



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 19<sup>th</sup> 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, appearing to read 'Owen Rees'.

Dr Owen Rees  
Reader in Music, University of Oxford

**Report by Consultative Board Member Roger Parker (King's College London)**

Referência do Projecto: PEst-OE/EAT/UI0693/2011

Investigador Responsável: Manuel Pedro Ramalho Ferreira

Instituição Proponente: Faculdade de Ciências Sociais e Humanas (FCSH/UNL)

Data de Início: 01-01-2011 Data de Fim: 31-12-2012

I have looked through the publication and other activities produced by the CESEM over the two years 2011-2012. It is clear that both the quantity and the international level of the activities are very high indeed. The themes of the various conferences are varied and—in particular—show a commendable attempt to marry professional-level performance events with musicological discussion. And most of the books and articles and other outputs (an impressive number by any international standards) are in internationally-respected venues. In short, it seems clear to me that the CESEM is operating at an extremely high level in all departments.

A handwritten signature in black ink, appearing to read 'R L Parker', enclosed in a thin black rectangular border.

Roger Parker FBA

Professor of Music, King's College London

## **Report by Consultative Board Member Tilman Seebass (University of Innsbruck)**

As stated in the very substantial report of CESEM, Musicology started in Portugal about 100 years later than in Germany and Austria, and the Center is barely 15 years old. As a member of the Advisory Committee I can only say that I am very proud indeed to be affiliated with CESEM and the Universidade Nova.

In the very short time of 15 years and with a comparatively small faculty CESEM has become one of the major centers of musicology in Europe. The quantity and quality of the publications of the last five years and in particular the last two years could not be more impressive.

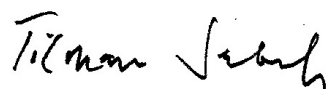
As an outsider from central Europe and as former president of the International Musicological Society I can confirm that the members of the faculty are internationally fully recognized for their excellence. Having been myself on the program committee of the World Congress of the Society in Rome in 2012, I can say that the unusual high presence of Portugal through members of CESEM was completely justified.

With CESEM the University has built something like a lighthouse (*farol*). I hope that even in times of financial crisis, the University and partner institutions will be aware that Portugal holds a marvel and reward the faculty of CESEM with appropriate funds, support those who have been trained by them and are potentially worthy of being scholars and teachers at CESEM themselves, and in particular pays attention to the Library. In this respect CESEM, in spite of recent efforts, is far behind comparable institutions in other countries. Students and teachers of the Center certainly deserve to have better access to the scholarship of other countries, otherwise they will lose their competitiveness.

Absam, 12.10.2013

Em. Prof. Dr. Dr. h.c. Tilman Seebass

Past President of the International Musicological Society



Prof. Dr. Andreas Georg Stascheit

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Department of Social Sciences, Dortmund University of Applied Sciences and Arts

**Project reference: PEst-OE/EAT/UI0693/2011**

**Centro de Estudos de Sociologia e Estética Musical  
Short evaluation of activities 2011 - 2012**

On basis of the quantitative scientific indicators covering the period 2008-2012 and the synopsis of CESEM's activities 2011-2012, along with the reports provided in the leaflet produced to commemorate the 15 years of CESEM, there is clear evidence that the years 2011 and 2012 have been a period of impressive productivity at CESEM.

CESEM's overall publication record is excellent, with a significant growth of output published in international contexts. Also, there is an extraordinary increase of performance in the field of critical edition along with promising research perspectives related to literacy and text in music, complemented by work in digital publication media. An outstanding development during 2011-2012 is the substantial increase of performance accomplished by the research group Critical Theory and Communication.

The presence of CESEM researchers in the international discourse has expanded enormously, with more than 20 conferences organized by CESEM researchers and more than 200 conference papers presented on international conferences in the course of the years 2011 and 2012.

With increasing activities in the field of staged performances (four opera productions, with two first modern performances) and innovative approaches to music in educational and social contexts (projects "Opus Tutti" and "Musica do Colo", developed by the Education and Human Development research group) CESEM has further expanded its radius of activities towards artistic production, a direction with future perspectives in international contexts.

In summary: During the years 2011 - 2012 CESEM has accomplished significant achievements on its way towards becoming a research unit with high international reputation and visibility with respect to musicological reflection on history and contemporary developments in the field of musical arts in Portugal, including the study of luso-brazilian music.

Bochum, 14.10.2013



(Prof. Dr. Andreas Georg Stascheit)

Asunto: CESEM evaluación de actividades (2011-2012)

9 de Octubre de 2013

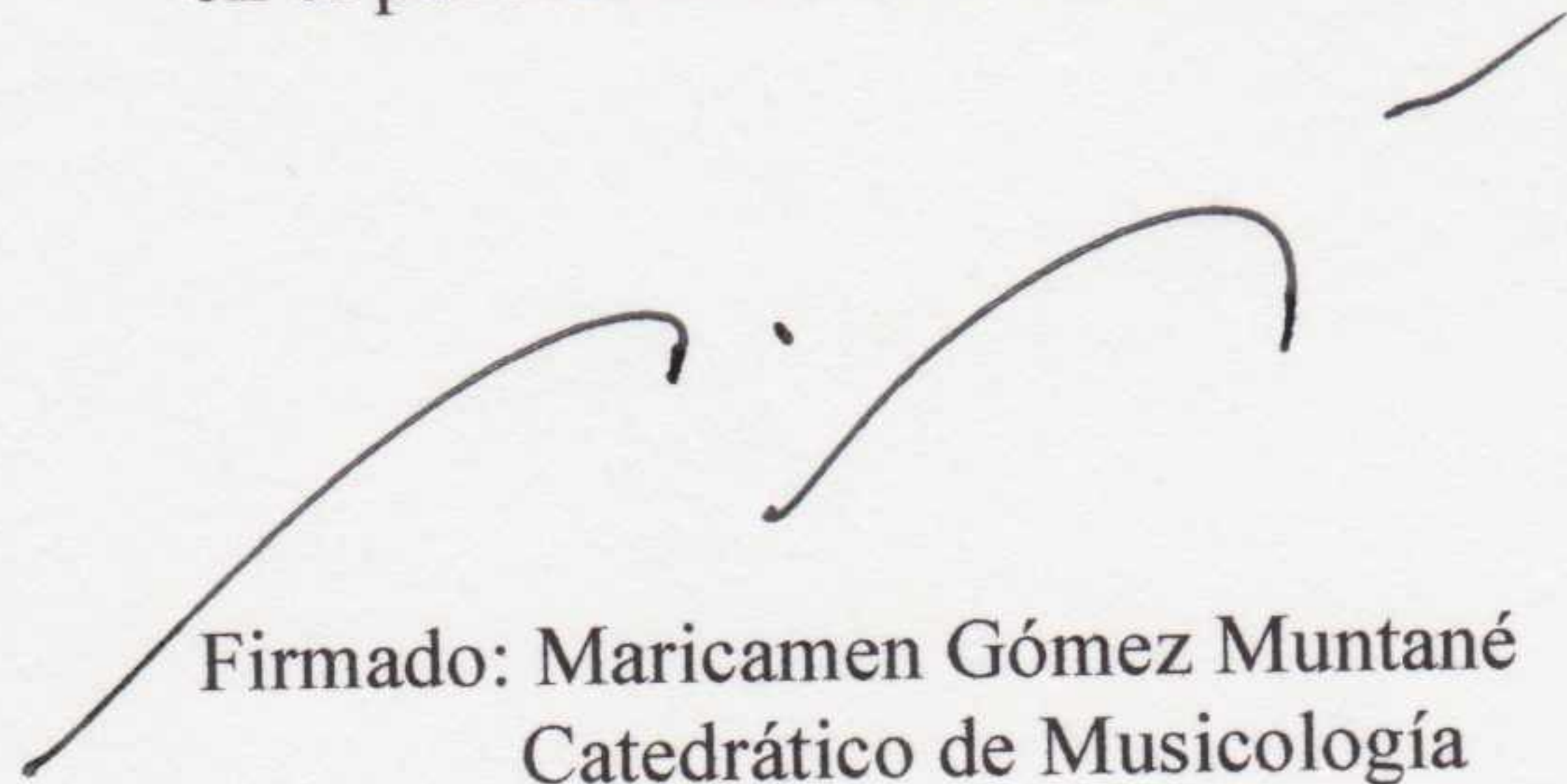
A la vista de los resultados obtenidos a lo largo de los dos últimos años por los distintos grupos de investigación que integran CESEM, no cabe menos que felicitarles sin ningún tipo de reservas. En prácticamente todos los aspectos los resultados son espectaculares, destacando muy especialmente los libros y capítulos de libro que han visto la luz más allá de las fronteras del propio país, así como los artículos que se han editado en revistas de difusión internacional con "peer-review", indicio inequívoco de su calidad.

La activa presencia de musicólogos portugueses integrados en CESEM en todo tipo de reuniones científicas internacionales es síntoma de su dinamismo, más necesario que nunca en estos dos últimos años dadas las difíciles circunstancias económicas por las que atraviesan los países latinos. Es muy de aplaudir su participación, nada menos que con 18 papers y una mesa redonda, en el último de los congresos de la Sociedad Internacional de Musicología celebrado en Roma el pasado año 2012, y asimismo hay que celebrar los dos premios obtenidos por miembros de CESEM, el "Liszt Prize" y el "Nikolaus Harnoncourt Cultural Prize".

La presencia de CESEM en los foros internacionales de ningún modo significa que haya descuidado las muy necesarias actividades dentro de las propias fronteras, absolutamente necesarias para fomentar la difusión de la especialidad entre los jóvenes. En este sentido cabe destacar muy especialmente el Coloquio internacional *Intercâmbios Musicais 1100-1650* celebrado en junio de 2012, que reunió en Lisboa un significativo número de participantes, tanto nacionales como extranjeros, en unas jornadas que han dejado en todos un muy grato recuerdo tanto por su alto nivel científico como por su impecable organización.

Proyectos como los referidos a la digitalización de los manuscritos anteriores a 1600 que se conservan en Portugal o el referido a las Cantigas de Santa María del rey Alfonso el Sabio, ambos dirigidos por Manuel Pedro Ferreira, han proyectado la musicología portuguesa a la primera línea de la musicología internacional, un puesto en el que seguro sabrá mantenerse en el futuro gracias a ese extraordinario esfuerzo colectivo del que hacen gala los miembros de CESEM.

En vistas a ese futuro, considero que es esencial la reactivación de la *Revista Portuguesa de Musicologia*, cambiando de formato papel al mucho más ágil electrónico, tal como está proyectado, de forma que permita el ágil acceso a aquellos resultados que tengan que ver con la investigación directa y de primera mano de la música en Portugal y su ámbito de influencia. La *Revista* debe transformarse necesariamente en el órgano de expresión de CESEM a todos los niveles, buscando ocupar el puesto que merece la música y con ella la musicología portuguesa en el panorama internacional.



Firmado: Maricamen Gómez Muntané  
Catedrático de Musicología