|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Camila | [Middle name] | Juarez |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Prudencio, Cergio (1955–) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| As a composer, director, researcher, and teacher, Cergio Prudencio studied Latin American Contemporary Music Courses at the Bolivian Catholic University and participated in the Venezuelan National Youth Orchestra. Prudencio studied under Carlos Rosso, Alberto Villalpando, Rubén Vartañán, Coriún Aharonian, and José Antonio Abreu, served as a resident composer in Australia (1996), Germany (2001), and Italy (2007), was awarded a Guggenheim Foundation Fellowship (2008-2009), and has received assignments from the Perth Festival (Australia, 1996), the Pro Helvetia Foundation (Switzerland, 1997), the Donaueschingen Musiktage Festival (Germany, 1999), the TaG Ensemble (Switzerland, 2001), the Buenos Aires Contemporary Music Festival (2003), and the Klangspuren Festival (Austria, 2009).  Prudencio’s music establishes a dialogue between Andean and European avant-garde traditions. In 1980, Prudencio co-founded and directed the Experimental Orchestra of Indigenous Instruments (OEIN): an ideological, musical, and pedagogical project that asserts the Aimara music tradition from the Bolivian Altiplano by means of a contemporary expression. OEIN’s programme links local materials and forms to procedural techniques from avant-garde contemporary music. |
| File: sergio\_prudencio.jpg  Figure Sergio Prudencio  [[source: <http://www.erbol.com.bo/podcast/tejiendo_bolivia/cergio_prudencio_nuestra_orquesta_va_pasando_las_nuevas_generaciones>]]  As a composer, director, researcher, and teacher, Cergio Prudencio studied Latin American Contemporary Music Courses at the Bolivian Catholic University and participated in the Venezuelan National Youth Orchestra. Prudencio studied under Carlos Rosso, Alberto Villalpando, Rubén Vartañán, Coriún Aharonian, and José Antonio Abreu, served as a resident composer in Australia (1996), Germany (2001), and Italy (2007), was awarded a Guggenheim Foundation Fellowship (2008-2009), and has received assignments from the Perth Festival (Australia, 1996), the Pro Helvetia Foundation (Switzerland, 1997), the Donaueschingen Musiktage Festival (Germany, 1999), the TaG Ensemble (Switzerland, 2001), the Buenos Aires Contemporary Music Festival (2003), and the Klangspuren Festival (Austria, 2009).  Prudencio’s music establishes a dialogue between Andean and European avant-garde traditions. In 1980, Prudencio co-founded and directed the Experimental Orchestra of Indigenous Instruments (OEIN): an ideological, musical, and pedagogical project that asserts the Aimara music tradition from the Bolivian Altiplano by means of a contemporary expression. OEIN’s programme links local materials and forms to procedural techniques from avant-garde contemporary music. As Prudencio writes in *Hay que caminar sonando* (2010): ‘the freedom of sound, the structural sense of the timbre and time as a space are [concepts] I learned in the context of 20th century avant-garde music, but symptomatically I also discovered those categories [within] the pre-Hispanic music of the Americas’ (95). Prudencio’s reflections on Latin American musical identity express a strong social commitment: ‘We are not Latin Americans just because we were born or live in Latin America. Our identity implies a state of consciousness and an active position or, at least, a survival instinct’ (2010: 58). The OEIN has achieved a wide international renown, performing in Uruguay, Argentina, Brazil, Mexico and Colombia, as well as Germany, Austria, Switzerland, Australia, Italy, and Korea.  File: OEIN 2.jpg  [Orchestra playing an Andean instrument](http://www.oein.org)  [[source: <http://travel.mediamatic.net/page/27490/en>]]  Cergio Prudencio composed ten works for the OEIN: *La ciudad* (1980), *Tríptica* (1986), *Cantos de piedra* (1989), *Cantos de tierra* (1990), *Los peregrinos* (1995), *Cantos meridianos* (1996), *Uyariwaycheq* (1998), *Cantos crepusculares* (1999), *Otra ciudad* (2005), and *Cantos ofertorios* (2007-2009). The orchestra consists of wind instruments from the Bolivian Altiplano (a variety of *tarkas*, reed flutes, *sikus*, fifes, *mohoceños* and *pinquillos*) and percussion (*Italaque* bass drums, *wankaras, chapacas,* and *ch’ajchas,* among others). Every piece shares the composer’s interest in the sonorous dimension of timbre, attacks, registers, textures, types of emission, and dynamics, as well as the articulation in a circular time.  File: La Ciudad.wma  *La ciudad* (1980). OEIN. Cergio Prudencio (Conductor). *Orquesta experimental de Instrumentos Nativos*. 1999.  Cantus: La Paz, Bolivia. CA-022-2.  *La ciudad,* based on a poem by Blanca Wiethüchter, dedicated to the city of La Paz, Bolivia, was the cornerstone in OEIN’s career. It was composed for four groups of wind instruments from the Aimara musical tradition (*quenas, pinquillos* and fifes; *tarkas, mohoceños* and *sikus*) and percussion (bass drum and *wankara*), with a structure of twelve sonorous units of different length, which become anti-teleological by means of the logic of continuity and break. The piece generates structures that are installed in a static time, which are modulated by a repetition procedure — in connection with the Altilplano’s principle of ‘the alternation of sounds between two musicians regarding the configuration of music’ (Prudencio, 2010, 118). Similarly, Prudencio’s *Cantos* *de tierra* (‘Earth Chants’, 1990) clearly alludes to Altiplano’s temporal conception; *Cantos crepusculares* (‘Twilight Chants’, 1999) deals with the texture of the materials through reiterative cyclical procedures. The structure of *Cantos ofertorios* (‘Offertory Chants’, 2007-09) is based on the offers made by the Aimara priests. This religious thinking is also present in *Uyariwaycheq* (1998), which deploys an Andean and a Christian text. Through establishing the dialectic of opposite and complement, Prudencio’s work encompasses Latin American History spanning five centuries.  File: Uyariwaycheq.wma  *Uyariwaycheq* (1998). Beatriz Méndez (solo voice) and OEIN. Cergio Prudencio (Conductor). *Orquesta experimental de Instrumentos Nativos*. 1999. Cantus: La Paz, Bolivia. CA-022-2.  His catalogue also includes pieces for traditional instruments, electroacoustic and mixed ones, as well as music for audiovisual and radio displays. He wrote fourteen soloist works, with *Ámbitos* (1998, for piano) as a highlight: it is articulated on different segments with *tempi* that either expand or contract, to which descriptive indications, such as ‘like a heart beat’, are added. According to the author, *Horizontes* (2001, for piano) is structured in contrasting, non-continuous units to create an atmosphere that avoids the conventional expressiveness of the piano. In both pieces the *arca-ira* principle is used, together with silences, ostinatos, and a structure built upon expressive sections. *Umbrales* (1994, for piano) and *Solo* (1994, for violin), together with *Paisaje con habitantes* (1994, for violin, cello and double bass), belong to a trilogy composed for the film *Sayariy* (1994). Three pieces for piano - *Figuraciones* (2006), *Esta distancia* (2006, for cello), and *Transfiguraciones* (2006, for string quartet) - were composed for the film *Saber que te he buscado* (2006), both directed by Mela Márquez.  Prudencio composed chamber works for traditional formations, such as *Gestación* (1976).  He also composed works for several instrumental ensembles, a trio, and many duets, such as *Transfiguraciones* (2006) and *No te duermas, niño* (2007, for voice and piano). He wrote four pieces for percussion alone –*Perpetuidad* (1978); *Juegos imaginados* (1985–1987); *A la sombra de una higuera* (1996-1997); and *Rastros/ Vestigios/ Sombras* (2010, for prepared marimba). His electroacoustic production, as in *Awasqa* (1986), is characterized by the play between sound and silence. Most of his electroacoustic work began in 2005, with *Titanias y Gestuales* (2005), where each part stands out with a particular timbre that is artificially manipulated. *Eriales* (2006) also explores the timbral dimension of sound, and is articulated through three sections: the first and the third with a linear time, the second with a static and spatial time. Selected WorksMusic with Indigenous Instruments *La ciudad* (1980)  *Tríptica* (1986)  *Cantos de piedra* (1988)  *Cantos de tierra* (1990)  *Los peregrinos* (1994)  *Cantos meridianos* (1996)  *Uyariwaycheq* (1998)  *Cantos crepusculares* (1999)  *Otra ciudad* (2005)  *Cantos ofertorios* (2009) Chamber music *Gestación* (1976)string quartet  *Angustia* (1978) flute and trumpet  *Circunstancias* (1978) seven instruments  *Percepciones* (1978) flute and violins  *Paisaje con habitantes* (1994)violin, cello and double bass  *Vértices* (2001) bass flute and guitar  *Abismales* (2001)eight instruments and percussion  *La piedad* (first version 2003) voice, harp and percussion/(second version 2004) clarinet, harp and percussion  *Cercanas,* (2004) wooden flute and voice  *Transfiguraciones*, (2006) string quartet  *No te duermas, niño,* (2007)voice and piano Soloist works *Solo* (1994) violin  *Umbrales* (1994) piano  *Ámbitos* (1998) piano  *Soledanza* (1998) flute  *Epicedia* (1998) guitar  *Deshoras* (1999) clarinet  *Solar* (2001) alto flute  *Horizontes* (2001) piano  *Arcana* (2003) oboe  *Lejanas lejanías* (2004) piano  *Figuraciones* (2006) three pieces for piano  *Esta distancia* (2006) cello  *No digas nada* (2011) bass clarinet  **Percussion**  *Perpetuidad* (1978)  *Juegos imaginados* (1987)  *A la sombra de una higuera* (1997)  *Rastros / Vestigios / Sombras* (2010) Electroacoustic and Mixed Music *Awasqa* (1986)  *Titanias* (2005)  *Gestuales* (2005)  *Eriales* (2006)  *Otras figuraciones* (2006)  *Seis movimientos en el horizonte* (2009)  *El alto nombre* (2009)orchestra and tape  *Preludio y canon aparente* (2011) |
| Further reading:  (OEIN Orquesta Experimental de Instrumentos Nativos)  (Paraskevaídis, Algunas reflexiones sobre música y dictadura en América Latina)  (Paraskevaídis, Las venas sonoras de la otra América)  (Paraskevaídis, Imaginemos músicos: Cergio Prudencio)  (Prudencio, Hay que caminar sonando: Escritos, ensayos, entrevistas)  (Prudencio, 500 años de soledad; Desde el jardín; Poesía y muerte, venceremos; El regreso de Veñasco Maidana)  (Zuleta) |