

Autores (sección “Artículos”)

Fernando Lacerda Simões Duarte

Graduado em Direito e em Música (Composição e Regência), mestre e doutor em Música. Tem se dedicado à pesquisa das práticas musicais religiosas católicas e de acervos musicais brasileiros. Sua pesquisa de campo por acervos alcança hoje mais de noventa cidades brasileiras. Autor de um livro, de artigos e trabalhos em anais de eventos. Realizou estágio pós-doutoral junto ao Programa de Pós-Graduação em Música da Universidade Federal de Minas Gerais e atualmente estagia junto ao Programa de Pós-Graduação em Artes da Universidade Federal do Pará, ambos com bolsa CAPES/PNPD. Atua como pesquisador junto a seis grupos de pesquisa brasileiros.

Bachelor in Law and in Music (Composition and Conducting), Master and PhD in Music. He has researched Catholic religious music practices and Brazilian musical collections. His fieldwork by collections now reaches more than ninety Brazilian cities. Author of a book and works published in proceedings and scientific journals. He has developed a Post-Doctorate research on Music at the Federal University of Minas Gerais and currently on Arts at the Federal University of Pará, both with a CAPES / PNPD scholarship. He is fellow researcher in six Brazilian research groups.

Eileen Karmy Bolton

Investigadora en música popular, socióloga y magíster en artes con mención musicología. Actualmente cursa el tercer año del doctorado en música de la Universidad de Glasgow investigando acerca de la vida laboral de los músicos de Valparaíso a inicios del siglo XX. Ha investigado música popular en Chile y sus vínculos políticos, especialmente en relación a la cumbia, el tango y la nueva canción. Ha desarrollado proyectos de investigación y visibilización de estas músicas, especialmente a partir de archivos digitales, publicaciones de libros y documentales.

Desde 2015 investiga la historia de las organizaciones de músicos en Valparaíso con el proyecto *Memoria Musical de Valparaíso* (<http://memoriamusicalvalpo.cl>).

She is a popular music scholar, with a BA degree in Sociology and a Master’s degree in Musicology. She is currently in her third year of the PhD in Music at the University of Glasgow, conducting research on music and labour in early 20th century Valparaíso. She has researched in popular music politics in Chile, especially regarding cumbia, tango and Chilean New Song. She has conducted various projects to make visible these research, especially through the publication of digital archives, books and documentary films.

Since 2015 she works in the project *Memoria Musical de Valparaíso* researching about the history of musicians’ organisations in Valparaíso (<http://memoriamusicalvalpo.cl>).

Cristian Molina Torres

Músico, docente e investigador independiente en música popular. Es magíster en artes con mención musicología de la Universidad de Chile. Actualmente se desempeña como docente en el área de teoría y armonía de la música. También desarrolla un trabajo de interpretación musical como bandoneonista para distintas agrupaciones y en música para teatro. Ha desarrollado investigaciones sobre el tango en Chile, enfocadas principalmente en visibilizar el aporte de músicos y agrupaciones que se han formado en la escena local. Desde 2015 investiga la historia de las organizaciones de músicos en Valparaíso con el proyecto *Memoria Musical de Valparaíso* (<http://memoriamusicalvalpo.cl>).

He is a musician, teacher and independent scholar in popular music studies. He has a Master's degree in Musicology from Universidad de Chile. He currently teaches music theory and harmony. He also performs as a bandoneon player in different bands, and also for theatre. He has conducted research about tango in Chile, mainly focused in making visible the role of musicians and groups formed in the local scene. Since 2015 he works in the project *Memoria Musical de Valparaíso* researching about the history of musicians' organisations in Valparaíso (<http://memoriamusicalvalpo.cl>).

Manuel Massone

Egresado del Conservatorio Nacional, Licenciado en Artes Musicales (UNA) y Magister en Artes (NYU-USA). Como pianista grabó cinco CDs para los sellos Clásica, Irco y Focus Recording-Ankerstjerne Music. Como investigador participó en los proyectos: "Origen, influencias, análisis musical de la cumbia villera" (CIAFIC-CONICET, publicado en Venezuela, 2006) y "PACTO ARTE 2007". Dirige los proyectos "La Música para piano del romanticismo en la Argentina del siglo XIX" e "Integración de la ejecución pianística y las nuevas tecnologías". Autor y co-autor de varios artículos y del libro *Generaciones olvidadas*. Es profesor titular ordinario en el DAMus-UNA.

Bachelor in Musical Arts (National University of Arts, UNA) and Master in Arts (NYU-USA). As a pianist, he has widely performed throughout his country with main orchestras and recorded five CDs. As a researcher, he participated in the projects "Origin, influences and musical analysis of the *cumbia villera*" (CIAFIC-CONICET, published in Venezuela, 2006), and "PACTO ARTE 2007". He currently directs the projects "Argentinian piano music of the romantic era" and "Integration of pianistic performance and new technologies" at UNA. He published several articles and the book *Forgotten Generations*. Faculty member at UNA.

Oscar Olmello

Es Licenciado en Historia (UBA), Licenciado en Artes Musicales Especialidad Guitarra (UNA), Magister en Interpretación de Música Latinoamericana del Siglo XX (UNCu) y doctor en Historia y Teorías del Arte (UBA). Fue investigador del Instituto Nacional de Musicología “Carlos Vega” durante una década. Participó en jornadas, congresos y reuniones exponiendo sobre el nacionalismo musical de Fleury y la aceptación de la guitarra como instrumento académico. Dirigió proyectos de investigación en la UNA y publicó en revistas de musicología e historia. Es profesor adjunto de Historia de la Música en el DAMus (UNA). Es socio de la AAM.

Bachelor in History (Buenos Aires University, UBA), Bachelor in Musical Arts (National University of Arts, UNA), Master in Twentieth Century Latin American Music (UNCu) and PhD in History and Arts Theory (UBA). For ten years he was a researcher at the National Institute of Musicology “Carlos Vega”. He took part in conferences, scientific meetings and congresses explaining the musical nationalism of Fleury and the recognition of the guitar as an academic musical instrument. He directed research projects at UNA and published articles in scientific journals of History and Musicology. Faculty member at UNA and Quilmes University.

Luis Merino Montero

Profesor titular Universidad de Chile, se desempeñó como Director de la *Revista Musical Chilena* y, entre 1990 y 2017, ha sido investigador responsable de once proyectos adjudicados por concurso.

Ha presentado ponencias en eventos y congresos nacionales e internacionales. Es autor de dos libros publicados en Chile y de capítulos de libros editados en Chile, Alemania, España y Estados Unidos. Ha escrito más de 110 artículos publicados en revistas con comité editorial, de circulación tanto nacional como internacional, y se ha desempeñado como autor y revisor de entradas en diccionarios y enciclopedias publicados en España, Gran Bretaña y Alemania.

Full professor at the University of Chile and former Chief Editor of *Revista Musical Chilena*. Between 1990 and 2017 he has been in charge of eleven research projects assigned publicly by state agencies.

He has read papers in events and scholarly meetings held in Chile and abroad. He is the author of two books published in Chile and of book chapters published in Chile, Germany, Spain and the United States. He has written more than 110 articles published in national and international periodicals with editorial board. He has been editor and contributor of dictionary and encyclopedia entries published in Spain, Great Britain and Germany.

Julio Garrido Letelier

Asistente de redacción y gestión de la *Revista Musical Chilena* (Universidad de Chile) desde 2017. Ha sido gestor e investigador de dos proyectos financiados en 2016 por el Fondo de Fomento de la Música Nacional en torno a la reconstrucción y documentación de la primera comedia musical chilena, y se desempeña actualmente como asistente de apoyo en proyecto FONDECYT Nro. 1160102. Se perfila en la línea investigativa de la música de tradición escrita, en especial sobre la música litúrgica.

Editorial and management assistant of *Revista Musical Chilena* (University of Chile) since 2017. He has been manager and researcher in two projects funded by the Fondo de Fomento de la Música Nacional on the reconstruction and documentation of the first Chilean musical comedy, and currently works as a support assistant in the FONDECYT project no. 1160102. His research field includes music of written tradition, especially liturgical music.

Miguel Angel Marín

PhD, University of London. He is Assistant Professor at the University of La Rioja (Spain) and Director of the Music Program at the Juan March Foundation in Madrid. His two main lines of research are devoted to history of music in 18th-century Spain and performance studies. He has published extensively in English, Spanish and Italian. He is author or editor of eleven books and several articles. He is currently leading a research project titled “Musicology applied to the classical music concert: historical, productive, performative and ideological issues”.