

Dr. Carolina Estrada Bascuñana

PIANO PERFORMANCE, MUSIC EDUCATION AND ARTISTIC RESEARCH

Froschweg 23, 3098 Schliern b. Koniz, Switzerland

Tel: +41 (0) 791087913

Date of birth: 27 March 1979 ; **Marital status:** Married

Languages: English (C2), German (B1), Italian (B1), French (A1)
Spanish (Native), Catalan (Native)

Residence Permit: B; **Nationality:** Spanish (Barcelona)



carolina.pianist@gmail.com

www.carolinaestrada.com

<https://sydney.academia.edu/CarolinaEstrada>

<https://orcid.org/0000-0003-1691-191X>

<https://bit.ly/3C8vcDZ>

EDUCATION

PH.D in Music Performance (Doctor of Musical Arts)

26 February 2016: University of Sydney (Sydney Conservatorium of Music, Australia). It involved a substantial piece of supervised research leading to three public performances and the thesis *Echoes of the Master: a Multi-Dimensional Mapping of Enrique Granados' Pedagogical Method and Pianistic Tradition*. Supervisors : Prof. Natalia Ricci and Prof. Bernadette Harvey. Australian Qualification Network : highest qualification.

Master of Arts in Music Performance (classical piano)

Amsterdamse Hogeschool voor de Kunsten, Conservatorium van Amsterdam, The Netherlands, 2005. This study included two public performances and the thesis *Impressions on Spanish Music for piano by the turn of the twentieth century*. Supervisor : Prof. Matthijs Verschoor.

Postgraduate Erasmus Exchange Program

Berlin University of Arts (Udk) 2003-2004 (Awarded): Postgraduate Programme. Studied with Prof. Laszlo Simon.

Bachelor of Music Performance (classical piano)

Amsterdamse Hogeschool voor de Kunsten, Conservatorium van Amsterdam, The Netherlands, 2003. Student of Prof. Matthijs Verschoor. Performer in the masterclasses of Paul Badura-Skoda and Claude Helffer

Bachelor of Music Education (teaching certificate),

Liceu Conservatory, Barcelona, 1999. Teacher preparation program.

COURSES

Digital Humanities: Universidad Autonoma de Barcelona (UAB) / Digital Skills: Artificial Intelligence, Accenture
Introduction to Machine Learning and AI, Raspberry Pi Foundation & National Center for Computing Education
Innovation in EdTech: Hacking the Challenges of Digital Education, EIT Climate-KIC & Aalto University

EMPLOYMENT HISTORY

Hochschule der Kunst Bern (HKB), Institute Interpretation, Jan2020-Feb2021: Project Management / Research Associate.

HKB Institute Interpretation, 1.09.2017-2020: Scientific Employee

Tokyo National University of Fine Arts and Music, 2017: Musical Coach for soloists, symphony orchestra and choirs.

Tokyo Niki Kai Opera Foundation, 2015-2017: Répétiteur and vocal coach.

Japanese Society of Spanish Piano Music, 2015-2017: Lecturer in piano performance.

Sydney Conservatorium High School, 2015: Teacher in piano performance.

University of New England, 2014-16: Examiner (piano performance).

Pacific Opera, 2013-2015: Répétiteur and vocal coach.

Sydney Conservatorium of Music, 2014-15: Assistant Teacher in piano performance, Open Academy.

Sydney Conservatorium of Music, 2012–2015: Répétiteur of Prof. Robyn Wells and Prof. Rowena Cowley vocal studio.

Sydney Conservatorium of Music, 2012–2015: Accompanist for the Sydney Symphony Orchestra's principal Tuba studio.

Accompanist Guild of NSW, 2012-2015: Accompanist for string and wind instruments, AMEB examinations.

Barcelona Festival of Song – Vocal Accompanist and teacher for the summer program & concert series (2013).

Spanish Festival Encuentros Espanoles in Australia (2013), the Barcelona Festival of Song (2014/2015) and the Barcelona Piano Academy (2015) in Spain: Audio engineer/Music producer

University of Sydney, 2012-16: Research fellow and teaching

College of Arts and Social Sciences of the Sultan Qaboos University, 2009-11: Lecturer in piano performance.

Reus Conservatorium of Music, 2005-9: Lecturer in piano performance and piano accompanist

International Academy of Music, AIMS, 2009: Accompanist of London Symphony Orchestra' principal violin, Prof. Evgeny Grach and Staatsoper Unter den Linden Berlin's concertmaster, Prof. Lothar Strauss.

International Festival of Music, Tarragona, 2008: Accompanist of Prof. Isabel Vila's violin studio, ESMUC, Barcelona.

Reus Conservatorium of Music, 2005-2009: Collaborative pianist for wind and string instruments. Accompanist for Barcelona Symphony Orchestra's soloists studio.

Barcelona Opera Studio, 2005-2009: vocal coach.

PRIZES AND AWARDS

She was the winner of the Sydney Lake Macquarie Eisteddfod, ADRS National Competition, Arjau Competition, Young Performers of Vilafranca del Penedes, "City of Berga" International Piano Competition, the George Henderson Award and the University of Sydney Excellence Award. She has received the AEFÉ European Development Foundation Gold Cross and the Order of Humanitarian Merit Grand Cross.

Dr. Carolina Estrada Bascuñana

PIANO PERFORMANCE, MUSIC EDUCATION AND ARTISTIC RESEARCH



INVITED TALKS AND KEYNOTES

Institute of Music Research: 'Early Recordings, Methodologies in Research and Practice', July 2020.
Ciudad Universitaria de Madrid: Patrimonio Sonoro Grabado, 2019.
Royal Academy of Music London: 'Documenting Expressive Gestures of Pianists on Roll', 2018.
Sydney Conservatorium of Music: 'The transformation of 19th century piano performance in Barcelona', 2018.
Lithuanian Academy of Music and Theatre: 'Physical Gestures Captured on Piano Rolls', 2018.
University of Strasbourg: 'The Musical Meaning Behind Historical Recordings', 2017.
Instituto Cervantes Tokyo: "A mystery hidden between the notes", 2017.
Kawai Salon Omotesando: "20th-century music", JSSP Series of lecture recitals, 2015-17.
Tokyo Niki Kai Opera Foundation: "20th-century art song composers", Series of lecture recitals, 2015-17.
National Library of Catalonia: 'the value of recordings: piano rolls', 2016.
City University of New York, the Graduate Center: 'Shifting to a New Musicology', 2016.
International Spanish Music Keyboard Festival, 'Poetry in motion', 2014
University of Sydney: 'The Nexus between Spanish music and dance', 2013.
University of Melbourne: 'Conversations with the maestros', 2012.

MANAGEMENT AND PARTICIPATION IN SCIENTIFIC COMMITTEES

2021 **Invited Reviewer**, Quodlibet Music Specialization Magazine
2020 **Senior Member**, Spanish Society of Musicology (SEDEM)/ Spanish Society of Performing Artists (AIE)
2015-2017 **Organising Committee**, Japanese Society of Spanish Piano Music (JSSPM), Tokyo.
2014-15 **Executive Board Member**, Barcelona Festival of Song
2014 **Organiser**, *Encuentros Españoles* Festival Highlights Concert
2013-15 **Assistant General Manager (AGM)**, Pacific Opera Sydney, Australia
2013 **Co-founder/Management**, International Festival and Symposium of Spanish Music and Dance: SCM, Australia.
2012 **Convenor/Management**, Barcelona International Piano Festival
2011 **Production Assistant**, Classical Musicians Design Management.
2011 **Sales Representative**, Service provider at COMEX Muscat 2011 International Event, Modern Digital Waves.

APPROVED PROJECTS AND FUNDING

Swiss National Science Foundation (SNSF) [Spark Project grant \(CRSK-1190570\)](#), Switzerland, 2020-21.
Emulating physical gestures of nineteenth-century spanish pianists: restoring knowledge and lost practices.
PI: Dr Carolina Estrada (HKB). Budget granted: 112,000CHF
Spanish General Society for Authors and Publishers (SGAE) Grant for the international promotion of music: Australian tour and world-premiere performances (39812), Spain 2016. Funding amount: 2,000 €
The University of Sydney (USYD), George Henderson Award (SID 311105564), Australia, 2012-2015
Echoes of the Master: a Multi-dimensional Mapping of Enrique Granados' Pedagogical Method and Pianistic Tradition. PI: Dr Carolina Estrada (SCM) - Budget granted: 75,000 AUD.
Instituto Cervantes in Sydney, Australia, 2015
Grant – Artistic Award, for the [Australian Premiere of "Song of the Stars"](#) – Funding amount: 2,000 €.
University of Sydney, Australia, 2012-2015
Postgraduate Research Support Scheme (PRSS) assessed by the Conservatorium Research Education Committee.
Budget granted: 5,000 AUD.
Sydney Conservatorium of Music, Kathleen & Allison Short Faculty Merit Award, Australia, 2013
Scholarship for Performance Studies at Doctoral Level -Scholarship granted: 10,000 AUD.
Spanish Embassy, AC/E Accion Cultural Espanola and Cervantes Institute
International Music Festival *Encuentros Españoles/Spanish Encounters*, Australia, 2013 Founder: Prof. Natalia Ricci. Co-founder and organizer: Dr Carolina Estrada (SCM) - Budget granted: 35,000 AUD
Girona International Music Festival, 2008
Special Prize awarded by Prof. em. Paul Badura-Skoda - Scholarship granted: 1,000€.
Generalitat de Catalunya, 2004
Distinction Grant, National Performing Arts Award - Scholarship granted: 6,000€.
Udk Berlin University of the Arts, 2003
Nuffic Grant Program Residency with Prof. Laslo Simon - Scholarship granted: 3,000€.
University of Barcelona, Agustin Pere i Pons Foundation, 2002 and 2003
Scholarship granted: 18,000 €.

CREATIVE ARTWORKS AND COMPOSITIONS

2016 **Award for Music Composition "Cuadros Goyescos for piano solo"** Spanish General Society for Authors and Publishers.
2021 **NFT Artwork creator: Digital Music Compositions and Limited edition Art** [<https://iberiaclassics.com/>]



MAJOR SCIENTIFIC ACHIEVEMENTS

- I have a multidisciplinary background in music and my professional activity is situated at the intersection between music education, performance and scientific discovery for which I have gained international recognition. During my doctoral and post-doctoral studies, I have investigated the impact of digital transformation in the study of music, the value of computer-based analysis to restore knowledge and lost practices in Western piano classical music and the potential of algorithmic processes to advance research towards a deeper understanding of musical expression, identifying patterns in performance practices related to style and interpretation.
- In 2020, I was awarded a [Spark Project grant \(CRSK-1190570\)](#) for the research project “Nightingale”, funded by the Swiss National Science Foundation. This project combined artistic creativity, theoretical knowledge, and computational methods. The results of my research have been published in highly valued journals and in well recognised publishers, and have substantially impacted on high-profile performers, educators and amateur performers and listeners.
- I also produced scholarly creative research outputs in non-traditional formats. As performer, I have presented many world premiere performances of scientific relevance, Cd recordings and I have been prize-winner in several international music competitions, demonstrating performance excellence. In 2021, I produced and recorded a creative work in the form of a Cd recording, aiming to transfer the specialized knowledge gained from the “Nightingale” investigation through a non-traditional research output of performance embodying research specifically for a recorded digital medium, restoring lost practices and advancing research in music performance. The Cd recording leads to new and creative outcomes, inspiring pianists towards the restoration of lost practices and giving audiences the opportunity to listen to new versions, invigorating the musical understanding of 19th century piano playing.
- After serving as piano professor at the Sultan Qaboos University (2009-2011), I took the position of teaching Assistant at the Open Academy of the Sydney Conservatorium of Music and examiner at the University of New England (2014-2015) before moving to Japan where I was invited to teach Master Students at the Tokyo National University of Fine Arts and Music, the Japanese Society of Spanish Piano Music and at the Tokyo Nikikai Opera Foundation (2015-2017). I also complement my research with regular participation in international scientific conferences, building a network of international collaborators beyond my host institution. I have been invited to chair sessions in conferences and lecture at the Royal Academy of Music, London, the Lithuanian Academy of Music and Theater, Vilnius, and the Universities of New York, Melbourne, Sydney, Bern, Strasbourg and Tokyo.
- I have been successfully acquiring third-party funding for leading independent research projects in music performance, including the Distinction of the Generalitat de Catalunya for University Research (2004), the Nuffic Grant Residency at the Berlin University of the Arts (2003) and the University of Barcelona Foundation Scholarship (2002 and 2003). After my BS/MS Music Performance studies and teaching at Conservatoriums of Music and Universities between 2005 and 2011, I was granted various prestigious Australian and Spanish research Awards to pursue my doctoral degree at the University of Sydney, which include the George Henderson Award 2012-2016, the SGAE Prize 2016, the Excellence Award 2015, the Government of Spain’s Artistic Award 2015, two Australian Postgraduate Research Support Scheme (PRSS) Grants 2013/15, the European Development Foundation’s Gold Cross 2014, the Humanitarian Merit’s Grand Cross 2014, and the Kathleen & Allison Short Faculty Merit Award 2013, among others.
- In the field of fundraising for international cultural events I have been co-founder, convenor, and member of the management team in several music festivals including *The Barcelona Piano Festival 2012*, *The Sydney International Music Festival and Dance Encuentros Españoles 2013* and *The Barcelona Festival of Song 2015*, securing several substantial grants from government institutions and public agencies.
- My doctoral dissertation produced the publication of new papers and the development of a novel approach to the study of piano pedagogy and performance, stimulating new discoveries about music. My research was disseminated in seven international conferences and seven international festivals. It included an approved project by the Spanish General Society for Authors and Publishers in Australia and an invited conference at the Instituto Cervantes in Tokyo, Japan. My research has been cited in books and doctoral dissertations written by relevant authorities in the field of music performance.¹

¹ Fatichenti, M. (2021). *Rejecting the Dictator: Overcoming Identity Aesthetics through Granados's Sounding Legacy* (Doctoral dissertation, King's College London); Fatichenti, M. (2021). Escaping aesthetic control: From a historic Quejas to a new Amor. *Quodlibet. Revista de Especialización Musical*, (76), 85-125; Gonzalez, J. R. (2014). Els sons ocults del paper perforat. *Revista catalana de musicologia*, 137-152; Clark, W. A., & Silles, P. (2002). *Isaac Albéniz: retrato de un romántico*. Turner publicaciones.