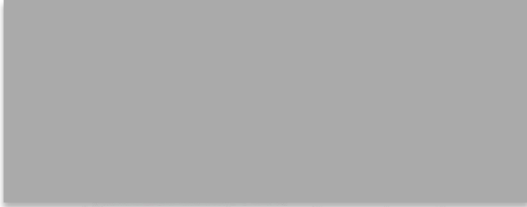


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<https://teol.ku.dk/english/dept/akh/?pure=en/persons/152085>

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<https://komponistbasen.dk/node/8824>

To Professor Manuel Pedro Ferreira

Chairman of CESEM, Lisboa, Portugal

Evaluation of the CESEM annual report for 2023

The CESEM consists of 5 research groups, 1. Early Music Studies, 2. Music in the Modern Period, 3. Contemporary Music, 4. Critical Theory and Communication, and 5. Education and Human Development.

The summarizing opening part of CESEM's annual report for 2023 lists eight projects at the CESEM in 2023 funded by the FCT (Fundacao para a Ciencia e Tecnologia), of which one ended that year and two opened. Together with the participation in the *IN2PAST: the Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory*, also mentioned in my evaluation of CESEM's annual report for 2022, partly in terms of organisational responsibility in its Board of Directors, partly through the coordination of the "Thematic Line 4 – Archives, from Preventive Preservation to Digitalisation" led by Joao Pedro d'Alvarenga, and other important projects, CESEM in 2023 appears as a very active organisation, ever renewing its engagements through new projects.

CESEM's activities can, of course, primarily be seen in the subreports from each of the five research groups, which give full impressions of research activities and outputs. This remains, as in previous years, impressive. Overall, the tables and graphs on pp. 3–6 clearly show this. The figures on pp. 5–6 on the one hand show the problematics of such statistics, since the numbers of various kinds of publications vary notably over the years from 2013 to 2023. Indeed, such variation necessarily reflects the nature of scholarly work, where the thoughts and investigations that constitute the essential part of such scientific output cannot be assumed to result in completely steady outputs from year to year. This is clearly reflected in the variation of numbers, but this variation does not say anything about the quality of work, nor about the scholarly efforts involved in leading to these results. This is simply the nature of scholarly work. Sometimes it takes time, and needs to take time for quality results to be achieved. On the other hand, the figures – seen over the 11-year period of the statistics, once one looks away from local variations from year to year – reveal an overall continuity and effort that tells me that the scholarly efforts of the CESEM have been going on constantly and fruitfully. The figures must, of course, be compared with the graphs showing the funding. This reveals a

tendency toward a higher level of productivity in the later years seen in relation to the number of researchers and the full amount of funding. This is especially noticeable in the most important graphs, not least the one describing peer reviewed publications in international journals.

Generally, the level of activity must be considered high, both in terms of scientific publications, conference arrangements, doctoral theses and other academic activities and services. What is even more important, of course, is the contents of the output, the scholarly quality, which it is impossible to judge from the statistics. However, the appearance of publications in international renowned journals and publishers, such as the *Journal of the American Musicological Society*, the *Journal of the Royal Music Association*, *Journal of New Music Research*, Cambridge University Press, Oxford University Press, Brepols and others, give indications of high quality in the research output.

Going through the 5 detailed sub-reports from the five research groups confirms the overall impressions from the graphs of the opening summarizing report, indeed providing much additional information. Artistic activities in the form of concerts and compositions are also an importantly part of CESEM. Between the subgroups, CESEM maintains a fine balance between theoretical and more practical research, prominently including digital editorial practice, and active musical practices.

The Permanent Symposium, new in 2021, seems only to appear as the Permanent Seminar in the report for 2023; it is only reflected in two places, both in the subreport for Contemporary Music (pp. 100 and 103). I wonder what came of it. It seemed to be a platform for internal communication, and also for interdisciplinary discussion. Altogether, interdisciplinarity is highlighted somewhat less in the 2023 report than in 2022, although interdisciplinarity is clearly present in the construction of IN2PAST, which forms an important part of CESEM's activities. The high pressures of publication and individual research activities may make new interdisciplinary activities difficult to manage, but I would, generally, wish for more focus on interdisciplinarity in CESEM and also on more internal communication between CESEM's own research groups as well as with external researchers, nationally as well as internationally.

Even so, I have no doubt that CESEM is a well-functioning and highly competitive research institution. The work within IN2PAST seems highly commendable and the general level of the research output gives great confidence in the future of the CESEM. I wish the CESEM all the best for its future work and activities!

Copenhagen 9 April 2024



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Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2023

The report for 2023 again provides both abundant, systematic and fine-grained detail concerning research activity and output and illuminating overviews and reviews of the work of each group and of the Centre as a whole. This confirms the continuing strengths of the Centre in both longer established and innovative areas of musicological endeavour, and its success in fostering collaborative research, both among the Centre's researchers and with external scholars.

With regard to the report's initial summary, it was somewhat concerning to read of the delays to implementation of the scheme to increase the number of FTE researchers on permanent contracts, but reassuring that the issues have now been resolved between the institutional bodies concerned.

I shall focus now principally on the two research groups on which I am most qualified to comment:

The Early Music Studies Research Group clearly continues to flourish. One might signal, for example:

1. The strong representation of members of the Group in the Reichenberger volume *Cultura y música en la Península Ibérica hasta 1650* (in the series 'Iberian Early Music Studies'), with chapters by Luísa Correia Castilho, Kristin Hoefener, Alberto Medina de Seíça;
2. The abundant contributions by members of the group at the 2023 MedRen Conference in Munich (the principal international conference in the field of early music research), with papers by João Pedro d'Alvarenga, Océane Bourdeau, Manuel Pedro Ferreira, Kristin Hoefener, Pedro Sousa Silva, Giulio Minniti, Bernadette Nelson, Nuno de Mendonça Raimundo, and Alberto Medina de Seíça, and by Luís Correia de Sousa from the Critical Theory and Communication group. (One strongly suspects that no other single musicological organisation fielded so many scholars at this conference.)

3. The organisation of and participation in national and international projects, including (for example) the 'Lost & Found' project, as part of which a wide-ranging and highly successful colloquium was held in Cascais, leading to forthcoming published proceedings.

Besides the extensive outputs of this research group during the reporting period, the list of forthcoming or in-press output is very impressive.

An increase over the previous year in many types of published output is a notable aspect of the work of the Music in the Modern Period research group. Here one notes a commendable balance among the categories of published research, including a strong representation of journal articles.

Here as in the work and activities of the other research groups, it is apparent that CESEM is maintaining and developing the ways in which it has broad and sustained cultural and creative impact.

The national and international musicological contribution of CESEM was clearly sustained in the period of the report, for which all those involved in CESEM deserve congratulation.



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To Professor Manuel Pedro Ferreira
Outgoing Chairman of CESEM, Lisboa, Portugal
Evaluation of the CESEM annual report for 2023

In October 2023 I was able to visit CESEM for the 2nd and last time of my tenure as external advisor. During my visit I met with both the outgoing and incoming directorates, as well as individual staff members and students in some of the groups. Since my last visit in 2018 CESEM has moved to new premises on the University Campus, which it seems to have completed with minimum disruption to the ongoing work of the Centre.

As well as meeting various staff and students on campus, I was able to visit one important Lisbon-based public-facing manifestation of the work of the Centre, the exhibition *Watermarks and handwriting in music paper. The manuscripts of the Count of Redondo Collection* at the National Library, which is a part of the funded project *Music paper and handwriting studies in Portugal (18th and 19th centuries): The case study of the collection of the Count of Redondo (MARCMUS)*, PeX, led by Centre member Antonio J. Marques.

These meetings gave me a more tangible sense of the energy and commitment of the members of the Centre, and their continued productivity. The transition to the new leadership appears to have been achieved smoothly and cordially, although I note the frustration - highlighted in the report – that the move to a new more concentrated funding system for research staff has been delayed – thus prolonging uncertainty about the future shape of the core staffing, at a time when numbers of associated researchers is still growing (311 in 2023 as compared with 307 in 2022).

I noted in my 2022 report that concerts and recitals are the largest single category of outputs. This continues to be the case in 2023 with a significant growth in their number from 2022, although now it is the Contemporary Music Group rather than the Human Development Group that has contributed the highest number. However, there is at the same time a very impressive increase in the number of international peer-reviewed articles (46 as compared with 36 for 2022) which is a good indication that performance activity is enhancing (rather than substituting for) the production of major academic outputs.

I have enjoyed my time as advisor to CESEM, and am pleased to see it weathering the significant changes and challenges of the preceding years with confidence and continuing excellence.

As this is my last report, may I take this opportunity of thanking the management and staff of CESEM for their generous and enabling hosting, and congratulate them on an outstanding contribution to Portuguese academic life.

London April 9th 2024



John Anthony Sloboda.