

## Part A. PERSONAL INFORMATION

First name	Ana		
Family name	Llorens Martín		
Gender (*)	Female	Birth date	12/09/1986
ID number	51458007S		
e-mail	<a href="mailto:allorens@ucm.es">allorens@ucm.es</a>	URL Web	<a href="https://allorens.github.io">allorens.github.io</a>
Open Researcher and Contributor ID (ORCID)		0000-0001-7290-9617	

### A.1. Current position

Position	Assistant Professor (Profesora Ayudante Doctora)		
Initial date	01/12/2022		
Institution	Universidad Complutense de Madrid		
Department/Center	Department of Musicology, Faculty of Geography and History		
Country	Spain	Teleph. number	616683509
Key words	musicology, music analysis, music theory, performance studies, performance analysis, computational musicology		

### A.2. Previous positions

Period	Position/Institution/Country/Interruption cause
01/03/2022–30/11/2022	“Juan de la Cierva–Incorporación” fellow, UCM
01/03/2020–28/02/2022	“Juan de la Cierva–Formación” fellow, ICCMU
14/02/2019–28/02/2020	Postdoctoral researcher, ICCMU
01/09/2013–31/08/2015	Predoctoral researcher “Fundación La Caixa”
01/01/2012–31/08/2012	FPU predoctoral researcher

### A.3. Education

PhD, Licensed, Graduate	University/Country	Year
PhD in Music	Univ. of Cambridge, UK	2018
MPhil in Spanish and Latin-American Music	U. Complutense de Madrid (UCM), Spain	2012
Licensed History and Sciences of Music	UCM, Spain	2010
Performer's Diploma (MA)	Indiana University, USA	2008
Postgraduate studies	Escuela Superior de Música Reina Sofía, Spain	2007
Graduate in Cello Performance	Real Conservatorio Superior de Música de Madrid, Spain	2005

## Part B. CV SUMMARY

Ana Llorens Martín holds a degree in History and Music Sciences from the Complutense University of Madrid (National Award for Academic Excellence, 2014) and a PhD in Music from the University of Cambridge (2018). She also graduated with Honors from the Royal Music Conservatory of Madrid (Violoncello performance) and pursued postgraduate performance studies at the Escuela Superior de Música Reina Sofía and Indiana University. Since March 2020, she held a “Juan de la Cierva–Training” fellowship from the Spanish Ministry of Science and Innovation, which was later followed by a “Juan de la Cierva–Incorporation” contract at the Complutense University of Madrid. As of December 2022, she is an Assistant Professor in Theory and Musical Analysis in the Department of Musicology at the same institution.

With a clear focus on musical analysis, her doctoral research employed innovative computational techniques to analyze musical recordings, aiming to expand the theoretical conception of musical structure. These techniques, although applied to a different corpus, were instrumental during her postdoctoral period, during which she designed and implemented a set of tools for extracting and

analyzing data from large corpora of symbolic musical scores. Since September 2022, she has been the sole Principal Investigator of the **R&D project “The Sound of Pau Casals”**, funded by the Ministry of Science and Innovation (reference **PID2021-124445OA-I00**). Through this project, she has established a stable collaboration agreement with the Pau Casals Foundation, strongly fostering research on this musician both in Spain and internationally. This project is organising an international conference “Around Pau Casals” oin February 2025. Ana Llorens is also co-PI of the project “Espacios, géneros y públicos de la música en Madrid” (MadMusic-3) (Comunidad de Madrid, reference PHS-2024/PH-HUM-194). Additionally, she was the Scientific Director of the **ERC project “DIDONE: The Sources of Absolute Music”**, led by Prof. Álvaro Torrente at the Complutense Institute of Musical Sciences.

Her postdoctoral experience in the United Kingdom, along with her earlier studies in the United States, has allowed Llorens to fully adopt Anglo-American academic practices. This has enabled her to be part of the editorial team for *The Cambridge History of Music in Spain*, to be published by Cambridge University Press. Her international profile is further reflected in her participation in prestigious conferences such as AMS (2020), EuroMAC (2020), and IMS (2022), as well as in organising competitively funded conferences (“Intersections”, Univ. of Cambridge). Her international collaborations are being reinforced through stable partnerships, particularly with the Digital and Cognitive Musicology Lab at the École Polytechnique Fédérale de Lausanne, directed by Prof. M. Rohrmeier, where she has contributed to developing a formal analysis annotation system; and with researchers at McGill University.

Due to health issues that resulted in her being officially recognised with a 50% degree of disability, all of Dr Llorens' professional activities were interrupted between March 2016 and October 2018. However, she has achieved a remarkable level of productivity, with 39 publications, 32 as the first author and 34 in international journals or publishers, amassing a total of 90 citations and an h-index of 5. Her key publications include articles in widely recognised journals and publishers, such as *Music Theory Online*, *Empirical Musicology Review* (Q1), Brepols, Routledge, and Cambridge University Press. Since the beginning of her postdoctoral stage, she has supervised eleven Master's theses and is currently supervising or co-supervising seven doctoral dissertations. Furthermore, she has served as a reviewer for prestigious journals such as *Musicae Scientiae*, *Acta Musicologica*, *Music Theory and Analysis*, *Musurgia*, *Revista de Musicología*, and *Anuario Musical*, as well as for various research competitions organised by the Spanish Ministry of Universities and the Chilean National Research Agency. She is member of the editoial committee for journals such as *Quodlibet* and *Analitica* (Australia). She served as member-at-large of the Governing Concil of the Spanish Society of Musicology between 2019 and 2024.

Her outstanding trajectory has been recognised with the **“Julián Marías” Prize 2024** for researchers under 40 years of age in the field of the Humanities. She has also been granted the **I3 certificate** of stablished researchers from Spain's Research Agency.

## Part C. RELEVANT MERITS

### C.1 Publications (37)

\* = International (32/37)

SPI = SPI International rankings 2022, SPI<sup>S</sup> = SPI Rankings for Spain 2022; in -A = Fine Arts, -H = History.

Citations in [GS](#) (G), [academia.edu](#) (A), [ResearchGate](#) (R) and printed publications (P). Publications listed in inverse chronological order, buy albhabetical order of autos and/or title within each year.

Articles. All articles ave been peer-reviewed. 4/11 international.

1. **Llorens, A.**, Martínez-Escamilla, C. 2024. “In the quest for variety: analysis of performances of the prelude from Bach’s cello suite no. 4”, *Rivista della Società Italiana di Analisi Musical*, 30/1, 93–148. ISSN: 1724-238X.\*
2. **Llorens, A.**, 2023. “Una base empírica para la historia de la interpretación musical: Segovia y Bream en la segunda mitad del siglo XX”, *Súmula. Revista de Teoría y Análisis Musical* 1, [doi:10.5918/29525993.a0741092](https://doi.org/10.5918/29525993.a0741092). ISSN: 2952-5993.
3. **Llorens, A.**, 2021. “Brahmsian articulation: Ambiguous and unfixed structures in the cello sonata op. 38”, *Music Theory Online* 27/4, [doi:10.30535/mto.27.4.7](https://doi.org/10.30535/mto.27.4.7). ISSN: 1067-3040. **Q1** (IF=1.71, 10/112 in [JCR 2021](#)). In [Scopus](#). **Citations: 2<sup>G.P.</sup>\***

4. **Llorens, A.**, 2021. “The analysis of performance and the performance of analysis”, *Quodlibet* 76, 31–34. eISSN: 2660-4582, [doi:10.37536/quodlibet.2021.76.1542](https://doi.org/10.37536/quodlibet.2021.76.1542). Artículo invitado.
5. **Llorens, A.**, 2021. “The Recorded Brahms Corpus (RBC): A dataset of performative parameters in recordings of Brahms’s cello sonatas”, *Empirical Musicology Review* 16/1–2, 124–133. ISSN: 1559-5749, [doi:10.18061/emr.v16i1.7612](https://doi.org/10.18061/emr.v16i1.7612). **Q1** (IF=1.17 in [JCR 2022](#)). **Citations: 2<sup>G.P.</sup>\***
6. **Llorens, A.**, 2021. “Understanding expressive intonation: Casals’ Bach beyond conscience”, *Quodlibet* 76, 126–158. eISSN: 2660-4582, [doi:10.37536/quodlibet.2021.76.1403](https://doi.org/10.37536/quodlibet.2021.76.1403).
7. **Llorens, A.**; Torrente, Á., 2021. “Constructing *opera seria* in the Iberian courts: Metastasian repertoire for Spain and Portugal”, *Anuario Musical* 76, pp. 73–110. ISSN: 0211-3538, [doi:10.3989/anuariomusical.2021.76.05](https://doi.org/10.3989/anuariomusical.2021.76.05). **Q4** (IF=0.1, h-index=3 in [SJR 2021](#)). **Q4** (IF=0.11, 92/119, in [JCR 2020](#)). In [Scopus](#). **Citations: 7<sup>G.P.</sup>**
8. **Llorens, A.**, 2020. “Una vez Brahms, pero no el mismo Brahms: las sonatas para violonchelo y piano, por Polo y Nebolsin”, *Revista de Musicología* 43/1, 377–386. ISSN: 0210-1459, [doi:10.2307/26915468](https://doi.org/10.2307/26915468). Invitado. **Q4** (IF=0,1 in [SJR](#) ), **Q4** (74/110, IF=0.27, in [JCR 2020](#)). In [Scopus](#).
9. **Llorens, A.**, 2017. “Recorded asynchronies, structural dialogues: Brahms’s Adagio affettuoso, Op. 99ii, in the hands of Casals and Horszowski”, *Music Performance Research* 8, 1–31. ISSN: 1755-9219, <https://tinyurl.com/yagl4rfr>. **Citations: 12<sup>G.A.</sup>\***
10. **Llorens, A.**, 2015. “‘Midiendo del tiempo’ en la Sonata para cello y piano en Fa mayor, Op. 99, de Brahms: Casals y una variedad proporcionalmente controlada”, *Quodlibet* 58/1, 42–66. ISSN 1134-8615, <https://ebuah.uah.es/dspace/handle/10017/41918>. **Citations: 7<sup>G.R.P.</sup>**
11. **Llorens, A.**, 2011. “Plácido: más allá de lo visual”, *Jugar con fuego* 7, 1–7. ISSN: 2173-4798.

Book chapters. 14/16 international.

1. **Llorens, A.**, 2025 (in press). “Luigi Boccherini’s vocal works”, in *The Cambridge Companion to Boccherini*, ed. Yoel Greenberg and Rebecca Cypess. New York, **Cambridge University Press**. No. 1 in SPI-A and SPI-H, no. 3 in SPI.\*
2. **Llorens, A.**, Anzani, V., 2024. “Alessandro nell’Indie (1730-1831)”, in *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*, ed. Ana Llorens, pp. 111–188. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, Brepols. ISBN: 978-25-036-0436-7. No. **4** in SPI-A and SPI-H, **no. 12** in SPI.\*
3. **Llorens, A.**, Aráez Santiago, T., 2024. “Adriano in Siria (1732-1828)”, in *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*, ed. Ana Llorens, pp. 271–314. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, Brepols. ISBN: 978-25-036-0436-7. No. **4** in SPI-A and SPI-H, **no. 12** in SPI.\*
4. **Llorens, A.**, Rubiales, G., 2024. “Didone abbandonata (1724-1832)”, in *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*, ed. Ana Llorens, pp. 41–110. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, Brepols. N ISBN: 978-25-036-0436-7. No. **4** in SPI-A and SPI-H, **no. 12** in SPI.\*
5. **Llorens, A.**, Rubiales, G., 2024. “Artaserse (1730-1850)”, in *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*, ed. Ana Llorens, pp. 271–314. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, Brepols. ISBN: 978-25-036-0436-7. No. **4** in SPI-A and SPI-H, **no. 12** in SPI.\*
6. **Llorens, A.**, Rubiales, G., Usula, N., 2024. “Demofoonte (1733-1821)”, in *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*, ed. Ana Llorens, pp. 315–374. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, Brepols. ISBN: 978-25-036-0436-7. No. **4** in SPI-A and SPI-H, **no. 12** in SPI.\*
7. **Llorens, A.**, 2023. “Early recorded structures: non-organic forms in Brahms’s cello sonatas as performed by Feuermann and Casals”, in *Early Sound Recordings: Academic Research and Practice*, ed. I. Stanović y E. Moreda, pp. 225–247. London, **Routledge**. ISBN: 978-10-320-4751-5. No. **2** in SPI and SPI-A, no. **3** in SPI-H.\*

8. Simonetta, F., Llorens, A., Serrano, M., García-Portugués, E., Torrente, Á. “Optimizing feature extraction for symbolic music”, in *Proceedings of the 24<sup>th</sup> ISMIR Conference, Milan, Italy, 5–9 November 2023*, ed. Augusto Sarti *et al.*, pp. 802–809. [doi:10.48550/ARXIV.2307.05107](https://doi.org/10.48550/ARXIV.2307.05107). ISBN 978-1-7327299-3-3.\*
9. **Llorens, A.**, Simonetta, F., Serrano, M., Torrente, Á. 2023 (in press). “musif: a Python package for symbolic music feature extraction”, in *Proceedings of Sound and Music Computing Conference (SMC) 2023*, ed. Roberto Bresiny Kjetil Falkenberg, pp. 132–138. [doi:10.5281/zenodo.8136568](https://doi.org/10.5281/zenodo.8136568).\*
10. Torrente, Á., **Llorens, A.**, 2022. “The Musicology Lab: Teamwork and the musicological toolbox”, in *Music Encoding Conference Proceedings 2021, 19–22 July, 2021*, ed. Stefan Münnich y David Rizo, pp. 9–20. ISBN: 978-84-130-2173-7. [doi:10.17613/fc1c-mx52](https://doi.org/10.17613/fc1c-mx52).\*
11. **Llorens, A.**, Rubiales, G., Usula, N., 2020. “Operatic sources for *Demofoonte*: Libretti and scores after Metastasio’s ‘figliuolo’”, in *Demofoonte come soggetto per il dramma per musica: Johann Adolf Hasse ed altri compositori del Settecento*, ed. Milada Jonasova y Tomislav Volek. Prague, Academia, pp. 273–321. **Citations: 4<sup>G,P</sup>**.
12. Muñoz-Lago, P., **Llorens, A.**, Parada-Cabaleiro, E., Torrente, A., 2020. “SymPlot: A web-tool to visualise symbolic musical data”, in *Proceedings of the International Conference on Information Visualisation 2020*, pp. 537–543. [doi:10.1109/IV51561.2020.00092](https://doi.org/10.1109/IV51561.2020.00092). In Scopus. **Citations: 2<sup>G</sup>**.
13. Torrente, A., **Llorens, A.**, 2020. “‘Misero pargoletto’: kinship, taboo and passion in Metastasio’s *Demofoonte*”, in *Demofoonte come soggetto per il dramma per musica: Johann Adolf Hasse ed altri compositori del Settecento*, ed. Milada Jonasova y Tomislav Volek. Praga, Academia, pp. 57–86. ISBN: 78-80-200-3152-5. **Citations: 4<sup>G</sup>**.
14. **Llorens, A.**, 2014. “Cuestión de dos: los hermanos Fernández Grajal en el Certamen Nacional de Ópera Española”, in *Allegro cum laude: estudios musicológicos en homenaje a Emilio Casares*, ed. María Nagore y Víctor Sánchez. Madrid, Instituto Complutense de Ciencias Musicales, pp. 195–200. ISBN: 978-84-894-5751-5. **Citations: 1<sup>G</sup>**.
15. **Llorens, A.**, 2012. “Ambivalencias musicales: el Trío para piano, violín y violonchelo de Ruperto Chapí”, in *Ruperto Chapí: Nuevas perspectivas*. Valencia, Instituto Valenciano de la Música, pp. 283–305. ISBN: 978-84-482-5798-9. **Citations: 2<sup>G</sup>**.
16. **Llorens, A.**, 2012. “Lakatos, un músico de actualidad. Su origen, su presente, su música”, in *Actas del I Encontro Ibero Americano de Jovens Musicólogos*. Portugal, Tagus Atlanticus Associação Cultural, pp. 80–96. ISBN: 978-98-920-2892-7. [http://media.wix.com/ugd/b80448\\_d6a35bbe25f0c7e1b98db36178ffa3e1.pdf](http://media.wix.com/ugd/b80448_d6a35bbe25f0c7e1b98db36178ffa3e1.pdf).

Edited books and journals. 2/6 international.

1. Clark, W. A.; Torrente, Á.; **Llorens, Ana**, eds., 2025 (in press). *The Cambridge History of Music in Spain*. Cambridge–New York, **Cambridge University Press**. No. 1 in SPI-A and SPI-H, No. 3 in SPI. Contrato firmado: 20/08/2020.\*
2. **Llorens, A.**, ed., 2024. *Pietro Metastasio’s Operatic Storm: Texts and Musics for Didone abbandonata, Alessandro nell’Indie, Artaserse, Adriano in Siria, and Demofoonte*. Serie Epitome Musical, ed. Philipp Vendrix. Turnhout, **Brepols**. [doi:10.1484/M.EM-EB.5.132181](https://doi.org/10.1484/M.EM-EB.5.132181). ISBN: 978-25-036-0436-7. No. 4 in SPI-A and SPI-H, no. 12 in SPI.\*
3. García, O., 2021. *Resonancias de una ciudad en disputa: Músicas en Sevilla durante la Dictadura de Primo de Rivera (1923–1930)*, rev. **Ana Llorens**. Madrid, Sociedad Española de Musicología. ISBN: 978-84-868-7888-7. No. 41 in SPI<sup>S</sup>-H, No. 95 in SPI<sup>S</sup>.
4. **Llorens, A.**, ed. 2021. *Quodlibet 76*, monográfico sobre análisis de la interpretación. eISSN: 2660-4582, [doi:10.37536/quodlibet.2021.76](https://doi.org/10.37536/quodlibet.2021.76). Invitado.
5. Llorens, A., ed., 2015. *VIII Jornadas de Jóvenes Musicólogos. Libro de Actas*. Madrid, Joven Asociación de Musicología. ISBN 978-84-608-3867-8. **Citations: 6<sup>G,A</sup>**.
6. Fernández de la Cuesta, I.; Álvarez, R.; **Llorens, A.**, eds., 2013. *El canto mozárabe y su entorno. Estudios sobre la música de la liturgia viejo hispánica*. Madrid, Sociedad Española de Musicología. ISBN: 978-84-868-7829-0. No. 41 in SPI<sup>S</sup>-H, No. 95 in SPI<sup>S</sup>. **Citations: 25<sup>G,A</sup>**.

Critical editions

1. Torrente, Á., **Llorens, A.**, 2025 (in press). Edición crítica *Achille in Sciro* de Francesco Corselli. Madrid, Instituto Complutense de Ciencias Musicales. ISMN: 979-0-801276-09-4.

2. **Llorens, A.**, 2024 (in press). Edición crítica del trio con piano de Ruperto Chapí. Madrid, Instituto Complutense de Ciencias Musicales. ISMN: 979-0-801276-08-7.
3. **Llorens, A.**, Torrente, Á. Edición crítica de 3.000 arias del s. XVIII. Disponible a partir del 21 de junio de 2024 en <https://arias.didone.eu>.

#### Doctoral dissertations

1. **Llorens, A.**, 2018. “Creating musical structure through performance: A re-interpretation of Brahms’ cello sonatas”. University of Cambridge, [doi:10.17863/CAM.26163](https://doi.org/10.17863/CAM.26163). **Citations:** 8GS.R.A.\*

#### C.2 Research projects (9)

1. “Espacios, géneros y públicos de la música en Madrid” (MadMusic-3), **Comunidad de Madrid PHS-2024/PH-HUM-194**. Instituto Complutense de Ciencias Musicales, Universidad Complutense de Madrid, Universidad Antonio de Nebrija, Universidad Politécnica de Madrid. 01/01/2025–31/12/2027. **PIs UCM: Ana Llorens** and Víctor Sánchez. €360,000.00.
2. “Towards a Unified Model of Musical Form: Bridging **Music Theory**, Digital Corpus Research, and Computation”, **Swiss National Science Foundation (SNF)**. École Polytechnique Fédérale de Lausanne (Switzerland). PIs: Prof. Martin Rohrmeier, Prof. Friedrich Eisenbrand, and Prof. Dr Markus Neuwirth, 2024–2027. €3,000,000. Role: expert collaborator.
3. “Researching and Encouraging the Promulgation of European Repertory through Technologies Operating on Records Interrelated Utilising Machines (Repertorium)”, **European Research Executive Agency (REA)**. Universidad Complutense de Madrid, 2023–2025. €2.493.650,25. Role: member of research team.
4. “DeepMusic”, **Ministerio de Ciencia e Innovación**, TED202-1-131738B-I00. Instituto Complutense de Ciencias Musicales, 01/12/2022–31/11/2025. €799,250. Role: member of research team.
5. Estancias de movilidad en el extranjero **José Castillejo** para jóvenes doctores 2021. Musicology and Cognitive Lab, École Polytechnique Fédérale de Lausanne, dir. Prof. Martin Rohrmeier, 01/05/2022–31/07/2022. Postponed due to health issues. €9,983.
6. Mobility Project associated to Juan de la Cierva–Incorporación fellowship IJC2020-043969-I. **Ministerio de Ciencia e Innovación**, PEP INV.JA.10.2225.3969J. €6,300.
7. “Conference Grant Series 2019”, Institute of Musical Research, Royal Holloway, University of London. Financiación personal. 500£. Role: Convenor ocn conference “[Intersections](#)”, University of Cambridge, 27/06/2023.
8. “DIDONE: Mapping Emotions in 18th-century Opera. The Sources of Absolute Music”, **European Research Council Advanced Grant No. 788986**. ICCMU, UCM, and UC3M, 2019–2024. PI: Álvaro Torrente. €2,500,000€. Role: Scientific director.
  - Postdoctoral researcher, 14/02/2019–28/02/2019.
  - Technical supervisor, “Juan de la Cierva–Formación” postdoctoral fellow, 01/03/2019–28/02/2021.
  - **Scientific director**, “Juan de la Cierva–Incorporación” postdoctoral fellow, 01/03/2021–28/02/2024.
9. “MadMusic-CM. Espacios, géneros y públicos de la música en Madrid (siglos XVII-XX)”, Comunidad de Madrid H2019/HUM-5731. Instituto Complutense de Ciencias Musicales, 2020–2022. PI: Á. Torrente. Role: member of research team.

#### C.3 Contracts (3)

- 2020.** ICCMU. Contract for critical edition of Ruperto Chapí’s piano trio.
- 2019.** ICCMU. Contract for critical edition of Francesco Corselli’s opera *Achille in Sciro* for a new production at Teatro Real de Madrid (with Á. Torrente); premiered 17/02/2023.
- 2015.** SGAE. Contract for critical edition of Francisco Asenjo Barbieri’s zarsuela *El Diablo en el Poder*. Performed at Teatro de la Zarzuela (Madrid), 15–21/06/2015.

#### C.4 Prizes and Distinctions (6)

2024. “Julián Marías” Prize for Research in the Humanities, Comunidad de Madrid.

2011. National Award for Academic Excellence 2014, Spain's Ministry of Education and Science.  
**2011.** Prize for highest qualification in MPhil programme, Universidad Complutense de Madrid.  
**2010.** Prize for highest qualification in BA programme, Universidad Complutense de Madrid.  
**2005.** 1st prize, International Competition "Júlio Cardona", Portugal.  
**2003.** 1st prize, International Competition "Forum de Violoncellos de España".

#### **C.5 Dirección de tesis doctorales, TFM s y TFGs (7, 11, 2)**

- Arias Fernández, Fernando (ongoing). "Estudio interpretativo y análisis pedagógico de los conciertos de Karl Davidov para violonchelo y orquesta en si menor op.5 y en la menor op.14, para su aplicación en las EESS de música". PhD diss., Universidad Complutense de Madrid (UCM).
- Begines Ruiz, Juan José (ongoing). "La obra para guitarra sola de Toru Takemitsu". Cosupervision: Belén Pérez Castillo. PhD diss., UCM.
- Martínez Escamilla, Carlota (ongoing). "Música y retórica en los preludios de las Suites de Johann Sebastian Bach para violonchelo solo. Análisis interpretativo a través de grabaciones sonoras". Cosupervision: Álvaro Torrente. PhD diss., Universidad Complutense de Madrid. UCM predoctoral scholarship.
- Muraru Efitimie, Lavinia (ongoing). "Entre signo y sonido: Las sonatas para piano y violín de George Enescu". Cosupervision: María Nagore Ferrer. PhD diss., UCM.
- Ortiz Casas, Marcos (ongoing). "Entonación barroca y significado: fórmulas melódico-armónicas como medios de caracterización y conceptualización en la obra vocal de G. F. Händel". Cosupervision: Álvaro Torrente. PhD diss., UCM.
- Romero Valencia, Carmen (ongoing). "Manuel de Falla y los rollos de piano Welte-Mignon de 1912: Textualidad, estilo y tradición interpretativa en la grabación de las Cuatro piezas españolas". Codirección: Elena Torres. PhD diss., UCM. FPI doctoral fellowship.
- Santacecilia, David (ongoing). "El papel de Louis Spohr en la transmisión y transformación de *schemata*". PhD diss., Universidad Complutense de Madrid.
- Pías González, Myriam (ongoing). "Antes del comienzo: Los preludios improvisados para piano en las primeras décadas del siglo XIX". Cosupervision: Pilar Ramos. PhD diss., Universidad de La Rioja.
- Amaro Rodríguez, Adriana. "Hierarchical clustering of performative patterns". Cosupervision: Eduardo García Portugués. TFM, Universidad Carlos III de Madrid (UC3M). Grade: 9.
- Morilla Ortega, Francisco Jesús. "Word painting in 18th-century opera". Cosupervision: Eduardo García Portugués. TFM, UC3M. Grade: 9.8.
- Martínez Escamillla, Carlota (2022). "La búsqueda de la desigualdad bachiana: La interpretación española del Preludio de la Suite IV de Bach para violonchelo solo". Cosupervision: Marco Antonio Juan de Dios Cuartas, Trabajo Fin de Máster (TFM), UCM. Grade: 10.
- Condes Perona, Alberto (2022). "La allemande de la suite para violonchelo solo BWV 1007 de J.S. Bach (1685–1750): Recepción por parte del intérprete ante la ausencia del manuscrito original del compositor". TFM, Universidad Internacional de Valencia (VIU). Grade: 7.
- Urdapilleta Martín, Jon (2022). "La tradición coral en la Rusia de Sergei Rachmaninov: la interpretación de su Víspera op. 37, no. 12", TFM, VIU. Grade: 9.5.
- De la Fuente López, David (2021). "Supervised classification of musical pieces according to emotional labels". Cosupervision: Eduardo García Portugués. TFM, UC3M. Grade: 9.6.
- Salgueiro García, Héctor (2021). "Cambios en la interpretación del concierto KV 447 para trompa y orquesta de Mozart: tempo y articulación". TFM, VIU. Grade: 7.
- Sastre Martínez de Azagra, Leyre (2021). "AriasViewer: A tool for interactive exploration of musical proportions". Cosupervision: Eduardo García Portugués, TFM, UC3M. Grade: 8.
- Silla Aguado, Robert (2021). "Los sextetos con oboe de Cayetano Brunetti: Hacia una interpretación estéticamente informada". TFM, VIU. Grade: 9.5.
- Escobar Vidal, Javier (2020). "Los desafíos técnicos de los últimos cuartetos de Beethoven: El papel de la viola en el cuarteto Op. 132". TFM, VIU. Grade: 7.5.
- Núñez Sande, Carmen (2020). "El violonchelo en la música de cámara de Fauré y Debussy: tratamiento, técnica y función". TFM, VIU. Grade: 7.5.
- Pilar Jessen, Santiago Lion (2021). "Desarrollo, elección y producción de los arreglos para orquesta en la realización de conciertos sinfónicos basados en bandas sonoras de videojuegos". TFG, UCM. Grade: 8.
- Bravo Serrano, Andrea (2024). "El origen del Festival Casals de Prades de 1950". TFG, UCM. Grade: 10.

Santos, Luis Miguel (2024). “El concepto del amor en el segundo acto de *Tristan und Isolde* de Wagner”. TFG, UCM. Grade: 10.

### **C.6 Public dataset (2)**

“The Recorded Brahms Corpus (RBC)”, <https://github.com/allorens/RBC>.

“DIDONE corpus”, database and scores of 3,000 18<sup>th</sup>-century opera seria arias at <https://arias.didone.eu> (doi: [10.69947/didone](https://doi.org/10.69947/didone)).

### **C.7 Scholarships (10)**

- 2022.** ‘Juan de la Cierva–Incorporación’, Agencia Española de Investigación, Ministerio de Ciencia e Innovación, IJC2020-043969-I. Departamento de Musicología, Universidad Complutense de Madrid, 01/03/2022–28/2025.
- 2020–2022.** ‘Juan de la Cierva–Formación’, Agencia Española de Investigación, Ministerio de Ciencia e Innovación, FJC2018-035534-I. Instituto Complutense de Ciencias Musicales, 01/03/2020–28/02/2022.
- 2019.** Digital Humanities at Oxford Summer School, Univ. of Oxford.
- 2015–2016.** Postgraduate Studies Bursary, St John’s College, Univ. of Cambridge.
- 2013–2015.** Postgraduate scholarship Obra Social Fundación ‘La Caixa’.
- 2013.** Beca Formación Profesorado Universitario (FPU), Ministerio de Educación, Cultura y Deporte, FPU12/03784.
- 2007–2008.** Fees (Jacobs School of Music, Indiana Univ.) + 3 postgraduate scholarships: Fulbright Foundation, Ministerio de Asuntos Exteriores y Cooperación-AECID y Juventudes Musicales de Madrid.

### **C.8 Research collaborations (2)**

2019–2020. Honorary collaborator at Department of Musicology, Universidad Complutense de Madrid.

2014–2016. Teaching Assistant to Prof. John Rink, University of Cambridge.

### **C.9 Institutional responsibilities (2)**

Sociedad Española de Musicología (SEdem): Member-at-large of governing board, director of CD collection “El patrimonio musical hispano”, 2019–2024.

*Revista de Musicología* (Q2, 38/158, IF=0.17 in SJR 2019): Secretary 01/2012–01/2023.

### **C.10 Research stays (3)**

**Primavera 2022.** Estancias de movilidad en el extranjero José Castillejo para jóvenes doctores 2021. Musicology and Cognitive Lab, École Polytechnique Fédérale de Lausanne, dir. Prof. Martin Rohrmeier, Duración: 01/05/2022–31/07/2022. Postponed due to health issues.

**Primavera 2022.** Northwestern University. Tutor: Prof. Danuta Mirka. Postponed due to COVID-19 pandemic and health issues. **Postdoctoral**.

**Otoño 2012.** Univ. of Cambridge. Supervisor: Prof John Rink. **Predoctoral**.

### **C.11 Scientific evaluation**

Scientific committee, “Música Analítica 2023: Interdisciplinary Approaches to Musical Time”, Universidad de Coimbra, 14–18/10/2023.

Scientific committee, I Congreso de la Sociedad Española de Teoría y Análisis Musical, Universidad Autónoma de Madrid–Real Conservatorio Superior de Música de Madrid, 20–22/04/2023.

Editorial board, complete edition of Conrado del Campo’s string quartets (Fundación Juan March, 2020–2027).

Editorial board, *Analitica* (Western University, Sydney, since 2024), *Musurgia* (Société Française d’Analyse Musical, since 2021), and *Quodlibet* (Universidad de Alcalá de Henares, since 2020).

Article reviews for *Acta Musicologica* (2024); *Musicae Scientiae* (2020 and 2022; in JCR 2020; **Q1**, 13/178, IF=0.41 in SJR 2019), *Transactions of the International Society for Music Information*

*Retrieval* (2024), *Acta Musicologica* (2024), *Journal of Open Source Software* (2023; in SJR 2022; **Q2**, IF=0.44), *Music & Letters* (2024; in JCR 2022, **Q2**, IF=0.44), *Open Europa, Musurgia* (2020 and 2022), *Music Theory and Analysis* (2020), *Quodlibet* (2020), *Anuario Musical* (2019; **Q2**, 40/178, IF=0.17 in SJR 2019), *Revista de Musicología* (2022); and *Cuadernos de Música Iberoamericana* (2015).

Evaluator, FONDECYT Competition For Research Initiation 2022. Fondo Nacional de Desarrollo Científico y Tecnológico (FONDECYT) of Agencia Nacional de Investigación y Desarrollo (ANID), Chile.

Evaluator, XXXIII, XXXIV, XXXVI Certamen Jóvenes Investigadores 2021, 2022, and 2024. Secretaría de Universidades, Ministerio de Universidades de España.

### **C.12 Organisation of conferences (11; \* = international, 5/11)**

- 06–07/02/2025. “Around Pau Casals: Persons, objects, practices”. Universidad Complutense de Madrid. Convenor.
- 13/12/2024. “La música de cámara en España: Agentes, repertorios y espacios”. Universidad Complutense de Madrid. Convenor.
- 27/06/2023. “Intersections” study day. University of Cambridge–Institute of Musical Research (Reino Unido). Convenor.\*
- 04–06/05/2022. Congreso Internacional “‘Parole del Metastasio’: Opera and emotions in 18th-century Europe”. Biblioteca Histórica “Marqués de Valdecilla”, Universidad Complutense de Madrid. Scientific committee.
- 11–13/06/2020. II Jornadas de Investigación en Producción Musical. Miembro del comité organizador.
- 17–19/07/2019. Curso de Verano “Las músicas de Joaquín Rodrigo”. Universidad Complutense de Madrid. Secretary.
- Curso 2015/2016. Reading Group in Performance Studies. Faculty of Music, University of Cambridge. Coordinator.\*
- Curso 2014/2015. Graduate Colloquium Series. Faculty of Music, University of Cambridge. Coordinator.\*
- 06–08/09/2012. VIII Congreso de la Sociedad Española de Musicología. Sociedad Española de Musicología. Organising committee.
- 08–11/11/2011. Congreso internacional “Tomás Luis de Victoria”. Instituto Complutense de Ciencias Musicales. Organising committee.\*
- 24–26/03/2011. Simposio internacional “El Antifonario de León: El Canto Mozárabe (Viejo-Hispánico) y su entorno litúrgico musical”. Sociedad Española de Musicología. Organising committee.\*

### **C.13 Participation in conferences, seminars, and workshops (25, international: 16/25)**

\*=International (16/25). 5 invited keynotes.

1. **Llorens, A.**, Serrano Bravo, A. “Cuantificando el sonido grabado: análisis computacional y *clustering* jerárquico del legado Pau Casals”. XI Congreso de la Sociedad Española de Musicología “Musicología: historias (inter)conectadas”, Elche, 23–26/10/2024.
2. Vaquero, C., **Llorens, A.**, Torrente, Á. “Harmonies of empowerment: Unveiling Gender Dynamics and Vocal Artistry in 18<sup>th</sup>-century Italian opera sera”. Digital Technologies Applied to Music Research: Methodologies, Projects, and Challenges. Universidad Nova de Lisboa, 27–29/06/2024.
3. **Llorens, A.** “El proyecto DIDONE: ópera y tecnología para entender las emociones humanas”. I Workshop CLARIAH-CM, Humanidades Digitales y Tecnologías del Lenguaje. Madrid, 30–31/05/2024.
4. **Llorens, A.** “Quantifying recorded sound: Computational analysis and hierarchical clusterings in Pau Casals’ legacy”. Serie de seminarios “CODAMUS: Computational and Digital Approaches to Music Scholarship”, Institut für Musikforschung–Julius-Maximilians-Universität Würzburg, 18/10/2023. Invited.\*
5. **Llorens, A.**, Simonetta, F., Serrano, M., Torrente, Á. 2023. “musif: a Python package for symbolic music feature extraction”. Sound and Music Computing Conference (SMC) 2023. Stockholm, 12–17/06/2023.\*
6. **Llorens, A.**, Simonetta, F., Serrano, M., Torrente, Á. 2023. “musif: a Python package for symbolic music feature extraction”. Sound and Music Computing Conference (SMC) 2023. Stockholm, 12–17/06/2023.\*
7. **Llorens, A.** “El proyecto DIDONE: La convergencia de musicología, análisis y data science en un laboratorio”. I Congreso de la Sociedad Española de Teoría y Análisis Musical, Universidad Autónoma de Madrid–Real Conservatorio Superior de Música de Madrid, 20–22/04/2023.
8. **Llorens, A.**, 2022. III Ciclo de webinars SATMUS, 26/11/2022. Invited.

9. **Llorens, A.**, 2022. “Representing Harmony” Workshop. École Polytechnique Fédérale de Lausanne, 12–16/09/2022. Invited.\*
10. **Llorens, A.**, 2022. IMS2022. “1 + 1 ≠ 2: musical sarcasm in Metastasio's Alessandro”. 21st Quinquennial Congress of the International Musicological Society. Athens, 22–26/08/2022.\*
11. **Llorens, A.**, 2022. “Presentation of the analysis module (WP4) of the ERC project DIDONE”. “Parole del Metastasio”: Opera and emotions in 18th-century Europe. Madrid, 04–06/05/2022. Invited.\*
12. **Llorens, A.**, 2021. “La tonalidad en la ópera metastasiana: la práctica musical frente a la emoción dramática”. Musicología en Transición. X Congreso de la Sociedad Española de Musicología. Baeza, 18–20/11/2021.
13. **Llorens, A.**; Torrente, Á., 2021. “Underneath opera seria conventions: from contrast to ternary forms”. 10th EuroMAC Conference. Moscow, 20–24/09/2021.\*
14. Torrente, Á., **Llorens, A.**, 2021. “The Musicology Lab: Teamwork and the musicological toolbox”. Music Encoding Conference 2021. Universidad de Alicante, 19–22/07/2021. Keynote.\*
15. Anzani, V.; **Llorens, A.**, 2021. “Shaping eighteenth-century opera: the singer's impact”. Tosc@ Junior Conference. Bayreuth Universität, 24–25/06/2021.\*
16. **Llorens, A.**, 2021. “Ambiguous and unfixed structure(s): Form through articulation in the finale from Brahms's Cello Sonata in E minor”. International Conference on Musical Form. Birmingham, 21–23/06/2021 (online).\*
17. **Llorens, A.**, 2020. “Micro y macrotiming: estrategias estructurales en interpretaciones del segundo movimiento de la Sonata op. 99 de Brahms”. Encuentro XVIII Curso de Análisis Musical. Universidad Menéndez Pelayo, 05–07/12/2020 (online). Invited.
18. Torrente, Á.; **Llorens, A.**, 2020. “Understanding Key in Eighteenth-Century Opera: Musical Practice over Dramatic Emotion”. American Musicological Society (AMS) Annual Meeting. Minneapolis, 5–13/11/2020.\*
19. **Llorens, A.**, 2020. “Constructing operatic roles in the Iberian Peninsula: Metastasian opera seria for Spain and Portugal”. American Musicological Society (AMS) Annual Meeting. Minneapolis, 5–13/11/2020.\*
20. Torrente, Á.; **Llorens, A.**; Usula, N.; Parada-Cabaleiro, E.; Muñoz, P., 2020. “DIDONE: Las fuentes de la música absoluta: Rastreando las emociones en la ópera italiana del siglo XVIII”. A musica nas cortes ibéricas (sécs. XVIII-XIX). Artes do spectáculo e representaçao de poder. Universidade Nova de Lisboa, 12–14/12/2019. Invited.\*
21. **Llorens, A.**; Parada Cabaleiro, E.; Torrente, Á., 2019. “DIDONE. The Sources of Absolute Music: Mapping Emotions in Eighteenth-Century Opera”. Digital Humanities at Oxford Summer School. University of Oxford, 22–26/07/2019.\*
22. **Llorens, A.**, 2019. “Interpretando a Rodrigo: La música para violonchelo”. Las músicas de Joaquín Rodrigo. Universidad Complutense de Madrid, 15–19/07/2019. Invited.
23. **Llorens, A.**, 2019. “DIDONE: Creating a digital corpus for music analysis”. Corpus Research as a Means of Unlocking Musical Grammar. Tel Aviv and Bar-Ilan Universities, 30/06–03/07/2019.\*
24. **Llorens, A.**, 2019. “Brahms in the mid-1930s: A non-organic approach to (chamber) music”. Early Recordings: Past Performing Practices in Contemporary Research. London, Institute of Musical Research, 22/06/2019.\*
25. **Llorens, A.**, 2014. “Recorded Asynchronies, Structural Dialogues: Brahms' F major Cello Sonata in the hands of Casals and Horszowski”. Re-thinking Music Analysis and Performance. London, Institute of Musical Research, 19/11/2014.\*
26. **Llorens, A.**, 2012. “Lakatos, un músico de actualidad. Su origen, su presente, su música”. I Encontro Ibero Americano de Jovens Musicologos. Lisbon, 22–24/01/2012.\*

**C.14 membership of scientific associations (4)**: International Musicological Society (IMS), Society for Music Theory (SMT), Sociedad Española de Musicología (SEdem), Sociedad de Análisis y teoría Musical (SATMUS), La Facultad Invisible (LFI).

#### **C.15 Supervision of artistic projects (4)**

CD collection ‘El patrimonio musical hispano’, Sociedad Española de Musicología; [www.sedem.es](http://www.sedem.es):

- Joaquim Cassadó i Valls: *Música para violonchelo y piano*. Ángel García Jermann (violonchelo) y Oleksandra Totkalova (piano), no. 41 (2023).
- Tomás Luis de Victoria: *Motecta 1574*. Música Reservata de Barcelona, no. 40 (2022).

- Francisco Correa de Arauxo: *Facultad orgánica (Alcalá, 1626)*. Montserrat Torrent Serra (órgano), no. 39 (2021).
- Antonio Juanas: *Música para la Catedral de México*. La Real Capilla del Pópulo, dir. Jorge Enrique García Ortega, no. 38 (2020).

## **C.16 Outreach and knowledge transfer**

“El trío con piano: una panorámica”. [Programme notes](#), Fundación Juan March, Oct. 2024. Radio Nacional de España, “Fila Cero”, [09/10/2024](#).

“[Para todos La2](#)”, Radio Televisión Española, 02/03/2024.

“[La Linterna](#)”, Cope radio, 14/02/2024.

“[¿Cómo suena la tristeza? La clave \(musical\) está en la ópera del siglo XVIII](#)”. *El País*, 02/02/2024. The news was replicated in *Doce Notas*, *Codalario*, *El Confidencial*, and [news.eseuro.com](#), among others.

### **Online seminar series for ERC DIDONE project:**

- “Introduction to the Didone Project”, [29/10/2020](#).
- “Passions and tonality”, [26/11/2020](#).
- “Computer Science Applications to MIR”, [21/01/2021](#).
- “The engraving process”, [18/02/2021](#).

“Un futuro abierto a la reinvenCIÓN y a la humanización de lo digital”. [Cuadernos de música \(I\): Música tras la Pandemia. Platea Magazine](#) (2020), pp. 43–45.

“Investigadores por el Mundo”, Radio Libertad, 14/04/2020.

“El dieciochismo de Rodrigo: su *Concierto in modo galante*”. [Dossier “Joaquín Rodrigo: Un doble aniversario”](#). *Scherzo* 356 (Nov. 2019), pp. 82–84.

### **Book and CD reviews for *Doce Notas***

- “No todas las peceras están listas para el mismo pez. La práctica artística como investigación en música”, [18/09/2015](#).
- “Maestría y genialidad en la tradición germana”, [13/12/2013](#).
- “Introspección contemporánea”, 06/09/2013.
- “Samuel Llano, un musicólogo español a la conquista del mercado musicológico anglosajón”, [02/09/2013](#).
- “Ser músico de orquesta es una elección, no una aspiración frustrada”, [09/06/2013](#).
- “Obras mellizas, caracteres contrastantes”, [27/05/2013](#).
- “Pau Casals compone”, [30/04/2013](#).
- “Significado, análisis e intuición”, [14/04/2013](#).
- “Nuevas sonoridades, nuevos universos”, [15/01/2013](#).
- “Oferta, demanda y cánones musicales decimonónicos”, [08/01/2013](#).
- “Tres sonatas. Una vida”, [17/09/2012](#).
- “The Four Seasons Revisited”, [03/09/2012](#).
- “El canto del cisne”, [24/08/2012](#).
- “Pedagogía del violonchelo”, [16/08/2012](#).
- “Un rojo no monocromático”, [14/08/2012](#).
- “La fascinación de lo desconocido: Boccherini en Viena”, [10/08/2012](#).
- “Un violín que ‘parla’. Paganini en manos de Accardo”, [07/08/2012](#).
- “Las ocho cuerdas de Valeria Nasushkina y Mikael Samsonov”, [02/08/2012](#).
- “Plácido: Más allá de lo visual”. *Jugar con fuego. Grave e maestoso* 7 (2011), pp. 1–7.