



CURRICULUM VITAE (CVA)

CV date	28/04/2022
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Part A. PERSONAL INFORMATION

First name	Álvaro José		
Family name	Torrente Sánchez-Guisande		
Gender (*)	Male	Birth date	
Passport / NIF			
e-mail		URL Web	
Open Research and Contributor ID (ORCID)(*)	0000-0002-5830-183X		

(*) *Mandatory*

A.1. Current position

Position	Professor of Musicology (Catedrático)		
Initial date	04/03/2020		
Institution	Universidad Complutense de Madrid		
Department/Center	Department of Musicology		
Country	Spain	Teleph. number	
Key words	Music, opera, villancico, theory, poetry, dance		

A.2. Previous positions (research activity interruptions, art. 45.2.c)

Period	Position/Institution/Country
2014-	Director, Instituto Complutense de Ciencias Musicales
2007-2020	Lecturer (Profesor Titular), Universidad Complutense
2003-2007	Ramón y Cajal Researcher, Universidad Complutense
2001-2007	Profesor Asociado, Universidad Complutense
1999-2001	Postdoctoral Researcher, Instituto Complutense de Ciencias Musicales
1998-2000	Profesor of Musicology, Conservatorio Superior de Castilla y León
1997-1999	Postdoctoral Researcher, Royal Holloway, U. of London, UK

A.3. Education

Degree	University	Year
Philosophy Doctor	University of Cambridge	1997
Licenciado (MA) in Geography and History (Mention Musicology)	Universidad de Salamanca	1993
Music Diploma (Piano)	Conservatorio Profesional de Música de Salamanca	1991
Diploma (BA) de Profesorado de EGB	Universidad de Salamanca	1987

Part B. CV SUMMARY (*max. 5000 characters, including spaces*)

Álvaro Torrente studied Piano, Music Theory and Composition in conservatories of Salamanca and Madrid, and holds a Diploma in Piano from the Conservatorio Profesional de Salamanca, as well as a Diploma in Education (1986) and a degree in Musicology (1993) from the Univ. de Salamanca. He obtained his PhD at the Univ. of Cambridge (1997), under the supervision of Prof T. Knighton, with a dissertation on *The Sacred Villancico in Eighteenth-Century Spain*. After being appointed Research Fellow at Royal Holloway (1997–1998) and Professor of Musicology at the Conservatorio Superior de Música de Salamanca (1998–2000), he joined the Univ. Complutense de Madrid (1999), where he

occupied several positions until becoming Full Professor in Musicology in 2020. He has extensively taught on Baroque Music, Musical Theatre, Italian Music and History of Musical Thought, at both the Dept. of Musicology and the Faculty of Philology. In 2014 he was appointed Director of the Instituto Complutense de Ciencias Musicales (ICCMU), where his main responsibilities include directing the series of music monographs and editions, the journal *Cuadernos de Música Iberoamericana*, and the Master in Arts Administration. He is also Principal Investigator of several research projects with a strong outreach dimension, in collaboration with the main cultural institutions in Spain: Teatro Real, Teatro de la Zarzuela, OCNE, Museo del Prado and Real Academia Española.

Torrente has a distinct international profile. He has been Visiting Scholar at New York Univ. (1999) and Yale Univ. (2009), and in 2007–2017 he was elected Director-at-Large of the International Musicological Society. He has been guest lecturer in 18 universities in 6 countries, including Cambridge, Yale, Princeton, Bologna, Toulouse and Regensburg, and is member of the editorial boards of academic journals published in USA, Chile, UK and Switzerland.

Torrente's research and publications focus on the sacred villancico and on Italian opera of the 17th and 18th centuries. He edited with E. Casares *La ópera en España e Hispanoamérica* (ICCMU, 2001), and with T. Knighton *Devotional music in the Iberian World: the villancico and related genres (1450–1800)* (Ashgate, 2007), which received the Stevenson Award of the American Musicological Society in 2008. He is the main editor of the *Catálogo Descriptivo de Pliegos de Villancicos* (Reichenberger), focusing on the study of villancico chap-books (3 vols., 2000, 2007, 2021). He is Associate Editor of *The Operas of Francesco Cavalli* (Bärenreiter Verlag), and his editions of the operas by F. Cavalli *La Calisto* and *L'Ercole Amante* and A. Cesti's *Orontea* have been performed in major theatres in Munich, London, Amsterdam, Innsbruck, Basel, Frankfurt and Madrid. His most recent book is *La música en el siglo XVII* (2016), included in the series *Historia de la Música en España e Hispanoamérica* published by Fondo de Cultural Económica (Madrid & Mexico). He is currently co-editor (with W. Clark and A. Llorens) of the forthcoming *The Cambridge History of Music and Spain*.

Torrente currently is Principal Investigator of the *Didone: The Sources of Absolute Music: Mapping Emotions in Eighteenth-Century Italian Opera*, awarded with an Advanced Grant by the European Research Council (€2,500,000). With a team of 26 members, Didone combines methodologies of historical musicology, music analysis and data science to identify the musical strategies used by opera composers to express emotions.

Part C. RELEVANT MERITS (sorted by typology)

C.1. Publications: Book (B), Book Chapter (BC), Journal Article (A), international (*)

Metrics based on [Google Scholar](#). Impact: 684 citations, i10 Index=19, h Index=13.

1. W. A. Clark, Á. Llorens, A. Torrente (eds.): *The Cambridge History of Music in Spain* (Cambridge and New York: Cambridge University Press, forthcoming). **B***.
2. Á. Torrente, J.M. Domínguez, "The language of emotions from Descartes to Metastasio", in I. Prats Arolas (ed.), *Cognate Music Theories: The Past and the Other in Musicology* (London, Routledge, in press).
3. A. Llorens, Á. Torrente, "Constructing opera seria in the Iberian courts: Metastasian repertoire for Spain and Portugal", *Anuario Musical*, 76 (2021), 73-110. **A***.
4. Á. Torrente, R. Cabral Lopes: *Pliegos de Villancicos Portugueses* (Kassel, Reichenberger Edition, 2021). ISBN: 978-3-967280-11-1. **B***.
5. Á. Torrente, A. Llorens: "'Misero pargoletto': Kinship, taboo and passion in Metastasio's *Demofonte*" in M. Jonášová and T. Volek (eds.), *Demofonte come soggetto per il dramma per musica* (Prague: Academia, 2020), pp. 57-86. ISBN 978-80-200-3152-5. **BC***. Citations: 2.
6. Á. Torrente, "El 'destierro' de la Zarabanda (1585): Una lectura poética desde la British Library", *Revista de Musicología*, XLII:2 (2020), 259-585. ISSN 0210-1459. **A**. Citations: 2.
7. Á. Torrente (ed.): *La música en el siglo XVII*. Historia de la Música en España e Hispanoamérica. (Madrid and México, Fondo de Cultura Económica, 2016). ISBN 978-84-375-0635-7. **B***. Citations: 46.
8. Á. Torrente: "La modernización/italianización de la música sacra", in J. M. Leza (ed.), *La música en el siglo XVIII*, Historia de la Música en España e Hispanoamérica (Madrid and México: Fondo de Cultura Económica, 2014), pp. 125-155. ISBN 978-84-375-0711-8. **BC***. Citations: 10.

9. Á. Torrente, N. Badolato (eds.): *La Calisto. Francesco Cavalli* (Kassel, Bärenreiter, 2012). **B***.
10. T. Knighton, Á. Torrente (eds.): *Devotional Music in the Iberian World (1450-1800)* (Aldershot: Ashgate, 2007; reprint, London: Routledge, 2016). ISBN 978-0-7546-5841-2. **B***. Citations: 135.

C.2. Congress: 82 papers, 46 of them (56%) international (*)

1. Keynote speaker (with A. Llorens). “The Musicology Lab: Teamwork and the Musicological Toolbox”. Music Encoding Conference, Universidad de Alicante, 19-22/7/2021-*
2. “*Longue durée* in Music History”. Annual Meeting, American Musicological Society, Boston, 31/10/2019. *
3. “‘Misero pargoletto’: kinship, taboo and passion in Metastasio’s *Demofonte*”. Il Demofonte come soggetto per il dramma per musica: Johann Adolf Hasse ed altri compositori del Settecento. Centro di Cultura Barocca, Prague, 21/09/2019. *
4. “The sarabande *avant la lettre*”. Making Musical Works in Early Modern Europe, 1500-1700. Institute of Musical Research, University of London, 27/6/2019. *
5. “*Didone trasmutata*: Aria Settings and the Expression of Emotions in Metastasian Opera”. Mapping artistic networks of Italian Theatre and Opera. Freie Universität Berlin, 12/04/2019. *
6. Keynote speaker. “Euterpe at Play: an international academic symposium on Spanish verse and music”. University of California at Los Angeles (UCLA), 29/11/2018. *
7. “200 Poems of (Divine) Love for a Cloistered Muse”. De Canciones y Cancioneros: Music and Literary Sources of the Luso-Hispanic Song Tradition. Princeton University, 7-8/4/2018. *
8. “‘Son regina e sono amante’: The story of an aria throughout 70 operas”, 2nd Transnational Opera Studies Conference, Universität Bern, 5-7/7/2017. *
9. “*Longue durée* in Music Theatre”, 20th Congress of the International Musicological Society, Tokyo, 19-23/3/2017. *
10. “‘The Demonic Tune of the Sarabande’: Erotic Dance-Songs in Early Modern Spain”, 81st Annual Meeting, American Musicological Society. Louisville, 12-15/11/2015. *

C.3. Research projects (as Principal Investigator unless otherwise stated)

DIDONE: Mapping emotion in 18th-century opera. The sources of absolute music, European Research Council Advanced Grant No. 788986, UCM/ICCMU, 2019–2023. €2,500,500.

LyrAICs: Artificial Intelligence for Lyrics Comprehension, European Research Council Proof of Concept Grant 2020, Principal Investigator: Elena González-Blanco, Instituto de Empresa, 2021–2022. €150,000. Role: Senior Researcher.

MadMusic-CM. Espacios, géneros y públicos de la música en Madrid (siglos XVII–XX), Comunidad de Madrid H2019/HUM-5731, UCM/ICCMU, 2020–2022. €21,306.

MuTe. Música Teatral en España: Generos, Continuidades e Interacciones (1680–1914). Ministerio de Economía, Industria y Competitividad, Programa Estatal de Fomento de la Investigación Científica y Técnica de Excelencia 2016, HAR2016-80768-P. ICCMU, 2016–2019. €62,920.

MadMusic-CM. Espacios, géneros y públicos de la música en Madrid (siglos XVII–XX), Comunidad de Madrid S2015/HUM-3483, UCM/ICCMU, 2015–2019. €188,025.

À la recherche du bal perdu, Beca Leonardo 2015, Fundación BBVA. ICCMU, 2016-2019. €40,000.

CDPV5. Catálogo Descriptivo de Pliegos de Villancicos, Fase 5. Ministerio de Ciencia e Innovación, Proyectos I+D 2011, FFI2011-26969. UCM, 2011–2015. €15,000.

CDPV4. Catálogo Descriptivo de Pliegos de Villancicos, Fase 4. Ministerio de Ciencia e Innovación, Proyectos I+D 2008, FFI2008-04007. UCM, 2008–2011. €36,300.

Francesco Cavalli and the Opera of the Seventeenth Century, Andrew M. Mellon Foundation, PI: Ellen Rosand, University of Yale, 2007–2014. \$1,000,000. Role: Postdoctoral Researcher.

C.4. Contracts, technological or transfer merits

2019: Instituto Complutense de Ciencias Musicales. Editorial contract for a critical edition of the opera *Achille in Sciro* by Francesco Corselli for a new production at the Teatro Real (with A. Llorens).

2013: Bärenreiter Verlag. Editorial contract for a critical edition of the opera *Orontea* by Antonio Cesti for a new production at the Frankfurt Oper (premiered in 2015).

2019: CD *El baile perdido*, by Raquel Andueza & La Galanía, Anima e Corpo AEC007.

2019: Radio Broadcast: F. Cavalli, opera *La Calisto*, by I. Bolton and Teatro Real, Radio Clásica.

2017: CD: Antonio Cesti, opera *L'Oronthea*, Ivor Bolton & Frankfurt Oper. Ohems Classics OC965.
CD: *Yo soy la locura II*, by Raquel Andueza & La Galanía, Anima e Corpo AEC005, 2015.
2009: Bärenreiter Verlag. Editorial contract for a critical edition of the opera *Ercole amante* by
Francesco Cavalli for a new production at the Nederlandse Oper (premiered in 2009).

C.5. Grants and Scholarships

2016-2019: Fundación BBVA, Beca Leonardo, ICCMU.
2003–2007: Ministerio de Ciencia y Tecnología, Ramón y Cajal Fellowship, UCM
1999–2001: Ministerio de Ciencia y Tecnología, Contrato de Incorporación, UCM.
1997–1998: Ministerio de Educación y Cultura, Beca de Formación del PI, Royal Holloway.
1994–1996: Fundación La Caixa / The British Council. Becas de Posgrado, University of Cambridge.
1993: The British Academy. Postgraduate Studentships to undertake PhD at Royal Holloway.
1992–1993: Ministerio de Educación y Ciencia. Erasmus Grant to study at Royal Holloway.

C.6. Doctoral supervision: Key: *=Sobresaliente cum laude, IM= Internacional Mention

2021: Gorka Rubiales: “*Il resto si finge per abellimento della festa*”: *la serenata, la festa teatrale y el dramma pastorale en la corte de Felipe V (1733-1746)*. (co-supervisor J.M. Domínguez).
2019: Teresa Casanova: *El Intermezzo en la corte de España 1738-1758*. (co-supervisor J.M. Domínguez).*
2018: José Antonio Gutiérrez: *La música del Convento de San Felipe el Real de Madrid y su proyección urbana (ca. 1590-1800)*. (co-supervisor J. Suárez Pajares).*
2017: Olga Fernández Roldán: *La retórica clásica de Cicerón y Quintiliano en la tratadística musical del siglo XVIII*.*
2016: Manuel Gómez del Sol: *La tradición monódica hispana en las lamentaciones polifónicas del Renacimiento en España* (co-supervisor T. Knighton). **IM***
2016: Eva Esteve Roldán: *Mecenazgo, reforma y música en la catedral de Toledo (1523-1545)* (co-supervisor T. Knighton).*
2013: Pablo Toribio Gil: *La misa en España durante la primera mitad del siglo XVIII a través de la obra de Antonio Yanguas* (co-supervisor J. M. Leza).
2011: María Josefa Montero: *La figura de Manuel José Doyagüe (1755-1842) en la música española*.*
2010: José María Domínguez Rodríguez: *Mecenazgo musical del IX duque de Medinaceli: Roma-Nápoles-Madrid, 1687-1710*. Published by Reichenberger Edition, 2013. **IM***
2001: Alejandro Vera Aguilera: *El Libro de Tonos Humanos de la Biblioteca Nacional de Madrid: Estudio del Manuscrito* (co-supervisor J. Peris Lacasa). Emilio Pujol Awards (2002). Published in 2002 as *Música vocal profana en el Madrid de Felipe IV: el “Libro de tonos humanos” (1656)* by the Institut d’Estudis Ilerdencs. ISBN 84-89943-62-1.*
Seven doctors are currently lecturing music in high education: Vera, Domínguez, Esteve, Gómez, Fernández, Casanova and Rubiales. 6 further PhD dissertations ongoing at UCM: C. Vitoria (Harvard University), G. Caruso (PUC, Chile), C. González, J. C. Justiniano, C. Martín, and A. Soriano.

C.7. Summary

91 publications: 8 books, 3 music editions, 22 book chapters, 10 journal articles, 22 encyclopedia articles, 34 outreach articles, 2 proceedings, 5 reviews.
82 conference papers (46 international). 4 CNEAI *Sexenios de Investigación* (1999–2019) and 1 CNEAI *Sexenio de Transferencia* (2018). 9 Doctoral dissertations supervised since 2010, 10 in total. 7 doctors currently teaching in high education institutions.
Principal Investigator in 10 research projects, 2 international, including one ERC Advanced Grant, and 4 projects funded by the Spanish Government (uninterruptedly since 2005).
Publishers: Oxford University Press, Cambridge University Press, University of Rochester Press, Bärenreiter Verlag, Reichenberger Edition, Ashgate, Routledge, ICCMU, Visor, Gredos, Fondo de Cultura Económica.
Awards: American Musicological Society Robert Stevenson Award 2008; Deutsche Musikeditionpreis 2013, III/2 Premio UCM de Transferencia de Tecnología y Conocimiento (Humanities) 2017; Premio MIN 2020 Mejor Álbum de Música Clásica to *El baile perdido*.



Honorary Research Fellow at Royal Holloway, University of London 1998–2006, Visiting Scholar: New York University (1999), Yale University (2009).