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Evaluation of annual report 2015

Any critical acknowledgement of CESEM's achievements in 2015 first of all has to state that a continuous intensification in terms of institutional agility and a continuous acceleration of pace with regard to research activities and published output have taken place. The increase in performance is documented in the annual report 2015 on 124 pages, starting with a summary of key-results and indicators, followed by five chapters, each dedicated to one of CESEM's five research groups.

In a general perspective, it is a fact that CESEM has successfully followed the routes and intentions set out in 2014. My comments will address four (selected) topics or aspects respectively:

(1.) The new structure of CESEM, namely the formation of five thematic lines of research and the setting up of new formal branches at the University of Évora and the Polytechnic Institute of Lisbon, became effective on January 1, 2015.

> As a consequence of these changes, by the year's end, the number of members holding a PhD or a Doctorate degree has increased to 87, of which 73 with the status of integrated member (there were 46 integrated members in 2014), and the total number of researchers, also including postdoctoral fellows, junior researchers, graduate students and collaborators, amounted to 183 (164 in 2014).[1]

It is evident that in university contexts such an expansion poses a major challenge that needs persistent efforts in order to maintain functioning structures on institutional level as well as in the realm of communication and collaboration within the research groups and between their respective individual members. The research groups "Music in the Modern Period" and "Contemporary Music" explicitly

[1] Centro de Estudos de Sociologia e Estética Musical, "Annual report 2015," p. 1.

mention these difficulties: "In 2015 the main challenge was the integration of researchers and composers based on the new poles of Évora (University) and IPL (Escola Superior de Música de Lisboa); meetings were held to allow the ways and aims of CESEM to be better understood and to encourage participation and collaboration".[2] These efforts produced positive results: "By the year's end … these difficulties had been ironed out".[3]

(2.) The FCT-funded Doctoral Program "Music as Culture and Cognition", chaired by CESEM's director and set up in cooperation with the Department of Musicology at FCSH-UNL and with FCSH research center INET (Institute of Ethnomusicology) started in September 2015. For the CESEM research unit as a whole, the context of a funded graduate program provides the important opportunity to establish in its own environment on the UNL campus in Lisbon a culture and practice of discussion and interchange that is immediately intertwined with international institutions and scientific communities. The results of this endeavor is immediately visible: "Fifteen Master's thesis and nine Doctoral dissertations were completed in 2015 under the supervision of CESEM integrated members".[4] In the same context – internationalization and public visibility of research activities – the first annual symposium of CESEM has to be mentioned that took place on 30 May of 2015, featuring presentations by all research groups.[5]

(3.) While the presence of CESEM researchers in international scientific events registered a slight decrease (115 papers read in 2014 and 106 in 2015[6]), we see an amplification of research scope and a diversification of approaches. To quote only one example in this respect, I would like to refer to the achievements and perspectives of work at LIM and the CESEM research unit "Education and Human Development": "Some research projects on the neurobiological understanding of musical sounds perception and cognition will begin to be developed on LIM, with the collaboration of the Medical Engineering department from the Faculty of Sciences and Technology of the Universidade Nova de Lisboa".[7]

(4.) Finally I would like to highlight a publication of 2015 that represents a specific and in a way unique aspect of CESEM's profile as a research unit in the musicological field: the simultaneity of artistic production and theoretical and historical reflection on the phenomenon of music, while at the same time paying attention to the relevance of music for society in general. Under the direction of CESEM member Marcos MAGALHÃES, who studied cembalo with Kenneth Gilbert und Christophe Rousset and is the founder of the ensemble "Os Musicos do Tejo" that dedicates to historical performance practice of Portuguese music of the baroque period, the recording of *Francisco António de Almeida, Il Trionfo d'Amore,* was published by Naxos.[8] The recording received a very favourable review by the German radio station *Deutschlandfunk*: "Marcos Magalhaes, künstlerischer Leiter dieser

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[2] Ibid.
[3] Ibid. p.20
[4] Ibid. p.1
[5] Ibid. p.1
[6] Ibid. p.1
[7] Ibid. p.47
[8] Ibid. p. 45

virtuos sinnlichen Einspielung, … konzentriert … sich auf die Wiederbelebung portugiesischen Repertoires der Barockzeit. Vor diesem Hintergrund gründete er das Ensemble "Os musicos de Tejo", das sich auf historische Aufführungspraxis spezialisiert hat. Sein Debüt gab das Ensemble 2006 und inzwischen ist es in Portugal federführend für historische Aufführungspraxis".[9]

The results of CESEM's work during 2015 have again proved that CESEM has managed to develop a stable and mature identity as a research unit, enabling the center to exhibit a constant productivity on an impressive scale.

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[9] Yvonne Petitpierre, "Francisco Antonio de Almeida - Der portugiesische Barock-Meister, Redaktion Klaus Gehrke, 01.01.16, Die Neue Platte, accessed 31.07.17, http://www.deutschlandfunk.de/francisco-antonio-de-almeida-der-portugiesische-barock.727.de.html?dram:article_id=341277