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**A LIST OF GRACIELA PARASKEVAIDIS' WORKS,
INCLUDING INSTRUMENTS OF THE OBOE FAMILY (April 2023).**

1. DOS PIEZAS PARA PEQUEÑO CONJUNTO (1989):

ob, cl, tpt, pno, claves. | dur. 5' 30''

First Performance: NovAntiqua, in Cologne - Germany,

by MusikFabrik, Alfredo Rugeles (dir.)

March 2nd, 1996.

2. PERO ESTÁN (1994):

S, fl, ob. | dur. 8' 30''

First Performance: in Freiburg - Germany,

by Ensemble SurPlus,

May 27th, 1997.

3. TA (1994):

fl, ob, cl, pno. | 8' 25"

First Performance: in Freiburg - Germany,

by Ensemble Aventure,

November 23, 1996.

4. NO QUIERO OÍR YA MÁS CAMPANAS (1995):

pc, fl, afl, ob, ca, Ebcl, cl, Bcl, srn, hn (2), tbn (2), tba. | dur. 13'

First Performance: NovAntiqua, in Cologne - Germany,

by MusikFabrik, Alfredo Rugeles (dir.)

March 2nd, 1996.

5. DOS PIEZAS PARA OBOE Y PIANO (1995):

ob, pno. | 7'

First Performance: at del Núcleo Música Nueva de Montevideo - Uruguay,

by Mariana Berta (oboe) and Miguel Marozzi (piano),

October 25th, 1995.

6. PERO ESTÁN, version 2 (1997):

fl, ob, cl. | dur. 8' 30"

The second version has a different instrumentation from the principal version of the composition (pero están - 1994).

7. ¿Y SI FUERA CIERTO? (2003):

afl, ob, pno. | 8' 45''

First Performance: Núcleo Música Nueva de Montevideo - Uruguay,

by Pablo Somma, Mariana Berta and Miguel Marozzi,

December 1st, 2004.

8. ¿Y SI FUERA CIERTO?, version 2 (2003):

afl, ca, pno. | 8' 45''

The second version has a different instrumentation from the principal version of the composition.

9. TRIS (2015)

ob, bn, cbn. | 2' 30''

First Performance: 20th anniversary of Ensemble Aventure, Freiburg - Germany,

by Ensemble Aventure,

May 19th, 2016.

10. EXENTO (2016)

solo ob. | *

First Performance: Núcleo Música Nueva de Montevideo - Uruguay,

by Federico Curti,

July 19th, 2017.

The current article mentions pieces of Gr. Paraskevaïdis, with a total number of performers per piece, does not exceed eight (8) musicians.

More detailed information about the works of Graciela Paraskevaïdis' and other composers of hellenic oboe repertoire, it will be published as a doctoral thesis in future, by the Ph.D. candidate: Christos Tsogias-Razakov. For more information, please follow the personal website: www.chrisraz.eu

All the used principal sources for this article (*scores, pictures, etc.*) are possible to be found at the archive “La Fundación Archivo Aharonián-Paraskevaïdis”.

Graciela Paraskevaïdis - Short Biography

(b. 1940, Buenos Aires - Argentina | d. 2017, Montevideo - Uruguay).



“Argentinian–Uruguayan composer of mostly chamber, choral, vocal, and piano works that have been performed throughout the Americas and in Asia and Europe; she was also active as a writer.

Prof. Paraskevaïdis studied composition with Roberto García Morillo at the Departamento de Artes Musicales Carlos López Buchardo of the Instituto Universitario Nacional del Arte in Buenos Aires, then attended courses with Gerardo Gandini, Iannis Xenakis and other composers at the Instituto Di Tella in Buenos Aires in 1965–66, on a scholarship from the Centro Latinoamericano de Altos Estudios Musicales (CLAEM). She later studied composition with Wolfgang Fortner at the Hochschule für Musik Freiburg in Freiburg im Breisgau from 1968–71, on a grant from the Deutscher Akademischer Austauschdienst, and attended the Ferienkurse in Darmstadt in 1972.

Among her honours were a residency as a guest of the Berliner Künstlerprogramm of the Deutscher Akademischer Austauschdienst (1984–85), the Goethe-Medaille from the Goethe-Institut in Munich (1994, for her efforts on behalf of cultural approach among

various peoples) and the Premio Morosoli de plata a trayectoria musical from the Fundación Lolita Rubial de Minas, Uruguay (2006), as well as prizes in Argentina, Germany and Uruguay. She and Coriún Aharonián are the subjects of the book *Sonidos y hombres libres*.

Música nueva de América Latina en los siglos XX y XXI (2014, edited by Hanns-Werner Heister and Ulrike Mühlischlegel, Iberoamericana/Vervuert).

As a writer, she was a specialist in 20th-century music from Latin America and her essays have been published in the Americas and Europe, notably in the magazine *MusikTexte* in Germany and the music journal *Pauta* in Mexico, to which she was a regular contributor. She also wrote the books *La Obra sinfónica de Eduardo Fabini* (1992, Trilce/Ediciones Tacuabé) and *Luis Campodónico, compositor* (1999, Ediciones Tacuabé) and translated Schoenberg's *Zeichen* by Jean-Jacques Düнки as *Los Signos de Schoenberg* (2005, Monte Ávila Editores). She served as co-editor of the yearbook of ISCM World New Music Magazine from 1990–99 and contributed to the dictionary *Komponisten der Gegenwart* (edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, edition text + kritik) from 1992–2017.

She was also active in other positions. She organised numerous events for the permanent collective of the *Cursos Latinoamericanos de Música Contemporánea* from 1975–89. She was a member of the *Núcleo Música Nueva de Montevideo* and the *Sociedad Uruguaya de Música Contemporánea* and was a former member of the *Núcleo Música Nueva de Buenos Aires* and the *Sociedad Argentina de Música Contemporánea*. In addition, she co-founded with Max Nyffeler the website *latinoamérica música* in 2004 and served as its co-editor from 2004–17.

She taught extensively in private and at the *Universidad de la República* in Montevideo from 1985–92. She gave lectures, seminars and workshops in Argentina, Austria, Brazil, Chile, Colombia, Germany, Greece, Sweden, Switzerland, the UK, and Uruguay.

She lived in Uruguay from 1975–2017 and was a citizen of both Argentina and Uruguay”.

by T. Romeo¹

¹ Romeo Talento, “Biography,” Graciela Paraskevaídis – The Living Composers Project, accessed April 25, 2023, <http://www.composers21.com/compdocs/paraskeg.htm>.

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