|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **NAbout you** | **[Salutation]** | Violeta | [Middle name] | Nigro-Giunta |
| [Enter your biography] | | | |
| Ecole des hautes études en sciences sociales [School for Advanced Studies in the Social Sciences] | | | |

|  |
| --- |
| **Your article** |
| Paz, Juan Carlos (1897-1972) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Juan Carlos Paz (1897-1972) was an Argentine composer, critic, writer, and self-described ‘compositional guide’ who played a key role in 20th-century Argentine contemporary music. Known for his rebellious attitude towards traditional institutions and academia, and as an advocate of avant-garde music throughout his life, Paz was a pioneer in the use of the twelve-tone technique in Latin America. Paz founded such groups as Grupo Renovación [*Renovation Group*]and Asociación Nueva Música [*New Music Association*]*,* both devoted to promoting and performing new music. Paz wrote music for solo instruments, chamber music, orchestra, and theatre, as well as film scores. He published three important books dedicated to new music and three volumes containing his memoirs, and collaborated intensively with the press and magazines (*Crítica, Reconquista, Acción de Arte, La Protesta, La Campana de Palo, Argentina Libre,* among others). |
| File: Paz1.jpg  Juan Carlos Paz (August 5th 1897 – August 25th 1972) was an Argentine composer, critic, writer, and self-described ‘compositional guide’ who played a key role in Argentine contemporary music in the 20th century. Known for his rebellious attitude towards traditional institutions and academia, and as an advocate of avant-garde music throughout his life, Paz was also a pioneer in the use of the twelve-tone technique in Latin America.  Paz founded such groups as Grupo Renovación [*Renovation Group*]and Asociación Nueva Música [*New Music Association*]*,* both devoted to promoting and performing new music. Paz wrote music for solo instruments, chamber music, orchestra, and theatre, as well as film scores. He published three important books dedicated to new music and three volumes containing his memoirs, and collaborated intensively with the press and magazines (*Crítica, Reconquista, Acción de Arte, La Protesta, La Campana de Palo, Argentina Libre,* among others).  Son of Hegidio Paz Hermo, a Spanish man who played the piano, and María Clotilde Pimentel, who also played the piano and sang, Juan Carlos Paz took piano lessons at an early age. In 1910, he was a disciple of Alphonse Thibaud, then-director of the Thibaud-Piazzini Conservatory. A few years later, Paz began his piano studies with Roberto Neri. However, it was not until Paz met Pablo Castro and, through Castro, José María, Juan José Castro, and Luis Gianneo that Paz began studying analysis and composition with Constantino Gaito. Paz later studied with Eduardo Fornarini, who was a guide to Paz’s generation. The visits of French conductor Ernest Ansermet in the twenties also played a key role in his education.  In 1924, Paz got in touch with the Martin Fierro group, thus meeting critics such as J. Artero, E. E. Bullrich and Luis Le-Bellot who introduced him to the European avant-garde (Arnold Schoenberg, Alban Berg, Arthur Honegger, Darius Milhaud, Erik Satie, and Igor Stravinsky). That same year, Paz travelled to Europe and visited Madrid before residing in Paris for a year, where he studied with Vincent D’Indy at the Schola Cantorum.  Upon his return from Europe, Paz’s musical style began to change: he replaced a chromatic style highly influenced by Cesar Franck with a polychromatic style influenced by Stravinsky and Debussy. In 1929, together with musicians Juan José Castro, José María Castro, Jacobo Ficher, and Honorio Siccardi, Paz created the Grupo Renovación (1929-1944), which opposed the Nationalist style of composition predominant in Buenos Aires at the time (itself characterized by the influence of Cesar Frank and Alberto Williams). The group was driven by the goal of premiering and publishing their own works, as well as promoting new music by European composers. Paz would later leave the group to create, in 1937, the Asociación Nueva Música, which had similar objectives, including the promotion of new music.  During this period, Paz was introduced to Schoenberg’s twelve-tone music through the writings of Egen Wellesz, published in *La Revue Musicale.* Paz used this technique in such works as *Three Jazz Movements* and the *Second Twelve-Tone Composition*. Paz then began to use a series of structures (*Música, 1946)* as well as the idea of a central canon (*Dédalus,* 1950), and, later on, serialism, in works such as *Continuidad* (1960), *Galaxia 64,* and *Concreción 1964.*  File: Paz. Segunda Composicion Dodecafonica Op.29 - I. Allegro.m4a  File: Paz. Tres Movimientos De \_Jazz\_ Op.22 - I. De Profundis (08\_03\_1932).m4a  From 1957 to 1960, Paz worked successfully as a composer of film music (notably in his collaborations with director Leopoldo Torre Nilsson). By 1965, Paz was giving lectures and attending the premiers of his works in the United States, Venezuela, and Europe. He died in Buenos Aires in 1972. List of Musical Works:Solo Piano *Coral, e* (1921)  *Tres piezas líricas* (1922)  *Fantasía y fuga, b* (1923)  *Fantasía* (1923)  *Preludio, coral y fuga* (1923)  *Piano Sonata nº 1* (1923)  *Four Fuges on a Theme Cuatro fugas sobre un tema* (1924-25)  *Piano Sonata nº 2* (1925)  *Coral, F* (1925)  *Dos leyendas* (1925-26)  *Tres comentarios líricos a 'El cartero del rey'* (arr. ensemble, 1942) (1926)  *Seis baladas* (1927-29)  *Tema con transformaciones* (1928)  *Tres invenciones a 2 voces* (1932)  *Op. 22. Tres movimientos de jazz* (1932)  *Sonatina para piano nº 3* (1933)  *Sonata para piano nº 3* (1935)  *Diez piezas sobre una serie dodecafónica* (1936)  *Canciones y baladas* (1936-37)  *Cinco piezas de character* (1937)  *Junto al Parana* (1940)  *Música 1946* (1945-47)  *Núcleos* (1962-64) Voice and Piano *Abel* (Manuel Machado) (1929) Clarinet *Cuatro piezas* (1936) Violin *Cuarta composición dodecafónica* (1938) Percussion *Continuidad 1953* (1953-54) Organ *Galaxia 64* (1964) Orchestra *Canto de Navidad* (orquestada en 1930) (1927)  *Movimiento sinfónico (1930)*  *Tres piezas (1931)*  *Concierto nº 1 (1932)*  *Concierto nº 2 (1935)*  *Passacaglia (1936)*  *Música para orquesta: Preludio y fuga* (1940)  *Passacaglia* para cuerdas (rev. 1949) (1944)  *Rítmica constante* (ostinada) (1952)  *Seis superposiciones* (1954)  *Transformaciones canónicas, para orquesta* (1955)  *Música para fagot, cuerdas y bacteria* (1955-56)  *Continuidad 1960* (1: Constantes, 2: Perspectivas, 3: Homenaje a Edgar Varése) (1960)  *Música para piano y orquesta (1964)* Chamber music *Tema y transformaciones*, flauta, oboe, 2 clarinete, b clarinete, 2 fagotes, 2 cornos y 2 trompetas (1929)  *Octeto*, fl, oboe, 2 fg, 2 cor, 2 trompetas (1930)  *Sonatina nº 1*, para clarinete y piano (1930)  *Sonata para violín y piano* (1931)  *Sonatina nº 2*, para fl y clarinet (1932)  *Primera composición dodecafónica*, para fl, corno ingles, vc (1934)  Op. 29. *Segunda composición dodecafónica* [1: Allegro, 2: Andante con transformaciones, 3: Animato], fl and pno (1934-35)  *Obertura*, para quinteto de vientos, cor, trompeta, trombón, trío de cuerdas, db (1936)  *Primera composición* en trío, flauta, cl, fg (1937)  *Tercera composición dodecafónica*, para clarinete y piano (1937)  *Cuarteto de cuerda nº 1* (1938)  *Segunda composición* en trío, clarinete, saxo alto y trompeta (1938)  *Tercera composición* en trío, flauta, oboe, cl bajo o fagot (rev. 1945) (1940)  *Cuarteto de cuerda nº 2* (1940-43)  *Tres comentarios líricos a 'El cartero del rey'*, para flauta, oboe, clarinete, piano trío [arr. obra para piano] (1942)  Op. 43. *Música para flauta, saxofón y piano* [I. Allegro moderato] (1943)  Op. 46. *Dédalus 1950* para piano, flauta, clarinete, violín, violonchelo (1950-51)  *Tres contrapuntos,* para cl, trpt, trb, guitarra eléctrica, celesta y vc (1955)  *Invención*, para cuarteto de cuerda (1961)  *Concreción 1964*, flauta, clarinete, fg, cor, trompeta, trombón, tuba (1964) Theatre Music Música para la obra teatral *Juliano Emperador* (H. Ibsen) (1931) Film Scores *La casa del ángel* (de Leopoldo Torre Nilsson) (1957)  *El secuestrador* (Leopoldo Torre Nilsson) (1958)  *La caída*. (Leopoldo Torre Nilsson) (1959)  *En la ardiente oscuridad*. (Daniel Tynaire) (1959)  *Simiente humana,* Sergio Leonardo (1959)  *Fin de fiesta*. Leopoldo Torre Nilsson (1960) Undetermined *Seis eventos*, instrumental abierto (1972) |
| Further reading:  (Paz)  (Paz, Arnold Schönberg, o el fin de la era tonal)  (Paz, La música en los Estados Unidos México)  (Paz, Alturas, tensiones, ataques, intensidades (Memorias I))  (Paz, Alturas, tensiones, ataques, intensidades (Memorias II))  (Paz, Alturas, tensiones, ataques, intensidades (Memorias III))  (Corrado)  (Corrado, Música y modernidad en Buenos Aires (1920-1940) )  (Romano)  (Scarabino)  (Zulueta) |