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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 2015⁶), 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

² Ibid.

³ Ibid. p.20

⁴ Ibid. p.1

⁵ Ibid. p.1

⁶ Ibid. p.1

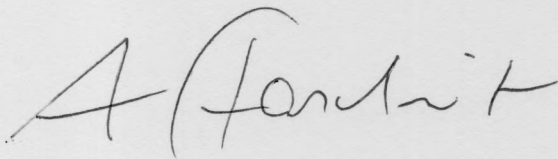
⁷ Ibid. p.47

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.

Witten, 25. Januar 2018

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(Prof. Dr. Andreas Georg Stascheit)

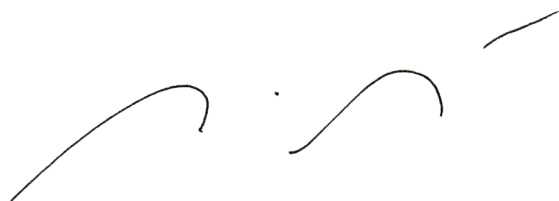
⁹ Yvonne Petitpierre, "Francisco Antonio de Almeida - Der portugiesische Barock-Meister, Redaktion Klaus Gehrke, 01.01.16, Die Neue Platte, accessed 31.07.17, http://www.deutschlandfunk.de/francisco-antonio-de-almeida-der-portugiesische-barock.727.de.html?dram:article_id=341277

Informe CESEM 2015

A quien pueda interesar

Los resultados obtenidos por CESEM a lo largo del ejercicio de 2015 son muy buenos en su conjunto y dignos de las mejores instituciones universitarias del mundo, tanto por su importante productividad científica, el número de actividades organizadas, aquellas otras en las que se ha participado, los proyectos de investigación en los que sus miembros han tomado parte y el elevado número de becas que le han sido concedidas, aparte de un exquisito equilibrio entre teoría y práctica (351 conciertos/recitales organizados). Por todo ello, no cabe sino felicitar a CESEM y animar a sus responsables a que prosigan en el camino emprendido, que constituye un modelo de referencia dentro del mundo de la música tanto por sus resultados como por la capacidad de integración de los 183 miembros que en la actualidad forman parte del organismo.

Para que así conste, firmo la presente en Barcelona, a 15 de julio de 2016



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To Professor Manuel Pedro Ferreira
Chairman of CESEM, Lisboa, Portugal

Evaluation of CESEM annual reports for 2015

The CESEM consists of 5 research groups, 1. Early music studies, 2. Music in the modern period, 3. Contemporary Music, 4. Education and Human Development, and 5. Critical Theory and Communication.

The 2015 annual report contains a brief overall report on the development since a reshaped structure of CESEM became effective from the beginning of 2015. This involved transverse thematic lines of research as well as new branches at the University of Évora, the Polytechnic Institute of Lisbon, in addition to what was already established in 2009 at the Polytechnic Institute of Oporto (p. 1).

Results during 2015 were to a high extent positive. Funding rates have gone up, including competitive grants won for the CESEM. Numerous scientific events are mentioned including activities connected to the Doctoral Programme “Music as Culture and Cognition”, the first annual symposium of the CESEM, and CESEM’s participation in the new online series of the *Revista Portuguesa de Musicologia*. Very important in my view is the mentioning of activities to promote internal integration of the scholarly work within the CESEM in terms of “monthly internal symposia in order to coordinate individual research work, promote internal peer reviewing of work in progress and foster reflection on each group’s collaborative work” (p. 2). This is exactly the kind of activity that I wished to see in the reports for 2013 and 2014. It is very reassuring to see this being incorporated into the regular activities of CESEM.

The graphs and tables on pp. 2–3 indicating funding rates and publication figures (divided according to the 5 research groups as well as giving the total rates) also show progress and an overall convincing output from the CESEM in 2015.

The report is further divided up in 5 detailed reports from the five (above-mentioned) groups, each one giving a brief overall summary of activities and problematics for 2015. The listings confirm the already mentioned impressions, also in the listings of theses and dissertations finished during the year, academic services provided, activities concerning conferences and workshops as well as concerts and outreach activities. In spite of certain difficulties mentioned in connection with integrating the new branches at other universities, activities have clearly remained at a high level everywhere, and the international peer review journals in which CESEM publishes are (to my knowledge, which, of course, is not equally solid in all areas) of high quality.

It would have been helpful to have more information about the internal discussions in the internal symposia about how the 5 research groups can profit from each other, and how the collaboration between teams actually works. As the report shows, however, the CESEM clearly functions at a high level, my overall evaluation is that the CESEM in 2015 has progressed significantly, carrying out excellent research at a high academic level.

Copenhagen 31 May 2017

A handwritten signature in black ink, appearing to read 'Nils Holger Petersen', written in a cursive style.

Nils Holger Petersen



20 January 2018

Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2015

This was clearly a year of considerable positive development for CESEM. It was exciting to hear of the expansion of CESEM's structure (from January 2015), to include units in Évora and at the Polytechnic Institute in Lisbon, with concomitant growth in the numbers of researchers associated with the Centro. The rise in various types of research output noted in the report is likewise notable, as is the initiation of the doctoral programme 'Music as Culture and Cognition', the success of which I have had the pleasure of assessing at first-hand. The impact of CESEM members' research has been significantly boosted by the remarkable rise in participation in international and national conferences since 2008, and the figure for national conferences was particularly high this year (the increase being notable, for example, in the work of Group 2: an increase from 4 such presentations in the previous year to 33 in this year). The organisation of the first CESEM annual symposium is also noteworthy.

Within my own field of research, the success and productivity of Early Music Studies Research Group was laudable, with a number of exciting projects planned and/or initiated. I am delighted that the project 'The Anatomy of Late-Fifteenth- and Early-Sixteenth-Century Iberian Polyphonic Music: An Overall Analysis, Philology and Critical Editing of Surviving Repertories' was recommended for full funding.

It is clear that in this year CESEM continued to initiate, support, and disseminate research of considerable quality, including research which engages broader audiences.

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