|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Hernán | Gabriel | Vázquez |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| **Paraskevaídis, Graciela (1940-)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Graciela Paraskevaídis is a composer, musicologist and educator who lies between referents of Latin American music production. Born and solidly formed in the city of Buenos Aires, Paraskevaídis has resided in the city of Montevideo, Uruguay, since 1975. Paraskevaídis’ musical and theoretical work has a spacious reception and dissemination in Latin American and international spheres. A powerful and expressive concentrated load characterizes her musical production. Her works often have a restricted set of sound materials and expressive use of silence that are combined with non-mechanical reiteration processes. Paraskevaídis develops an important role as musicologist alongside teaching and composition. |
| Graciela Paraskevaídis is a composer, musicologist and educator who lies between referents of Latin American music production. Born and solidly formed in the city of Buenos Aires, Paraskevaídis has resided in the city of Montevideo, Uruguay, since 1975. Paraskevaídis’ musical and theoretical work has a spacious reception and dissemination in Latin American and international spheres. A powerful and expressive concentrated load characterizes her musical production. Her works often have a restricted set of sound materials and expressive use of silence that are combined with non-mechanical reiteration processes. Paraskevaídis develops an important role as musicologist alongside teaching and composition.  File: Graciela.jpg  Figure 1.  Source: <http://www.gp-magma.net/images/imag\_6.jpg> Timeline of Life 1940 1965 1968 1975 Currently  | | | | |  Born Joined at CLAEM Studied in Europe Moved to Uruguay Teaches and composes Musical Studies and Career Paraskevaídis studied at the National Conservatory of Music ‘Carlos López Buchardo’ of Buenos Aires. There, she took lessons in composition and stimulation from Roberto Garcia Morillo. Between 1965 and 1966, she was a fellow of the Latin American Center for Advanced Musical Studies (CLAEM) of the Instituto Torcuato Di Tella. In the CLAEM, thanks to the exchange with colleagues, Paraskevaídis contacted the social reality of Latin American countries and that experience influenced the way of approaching their production aesthetically and socially. Paraskevaídis recognizes composers Iannis Xenakis and Gerardo Gandini as those who promoted his musical thinking while she studied at the CLAEM. Between 1968 and 1971, she studied with Wolfgang Fortner in the School of Music in Freiburg (Germany) with a scholarship from the DAAD (German Academic Exchange Service). Also in Germany, in 1984 she lived in Berlin as a guest in the Artists in Residence Program and in Stuttgart, 1988, invited by the Akademie Scholss Solitude.  Paraskevaídis is extremely active in coordinating musical associations. Along with other Latin American composers, she organized and coordinated the Latin American Contemporary Music Courses that developed between 1975-1989. She was a founding member of News Music Core of Buenos Aires (*Núcleo Música Nueva de Buenos Aires*) and Argentinian Society of Contemporary Music. Currently she is a member of New Music Core Montevideo (*Núcleo Música Nueva Montevideo*) and the Uruguayan Society of Contemporary Music.  Between 1985-92, Paraskevaídis taught at the School of Music in Montevideo. Besides a strong teaching in the private sphere, Paraskevaídis develops a wide work as musicologist. His theoretical production ranges from musical analysis of current and traditional repertoire to historical writings on several Latin American themes. Together with her numerous essays and articles, she is author of the books *La obra sinfónica de Eduardo Fabini*(1992) and *Luis Campodónico, compositor*(2000). Among the journals that have published her texts, we can name *Musik Texte*, *Pauta,* *Revista Musical Chilena,* *Lulú*, *World New Music Magazine* and *Revista Argentina de Musicología*. Between 1990 and 2000 she was co-editor of the *World New Music Magazine* and in 2004 she created and co-edited with Max Nyffeler the website [www.latinoamerica-musica.net](http://www.latinoamerica-musica.net) (dedicated to the dissemination of texts about contemporary Latin American music) where she is presently editor. Paraskevaídis has translated many articles from German and Jean-Jacques Dünki’s book *Schönbergs Zeichen: Wege zur Interpretation seiner Klaviermusik* (*Los signos de Schoenberg*, Caracas, Monte Ávila, 2005). In 1994 the Munich Goethe Institute awarded her the Medal Goethe. In 2006 she received the Prize Morosoli (Uruguay). Production and Characteristics of the Works Her compositions have received numerous awards (Argentine Association of Composers, City of Buenos Aires and Berlin Academy of Arts, among others) and have been played in several countries in Latin America, North America, Asia and Europe. Aesthetically and ethically, the author is considered herself linked to Edgar Varèse, Silvestre Revueltas and Luigi Nono. Paraskevaídis creates from the artisan work on the possibilities of sound as texture generator rather than using preset structures or abstract systems.  One of the elements that characterize the works of Paraskevaídis is to produce innovative sound effects through relatively conventional resources. Usually, the works are created for small to medium homogeneous set of instruments or voices *a cappella*. Through the use of clusters and blocks sound in the higher or lower pitches, the author creates a microtonal sound world and the spectral enrichment of sounds performed by the instrument players. The *magma* series (a total of seven works, the majority for wind instruments); *un lado, otro lado* (1984), for solo piano and *ático* (2006), for piccolo and sopranino recorder, are typical examples of the resources described. Another important element is the presence of highly concentrated sound material, economic and exhibited in repetition or recurrence. In turn, the explicit pulse influences creating non-evolutionary formal organization that is sectioned by strong contrasts of intensity, register or silence. These characteristics are in works such as *todavía no* (1979), for three flutes and three clarinets or *libres en el sonido presos en el sonido* (1997), for instrumental ensemble. The titles of the works present a stimulant symbolism and many of them come from poems by Juan Gelman. In the last years, Paraskevaídis has done works for members of the Experimental Orchestra of Native Instruments ([OEIN](http://www.oein.org), Bolivia) created and directed by Cergio Prudencio. Chronological List of Works ([scores](http://www.gp-magma.net/contacto.html))  |  |  |  |  | | --- | --- | --- | --- | | **Work** | **Year** | **Instrumentation** | **Premiere** | | *Cuarteto de cuerdas* | 1961 | String quartet | Buenos Aires, 06-24-1964 | | *Música para orquesta* | 1962 | Symphonic Orchestra | Athens, 05-02-1966 | | *Cinco piezas para piano* | 1964 | Piano | Buenos Aires, 06-25-1965 | | *Parámetros* | 1965 | Piano, alto sax and percussion | Buenos Aires, 11-28-1965 | | *Combinatoria II* | 1966 | Piano, trombone, percussion and tape | Buenos Aires, 09-07-1966 | | *magma I* | 1967 | Brasswind nonet | Berlin, 11-17-1970 | | *Subliminal I* | 1967 | Piano and tape | Puerto Rico, 03-08-1968 | | *Con silencio vibrante* | 1967 | Clarinet and viola | Madrid, 12-12-1992 | | *Combinatoria II* (2nd version) | 1968 | Piano, trombone, percussion and tape | Freiburg im Breisgau, 07-16-1968 | | *Seis canciones españolas* (Lyrics by Miguel Hernández) | 1968 | Soprano and piano | Freiburg im Breisgau, 02-26-1969 | | *Trio* | 1969 | Flute, clarinet and bassoon | Montevideo, 05-03-1969 | | *magma II* | 1968 | Four trombones | Santo Domingo, 05-16-1969 | | *‘libertà va cercando…’* (Lyrics by Dante Alighieri) | 1969 | Mixed choir a cappella | Buenos Aires, 10-07-1971 | | *Aphorismen* (Lyrics by Karl Kraus) | 1969 | Two actors, piano, percussion and tape | Freiburg im Breisgau, 02-25-1970 | | *e desidero solo colori* (Lyrics by Cesare Pavese) | 1969 | Female choir a cappella | Freiburg im Breisgau, 07-09-1970 | | *mellonta tauta* | 1970 | Accordion | Freiburg im Breisgau, 12-17-1970 | | *Schatten* (Lyrics by Karl Kraus) | 1970 | Soprano and baritone | Freiburg im Breisgau, 02-27-1984 | | *Die Hand voller Stunden* | 1970 | Nine solo voices | Freiburg im Breisgau, 12-02-1984 | | *Mozart* (Texts from W. A. Mozart's letters) | 1970-1972 | Actor and instrumental ensemble | Freiburg im Breisgau, 25-V-25-1973 | | *Schattenreich* (Lyrics by Hans Magnus Enzensberger) | 1972 | Vocal quartet a cappella | Freiburg im Breisgau, 05-25-1973 | | *Mozart* (2nd version, in Spanish) | 1974 | Actor and instrumental ensemble | Buenos Aires, 10-18-1976 | | *magma III* | 1974 | Flute, trombone, violoncello and piano | Freiburg im Breisgau, 10-31-1979 | | *magma IV* | 1974 | String quartet | Montevideo, 04-01-1981 | | *huauqui* | 1975 | Electro-acoustic music | Buenos Aires, 10-15-1975 | | *magma V* | 1977 | Four quenas | Montevideo, 06-06-1979 | | *todavía no* | 1979 | Three flutes and three clarinets | Freiburg im Breisgau, 10-31-1979 | | *magma VI* | 1979 | Two trumpets and two trombones | Bonn, 11-20-1979 | | *y… es como todo* | 1981 | Two flutes, two clarinets, trumpet and horn | Montevideo, 06-09-1983 | | *A entera revisación del público en general* | 1978-1981 | Electro-acoustic music | Montevideo, 11-24-1981 | | *un lado, otro lado* | 1984 | Piano | Buenos Aires, 08-08-1984 | | *más fuerza tiene* | 1984 | Clarinet | La Paz, 11-18-1986 | | *magma VII* | 1984 | Fourteen wind instruments | Berlin, 12-02-1984 | | *Tres piezas infantiles* | 1986 | Piano |  | | *el grito en el cielo* | 1987 | Mixed choir a cappella | Santiago de Chile, 07-31-2002 | | *dos piezas para pequeño conjunto* | 1989 | Oboe, clarinet, trumpet, claves and piano | Montevideo, 06-27-1990 | | *sendas* | 1992 | Flute, oboe, clarinet, bassoon, trumpet, horn, trombone and piano | Freiburg im Breisgau, 10-30-1992 | | *el nervio de Arnold* | 1992 | Guitar | Montevideo, 10-28-1992 | | *‘algún sonido de la vida’* | 1993 | Two oboes | Montevideo, 10-13-1993 | | *nada* | 1993 | Soprano | Montevideo, 04-13-1994 | | *ta* | 1994 | Flute, oboe, clarinet and piano | Freiburg im Breisgau, 06-23-1996 | | *otra vez* | 1994 | Piano | Rosario, 04-01-1995 | | *pero están (2nd version)* | 1997 | Flute, oboe and clarinet | Montevideo, 10-15-1997 | | *No quiero oír ya más campanas* | 1995 | Fourteen wind instruments | Köln, 2-III-02-1996 | | *dos piezas para oboe y piano* | 1995 | Oboe and piano | Montevideo, 10-25-1995 | | *en abril* | 1996 | Piano | Buenos Aires, 10-12-1996 | | *hacen así* | 1996 | Xylophone, wood block, gong and four claves | Montevideo, 09-18-1996 | | *altibajos* | 1996 | Two double bass | Freiburg im Breisgau, 05-04-1999 | | *…a hombros del ruiseñor* | 1997 | Piano | Santos, 08-19-1997 | | *Alter Duft* | 1997 | Clarinet, guitar, mandolin, violin, viola and violoncello | Winterthur, 04-09-1998 | | *libres en el sonido presos en el sonido* | 1997 | Flute, clarinet, piano, violin and violoncello | Köln, 11-19-1998 | | *suono sogno* | 1998 | Violin | Solitude, 04-15-1998 | | *discordia* | 1998 | Nine voices a capella | Köln, 11-01-1998 | | *contra la ovidación* | 1998 | Piano | Montevideo, 25-25-1998 | | *solos* | 1998 | Alto flute and guitar | Sucre, 14-14-1998 | | *piezas de bolsillo* | 1999 | Four percussionists | La Plata, 09-09-1999 | | *dos piezas para piano* | 2001 | Piano | Montevideo, 10-24-2001 | | *…il remoto silenzio* | 2002 | Violoncello | Bremen, 11-16-2002 | | *Soy de un país donde* | 2002 | Trumpet, horn, trombone and tuba | Stuttgart, 06-29-2006 | | *Aruaru* | 2003 | Mezzo-soprano, clarinet, violin, violoncello and piano | Santiago de Chile, 01-13-2004 | | *¿y si fuera cierto?* | 2003 | Alto flute, English horn and piano | Montevideo, 01-01-2004 | | *‘y allá andará según se dice’* | 2005 | Pinkillos, tarkas, sikus, two wankaras and claves | La Paz, 10-16-2005 | | *tris* | 2005 | Oboe, bassoon and double bass | Freiburg, 5-19-2006 | | *ático* | 2006 | Piccolo and sopranino recorder | Bremen, 11-23-2006 | | *réplica* | 2007 | Harpsichord | Montevideo, 04-23-2008 | | *cada cual* | 2010 | Piano four hands | La Paz, 06-28-2012 | | *… bajo otros cielos…* | 2011 | Aerophones and percussion of the Bolivian highlands | La Paz, 05-21-2011 |  DiscographyMonographic editions *magma*, Tacuabé, T/E 26 CD, Uruguay, 1996.  *libres en el sonido*, Tacuabé, T/E 40 CD, Uruguay, 2003. Editions that include his works (selection) *Música nueva latinoamericana*, vol. 5. Tacuabé, T/E 11, Uruguay, 1978. LP.  *Compositores del Uruguay*, vol. 1. Tacuabé, T/E 17 K, Uruguay, 1987. Cassette.  *Compositores latino-americanos*, vol. 4. Echo, 295, Brasil, 1995. CD.  *Octandre*. Ars Musici, AM-1147-2, Alemania, 1996. CD.  *Festival für neue Musik*, Frau Musica, 001, Alemania, 1999.  *hacen así*, EUM, 2518-2, Uruguay, 2001.  *Orquesta Experimental de Instrumentos Nativo 3*, Kantvs, CA-067-2, Bolivia, 2004.  *Orquesta Experimental de Instrumentos Nativos. Concierto 25 aniversario*, Kantvs, CA-093-2, Bolivia, 2006.  *Neue Flötentöne live*, NRW, A0 3064, Alemania, 2008. |
| Further reading:  [Enter citations for further reading here] |