



Tribute Efraín Paesky

DURING THE 1980's and beyond, the most influential and dynamic Latin American music executive became beyond cavil Efraín Paesky, who was aided constantly by his distinguished wife, Dra. Emma Garmendia. Born October 29, 1931, at Resistencia, capital of Chaco province (Argentina), he studied piano with Ruwin Erlich at Rosario and Buenos Aires 1945-51, harmony and counterpoint at Buenos Aires with Teodoro Fuchs 1949-50, piano with Friedrich Gulda and Bruno Seidlhofer at Vienna 1951-55, piano with Abbey Simon and Jacques Klein at Vienna and Geneva 1955-59, and composition and music history with Erwin Leuchter at Buenos Aires 1959-63. Among numerous seminars he took Emma Garmendia's at San Miguel de Tucumán in 1959 (music education), Juan Carlos Paz's at Rosario in 1961 (contemporary music), Alcides Lanza's at Buenos Aires in 1968 (electronic music), and Luis de Pablo's at Rosario in 1970 (contemporary music).

From 1964-73 he was the pianist in the Trío Estable of the Instituto Superior de Música at the Universidad Nacional de Rosario and simultaneously Profesor Titular in the same institute. In 1974 he won competitively the post of Profesor Asociado de Piano in the Conservatorio Nacional at Bogotá. His concerts, recordings, and tours prior to taking the reins of the Music Division at the Organization of American States, Washington, D.C., gained him international renown in Europe and throughout South America. In 1960 the record company EDUL (Editorial Discográfica de la Universidad Nacional de Rosario) issued Mozart's piano concerto K. 467

(C Major) and Beethoven's *Fantasia*, Op. 80 with him as soloist (ED 013), followed by the *Trio*, Op. 67 of Shostakovitch and *Trio*, No. 2 by Luis Gianneo in 1964 (ED 003), and an album of short works by Gianneo, Guarnieri, Arizaga, Ginastera, and others in 1972 (EDS 039). These recordings foreshadowed the Ediciones Interamericanas de Música issued from 1978 onward by the Organization of American States, Music and Folklore (later Performing Arts) Division, of which he became chief in 1974. In the latter year he also became Secretario General Permanente of the Consejo Interamericano de Música (CIDEM), and in 1984 the Founder and Executive Director of Inter-American Music Friends.

In his capacity as chief of the OAS Performing Arts Division he is on charge of the annual Official Concert Series at the OAS's Hall of the Americas which has up to 1992 included the presentation of approximately 800 performers of the Americas. He organized the Fifth through Eighth Conferencias Interamericanas de Educación Musical (Mexico, Venezuela, Chile, USA). In 1990 he fomented the Primera Reunión Intercontinental sobre la Influencia Africana en la Música de Latinoamérica y el Caribe, in 1989 the Primera Reunión Interamericana de Directores de Orquestas Sinfónicas, followed by the Primer y Segundo Curso Interamericano para Jóvenes Directores de Orquesta (Caracas, 1990; Barquisimeto and Valencia 1991, in Venezuela), and the Primera, Segunda y Tercera Conferencias Interamericanas para Especialistas en Ballet (Panamá, 1984; Argentina, 1985; and Venezuela, 1986), under the artistic auspices of Margot Fonteyn.



The first to play Schoenberg's piano concerto in both Rosario and Montevideo, he showed his catholicity of taste by commissioning works from more than two dozen distinguished composers of the Americas; in 1987 he commissioned Astor Piazzolla's *Gran Tango para Violoncello* premiered April 27, 1990, in the Gusman Cultural Center at Miami by Mstislav Rostropovich.

To continue with the congresses, recordings, newly composed works, and musicological publica-

tions organized or given prizes by entities supervised by Paesky would entail a catalogue of the most fruitful recent episodes in Latin American musical history.

In recognition of his transcendental contributions, The Hispanic Institute for the Performing Arts at Washington, D.C. gave him its *1988 Stars Award* and in 1989 the Government of Peru awarded him its *Great Cross of Merit*.