



13 October 2013

To whom it may concern,

Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2011-2012, and activities of the Centro 2012-2013

The considerable success of the Centre as a means of initiation, co-ordination, support, and publication of musicological research in the period under scrutiny is abundantly apparent from the report and from the other materials produced to mark the fifteen years of the Centre's existence. The Centre has come to play a crucial and central role in fostering the development of musical studies in Portugal and in locating those studies firmly within the international context. This role was vividly manifest in, for example, the extent of participation of CESEM researchers in the 19th Congress of the International Musicological Society in Rome in 2012, and the International Colloquium in Portugal marking the culmination of the 'Musical Exchanges, 1100–1650' projects.

The variety of research fields and pedagogical initiatives encompassed within CESEM continues to impress, and the level of research output within these is very healthy. Among the areas with which impinge most directly on my own research areas, the official launch of the Portuguese Early Music Database is much to be welcomed. Already very richly populated with material on chant sources, the Database is now beginning to include a larger number of sources of polyphony: most of the sources from the Biblioteca Geral da Universidade de Coimbra which fall within the chronological limits of the Database, together with some Évora sources and the Arouca choirbook. The future extension of this coverage of polyphonic books will make the Database of considerable value in (for example) the identification of concordances. If financial support in future allowed, it would also be of tremendous use to the scholarly community to extend the coverage of polyphonic sources into the seventeenth and early eighteenth centuries.

Given the importance of CESEM for Portuguese musicology, and its potential to play a key role in the continuing development of the discipline in Portugal, I fervently hope that it continues to receive the necessary financial support for its activities.

Yours faithfully,

A handwritten signature in blue ink that reads 'Owen Rees'.

Dr Owen Rees
Reader in Music, University of Oxford