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| **Cergio Prudencio (1955-)** |
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| La Paz, Bolivia. 11-3-1955. A composer, director, researcher, and teacher. He studied at the Bolivian Catholic University, the Cursos Latinoamericanos de Música Contemporánea (CLAMC, Latin American Contemporary Music Courses), and the Orquesta Nacional Juvenil de Venezuela (Venezuelan National Youth Orchestra). His most influential teachers were Carlos Rosso, Alberto Villalpando, Rubén Vartañán, Coriún Aharonian, and José Antonio Abreu. He’s been a resident composer in Australia (1996), Germany (2001), and Italy (2007), and holder of a fellowship of the Guggenheim Foundation (2008-2009), and he was also given assignments by 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). |
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Cergio Prudencio  Source: <www.oein.org>  Prudencio’s musical work sets a dialogue between Andean and European avant-garde traditions; in this sense, he co-founded in 1980, and has since been director of the *Orquesta Experimental de Instrumentos Nativos* (OEIN, Experimental Orchestra of Indigenous Instruments), 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. In this respect, Prudencio says in his book *Hay que caminar sonando* (2010): ‘the freedom of sound, the structural sense of the timbre, and time as a space are, among others, concepts I learned in the context of 20th century avant-garde music, but symptomatically I also discovered those categories in other way also within pre-Hispanic music of the Americas, where they had been already existing probably for millenniums’ (2010: 95). Prudencio’s reflections on Latin American musical identity undertakes a strong social commitment through projects like the OEIN and its *Programa de Iniciación a la Música* (PIM, Initiation to Music Programme). He stated that ‘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 Latin American countries (Uruguay, Argentina, Brazil, Mexico and Colombia). and European and Asian nations as well (Germany, Austria, Switzerland, Australia, Italy, and Korea).  File: OEIN 1.jpg  Figure . The OEIN  Source: <www.oein.org>  The cataloguing of Prudencio’s repertoire and its stylistic characterization made here were taken from several Graciela Paraskevaídis’ texts —the inner notes from various cds and her article *Imaginemos músicos: Cergio Prudencio, caminante altiplánico* (2011).  Cergio Prudencio composed ten works for the OEIN, being the first the forerunner *La ciudad* (1980), followed by *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 is basically composed by 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 Prudencio’s piece for the OEIN shares the interest on the sonorous dimension (timbre, attacks, registers, textures, types of emission, dynamics, and articulation) and the articulation in a circular time. *La ciudad,* based on a poem by Blanca Wiethüchter, and dedicated to the city of La Paz, Bolivia, was the cornerstone in OEIN’s career, which started in 1980. It was composed for four groups of wind instruments of 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 a continuity and break logic. The idea is to generate structures that are installed in a static time, which are modulated by a repetition procedure —in connection with the Altilplano’s dual principle of the *arca-ira,* that is ‘the alternation of sounds between two musicians regarding the configuration of music’ (Prudencio 2010: 118). On this subject, within his series of five *Cantos* (‘Chants’), his piece *Cantos* *de tierra* (‘Earth Chants’, 1990) clearly deals with the temporal conception from the Bolivian Altiplano cultures; *Cantos crepusculares* (‘Twilight Chants’, 1999) deals with the texture of the materials by means of reiterative cyclical procedures, and the structure in *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), through two texts, an Andean and a Christian one. Through this dialectic between opposites and complementaries, Prudencio sets the specificity of Latin American History of the last five centuries.  File: Cergio\_Prudencio.jpg  Figure . Cergio Prudencio  Source: <www.oein.org>  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 ‘calming down’, ‘like a heart beat’, ‘with emotion’, ‘like singing with sighs’, and ‘like waves’ are added. According to the author, *Horizontes* (2001), for piano, is structured in contrasting, non continuous units, through which the intention is to create atmospheres avoiding 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), and the three pieces for piano of *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.  He also composed chamber works for traditional formations like string quartets –for which his first production, *Gestación* (1976), was meant, and later on *Transfiguraciones* (2006)–, several instrumental ensembles, a trio and many duets —one of them, *No te duermas, niño* (for voice and piano) was registered in 2007. 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–, and his electroacoustic production starts with *Awasqa* (1986), characterized by the austerity of the sound of the tube of a *sikus* and the play between sound and silence. However, most of his work in this area starts in 2005, with *Titanias y Gestuales* (2005), where each part stands out with a particular timbre, generally artificially manipulated. *Eriales* (2006) also explores the timbral dimension of sound, and is articulated through three sections: the first and the third ones with a linear time, the second one with a static and spatial time. Samples File: La Ciudad.wma  Figure 4. La Ciudad (1980)  Source: La ciudad (1980). OEIN. Cergio Prudencio (Conductor). CD: Orquesta experimental de Instrumentos Nativos. 1999. Cantus: La Paz, Bolivia. CA-022-2.  File: Uyariwaycheq.wma  Figure 5. Beatriz Méndez (solo voice) and OEIN. Cergio Prudencio (Conductor)  Source: Uyariwaycheq (1998). Beatriz Méndez (solo voice) and OEIN. Cergio Prudencio (Conductor). CD: Orquesta experimental de Instrumentos Nativos. 1999. Cantus: La Paz, Bolivia. CA-022-2.  File: OEIN 2.jpg  Figure . The OEIN  Source: <www.oein.org> List of 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)str qt  *Angustia* (1978) fl and trompeta  *Circunstancias* (1978) seven instr  *Percepciones* (1978) fl and violins  *Paisaje con habitantes* (1994)violin, cello and double bass  *Vértices* (2001) bass flute and guitar  *Abismales* (2001)eight instr 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) str qt  *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)orch and tape  *Preludio y canon aparente* (2011) |
| Further reading:  (OEIN)  (Paraskevaídis)  (Paraskevaídis, Las venas sonoras de la otra América)  (Paraskevaídis, Imaginemos músicos: Cergio Prudencio, caminante altiplánico)  (Prudencio)  (Prudencio, 500 años de soledad; Desde el jardín; Poesía y muerte, venceremos; El regreso de Veñasco Maidana)  (Zuleta) |