARD. THEY SHOULD LOOK AT ME AS THE SAVIOUR OF TANGO. I PERFORMED PLASTIC SURGERY ON IT."

- ASTOR PIAZZOLLA (MARCH 11, 1921- JULY 4, 1992), THE FATHER AND INVENTOR OF "TANGO NUEVO".



"A JOURNALIST ONCE WROTE THAT I WAS 'A CLASSICAL MUSICIAN IN THE HANDS, AND A JAZZ MUSICIAN IN THE HEAD.' FOR ME, THAT IS THE BEST DEFINITION."

-ROLAND DYENS (OCTOBER 19, 1955-OCTOBER 29, 2016), FRENCH GUITARIST, COMPOSER, IMPROVISER, TEACHER AND ARRANGER.



"MY PROCESS OF WRITING HAS BEEN THE SAME FOR YEARS. I SIT DOWN WITH THE GUITAR AND IMPROVISE."

-SERGIO ASSAD (BORN 26 DECEMBER 1952), BRAZILIAN GUITARIST, COMPOSER, TEACHER AND ARRANGER.



"I HAVE A VERY WIDE RANGE OF INFLUENCES. . . . I CAN LISTEN TO EVERYTHING. I CAN GO TO AN OPERA AND ENJOY THAT. . . . I CAN CRY LIKE A FOOL IF I GO AND SEE VERDI AT A THEATRE. . . AND IF I LISTEN TO JOÃO GILBERTO, I CAN CRY THE SAME."

-MARCO PEREIRA (BORN SEPTEMBER 25 1950) BRAZILIAN GUITARIST, COMPOSER AND TEACHER.



"MUSIC IS WHAT I REALLY CARED ABOUT, EVER SINCE AGE FOUR..FOR ME PLAYING THE PIANO WAS THE EASIEST, MOST NATURAL THING TO DO."

-ARIEL RAMIREZ(SEPTEMBER 4, 1921-FEBRUARY 18, 2010), ARGENTINE COMPOSER, PIANIST AND MUSIC DIRECTOR.

## ABOUT TRACKS

### 01. BATE COXA (M. PEREIRA)

BATE COXA IS BASED IN A SPECIFIC PART OF BRAZILIAN FOLKLORE KNOWN AS FORRÓ. THE FORRÓ IS THE MIXTURE OF DIFFERENT BRAZILIAN NORTHEASTERN RHYTHMS AS BAIÃO, COCO AND XAXADO. IT'S AN EXTREMELY SENSUAL RHYTHM. ITS DANCE INVOLVES A COUPLE DANCING CLOSE TOGETHER, THEIR LEGS INTERTWINED, MOVING AGAINST EACH OTHER. THAT IS THE EXACTLY MEANING OF THE TITLE.

### 02. FREVO (M. PEREIRA)

FREVO IS AN ENERGETIC DANCE FROM RECIFE, THE CAPITAL OF BRAZIL'S NORTHEASTERN STATE OF S. THE CARNIVALESQUE DANCE ORIGINATES FROM THE BRAZILIAN MARTIAL ART OF CAPOEIRA AND IT PARTICIPATES IN THE KINESTHETIC DISRUPTION OF POWER HIERARCHIES AS IT IS PERFORMED DURING CARNIVAL'S CROWDED, UNPREDICTABLE, AND OFTEN VIOLENT STREETS.

### 03. ETERNA SAUDADE (D. REIS)

'SAUDADE' IS A PORTUGUESE WORD WHICH DOES NOT HAVE A DIRECT EQUIVALENT IN ENGLISH. IT IS USUALLY DESCRIBED AS 'A NOSTALGIC LONGING TO BE NEAR SOMETHING OR SOMEONE THAT IS DISTANT, OR THAT HAS BEEN LOVED AND LOST' OR AS 'THE LOVE THAT REMAINS' AFTER SOMEONE OR SOME PLACE IS GONE. IN ITS WIDER SENSE IT CONVEYS FEELINGS, OF EXPERIENCES, PLACES, EVENTS THAT ONCE BROUGHT PLEASURE, BUT WHICH NOW TRIGGER THE SENSES AND MAKE ONE LIVE AGAIN, ALTHOUGH OFTEN WITH AN UNDERLYING SENSE THAT THE OBJECT OF LONGING WILL NEVER RETURN.

### 04. ALFONSINA Y EL MAR (A. RAMÍREZ/ARR. R. DYENS)

THE ORIGINAL VERSION WAS RECORDED BY MERCEDES SOSA IN 1969 FOR THE ALBUM "MUJERES ARGENTINAS". THIS PIECE IS THE MASTERFUL TRANSFORMATION IN POETRY AND MUSIC OF THE IMPACT THAT THE STORY OF THE SUICIDE OF THE ARGENTINE POET ALFONSINA STORNI HAD ON ITS AUTHORS. THIS STORY CAME TO THE PIANIST AND COMPOSER ARIEL RAMÍREZ THROUGH HIS FATHER, WHO HAD BEEN ALFONSINA'S TEACHER. HE COMPOSED A PIECE TO WHICH FÉLIX LUNA LATER CONTRIBUTED WITH THE LYRICS.



05. **CATERETÉ**  
(SUITE BRASILEIRA N. 4/S. ASSAD)

THE CATERETÉ IS A DANCE WITH ITS ORIGINS IN INDIGENOUS MUSIC. OFTEN PERFORMED BY CABOCLOS, THE CATERETÉ IS A POPULAR STYLE IN RURAL AREAS OF BRAZIL. CABOCLOS ARE THE RESULT OF THE MISCEGENATION OF THE COLONIZING EUROPEANS WITH THE NATIVE BRAZILIAN TRIBES. THEY WERE THE FIRST INHABITANTS OF THE "NEW" COUNTRY WE CALL BRAZIL.

06. **TOADA**  
(SUITE BRASILEIRA N. 4/S. ASSAD)

THE TOADA IS A FREE FORM OF SONG THAT REFLECTS THE SOUL OF THE CABOCLO. CABOCLOS CREATED A BROAD CULTURAL TRADITION THAT HAS BEEN KEPT ALIVE THROUGH POPULAR PARTIES AND OTHER CULTURAL MANIFESTATIONS IN THE INTERIOR OF MANY BRAZILIAN STATES.

07. **BALADA PARA MARTIN FIERRO**  
(A. RAMIREZ/REV. I. COSTANZO)

BALADA FOR MARTIN FIERRO WAS WRITTEN BY THE FOLKLORIST COMPOSER ARIEL RAMIREZ FOR THE OMONYMOUS FILM BASED ON THE ARGENTINE EPIC POEM. THE POEM, WRITTEN IN A SPANISH THAT EVOKES RURAL ARGENTINA, IS WIDELY SEEN AS THE PINNACLE OF THE GENRE OF "GAUCHESQUE" POETRY (POEMS CENTERED ON THE LIFE OF THE GAUCHO, WRITTEN IN A STYLE KNOWN AS PAYADAS) AND A TOUCHSTONE OF ARGENTINE NATIONAL IDENTITY. IT HAS APPEARED IN HUNDREDS OF EDITIONS AND HAS BEEN TRANSLATED INTO OVER 70 LANGUAGES.

08. **OBLIVION**  
(A. PIAZZOLLA/ARR. R. DYENS)

ARGENTINE TANGO COMPOSER ASTOR PIAZZOLLA CREATED THE PIECE 'OBLIVION' IN 1982. IT WAS FAMOUSLY FEATURED IN THE 1984 ITALIAN FILM 'ENRICO IV' ('HENRY IV') DIRECTED BY MARCO BELLOCCHIO. THE SONG HAS BEEN DESCRIBED AS "HAUNTING" AND "ATMOSPHERIC," AND IS CONSIDERED TO BE ONE OF PIAZZOLLA'S MOST POPULAR TANGOS.

'OBLIVION' EVOKES SADNESS, DESPITE ITS LYRICS SPEAKING OF LOVE. IT ALSO HAS A HARMONIC SOPHISTICATION AND WHISPERED SADNESS.

09. **ADIOS NONINO**

(A. PIAZZOLLA/ARR. C. TIRAO/T. ATHANASELOS)

ONE OF ASTOR PIAZZOLLA'S MOST DEFINITIVE WORKS IS 'ADIOS NONINO (FAREWELL, GRANDDADDY).' THE TANGO WAS CREATED BY THE ARGENTINE COMPOSER AS A WAY OF SAYING GOODBYE TO HIS FATHER, WHO PASSED AWAY IN 1959. AT THE TIME, PIAZZOLLA WAS ON A TOUR OF CENTRAL AMERICA WHEN HE HEARD NEWS OF HIS FATHER'S DEATH DUE TO A BICYCLE ACCIDENT.

HIS SON, DANIEL, SPOKE OF THIS TIME, "DAD ASKED US TO LEAVE HIM ALONE FOR A FEW HOURS. WE WENT INTO THE KITCHEN. FIRST THERE WAS ABSOLUTE SILENCE. AFTER A WHILE, WE HEARD DAD PLAYING THE BANDONEON. IT WAS A VERY SAD, TERRIBLY SAD MELODY. HE WAS COMPOSING 'ADIOS, NONINO.'"

THE SONG WAS BASED ON AN EARLIER TANGO, 'NONINO,' WHICH PIAZZOLLA COMPOSED IN PARIS IN 1954. HE KEPT THE RHYTHMIC PART, BUT ADDED A LONG, MELODIC FRAGMENT WITH TOUCHING NOTES. TWENTY YEARS AFTER IT WAS PUBLISHED, PIAZZOLLA SAID, "PERHAPS I WAS SURROUNDED BY ANGELS. I WAS ABLE TO WRITE THE FINEST TUNE I HAVE WRITTEN. I DON'T KNOW IF I SHALL EVER DO BETTER. I DOUBT IT."

10. **VALSEANA**

(II. AQUARELLE/S. ASSAD)

VALSEANA IS THE MIDDLE MOVEMENT OF THE FAMOUS THREE-MOVEMENT WORK AQUARELLE BY SERGIO ASSAD.. IT'S OFTEN PERFORMED SEPARATELY.

11. **AITEALL**

(T. ATHANASELOS)

THE PERFECT WORD FOR THE SPRING—AN AITEALL IS A FINE SPELL OF WEATHER BETWEEN TWO SHOWERS OF RAIN.

12. **FANTASIA Y MIRADA**

(T. ATHANASELOS)

FANTASIA Y MIRADA WAS COMPOSED AND FILMED IN 2019. THIS PIECE ACTUALLY CONSISTS OF TWO PARTS, AN INTRO WITH A SPANISH FLAVOUR AND A LYRICAL, MELODIC TREMOLO.

13. **IGUAZÚ**

(T. ATHANASELOS)

IGUAZÚ PIECE IS INSPIRED BY THE LEGEND OF IGUAZÚ FALLS ABOUT THE LOVE OF TWO YOUNG PEOPLE..

THE PIECES WERE COMPOSED AT DIFFERENT TIME PERIODS AND THEY ARE THE RESULT OF ALL MY INFLUENCES AND MUSIC EXPERIENCE I HAD AS A MUSICIAN AND GUITARIST ALL THESE YEARS.



## BIOGRAPHY

THOMAS WAS BORN IN LARISSA GREECE IN 1990. HE STARTED HIS STUDIES ON CLASSICAL GUITAR AT THE AGE OF 11. HE GRADUATED FROM MODERN CONSERVATORY OF LARISSA AT THE AGE OF 20 FROM MR.THEODOROS CHAROS GUITAR CLASS. HE ATTENDED POSTGRADUATE LESSONS IN THESSALONIKI WITH PR.FOTIS KOUTSOIHODOROS ALONG WITH SEMINARS AT INTERNATIONAL GUITAR FESTIVALS OF GREECE.HE ALSO HAS A DISTINCTION IN ELECTRIC GUITAR FROM RGT UNIVERSITY OF LONDON.

HE HAS PERFORMED AS A SOLOIST IN VARIOUS CITIES OF GREECE ,VIENNA AND BUDAPEST, ALSO COLLABORATED WITH OTHER ARTISTS (GUITARTETTO,THE BLUE JAZZ DUO,STEELMUSE) AND HE HAS PRESENTED AND RECORDED HIS OWN COMPOSITIONS. HIS LATEST WORKS WERE PUBLISHED BY BERGMANN EDITION AND CANDYRAT RECORDS, GETTING GREAT REVIEWS.HIS REPERTOIRE INCLUDES CLASSICAL AND MODERN COMPOSES AS WELL HIS OWN COMPOSITIONS.

THOMAS RELEASED HIS FIRST SOLO ALBUM 'IN MEMORIAM' IN JANUARY OF 2018 WITH MUSIC OF ASTOR PIAZZOLLA, WELL KNOWN JAZZ STANDARDS AND HIS OWN COMPOSITIONS.

SINCE 2010 UNTIL NOW HE TEACHES GUITAR AT THE GUITAR CONSERVATORY 'KITHARODEIO' AND AT THE MUSIC CONSERVATORY OF NIKAIA.

THOMAS PLAYS A 'VASILIS SIGLETOS' HANDMADE CLASSICAL GUITAR(GR).



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