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Centro de Estudos de Sociologia e Estética Musical

Evaluation of annual report 2010

The annual report 2010 submitted by Centro de Estudos de Sociologia e Estética Musical FCSH, UNL, reveals that only one year after CESEM's reorganisation in five research lines, the center managed to exhibit significant productivity and agility in terms of research output (publications and conference papers) and in terms of the international scope and visibility of CESEM's activities. Given the center's development between 2007 and 2010 it is obvious that CESEM's four full time researchers funded by FCT in the Ciência Program (two researchers appointed in 2008, two in 2009) have contributed significantly to CESEM's productivity. A number of successfully finished projects prove CESEM's capacity to successfully perform and manage research projects and to accomplish professional results.

It is evident that CESEM is on the way to become an authority with respect to musicological reflection on history and contemporary developments in the field of musical arts in Portugal, including the historical study of luso-brazilian music. Given the growing international visibility of CESEM's work through journal articles, the joint publication of a book series on contemporary Portuguese music in collaboration with Fundação Casa da Música, and active participation of CESEM researchers in relevant international communities and scientific events, including lectures at outstanding institutions like All Souls College, Oxford, CESEM's impact with regard to the international reputation of Portuguese music in particular and of Portugal's cultural history in general is important.

CESEM's research activities on communication and musical development in infancy and childhood are developing original contributions to two internationally growing research areas: the developmental psychology of music, and – based on collaboration with Companhia de Música Teatral – to specific educational approaches towards the social inclusion of children

via music. These achievements are documented through publications including papers in renowned international peer reviewed journals (*International Journal on Disability and Human Development* and *International Journal of Music Education*) as well as through the International Colloquium *Music, Communication and Human Development*.

CESEM's international research collaborations involve highly regarded institutions, especially the Orpheus Institute for Advanced Studies & Research in Music (Gent) and the Centre for Contemporary Performing Arts at Durham University, as well as successful networking efforts, e.g. with CAPES, Brasil.

These institutional links with the international scientific community deserve strong efforts and attention, as it is the systematic establishment of international collaborative activities that can provide the basis to fully leverage the innovation-oriented potential of CESEM's research concept as it appears in the very name of the center: to promote musicological reflection that substantially involves the perspectives of social theory and aesthetic resp. philosophical reflection. Given the extremely sparse number of scientific institutions devoted specifically to the study of sociology and aesthetics of music, CESEM has the chance to gain a remarkable international reputation in this field.

In summary, the annual report 2010 reveals remarkable achievements along with two important desiderates: (i) that CESEM receives support in increasing the efforts and resources devoted to music research with specific relation to sociology and aesthetics including the respective foundations in the history of philosophical thought. (ii) In order to further develop and broaden the basis for these research perspectives, CESEM should institutionalize and systematically develop activities (graduate and post-graduate level) with regard to research methods, methodological reflection and theoretical foundations relevant for music research, as provided by the human sciences. As a first but promising start in this respect the international summer course on musical iconography in July 2010 should be mentioned, organized by CESEM in collaboration with International Musicological Society's Study Group on Musical Iconography as part of the FCSH-UNL Summer School 2010.

Bochum, 09.11.2011



(Prof. Dr. Andreas Georg Stascheit)



University of Oxford

Faculty of Music

5 November 2011

To whom it may concern:

Evaluation of the Annual Report on the Centro de Estudos de Sociologia e Estética Musical, 2010

It is clear both from the report and from my own contacts with the work – publications, conference papers, and other research activity – of several of the members of the Centre that this was a highly successful year for the Centre, and that its research profile continues to develop in a very impressive manner, including in the international sphere. CESEM, benefiting from the wealth of expertise among its researchers and the imaginative and successful ways in which its activities have been formulated into groups, succeeds as a national focus for musicological and musical research, and highlights Portuguese musicology to the international scholarly community.

The research group ‘Early Music Studies’ (my own field of expertise) is successful in its aims of establishing a strong nucleus of research on early music in Portugal, and the productivity of its principal members in terms of publications, papers at international conferences, and other forms of output is most impressive. The launch of the Portuguese Early Music Database will transform the ability of scholars within and outside Portugal to develop our understanding of early sources and repertoires. The breadth of the work of the group, covering the gamut from medieval to early-modern research areas, is a great strength.

In summary, the Report paints a clear picture of continuing success and development of CESEM in a most impressive manner.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'Owen Rees'.

Dr Owen Rees
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