

Editorial

The first issue of *ATEM*, published by the Innsbruck *Archives of Text and Music Studies*, continues electronically what began as a print version eighteen years ago. Like its predecessor, the *Bulletin of the Archives of Text and Music Studies*, *BAT*¹, the electronic journal *ATEM* aims at creating a public and academic forum to discuss matters concerning the different genres and forms of text-based music in Romance cultures. The concrete and ‘material’ starting point of these aspirations was, and still is, the section *Textmusik in der Romania*, which has been located in the Innsbruck Department of Romance Languages and Literatures since 1985. It houses archives which – next to an excellent reference library (and more recently even a documentation centre for libretto studies) – offer a collection of approximately 7000 audio recordings, which is unique in the German speaking world.

Similar to its predecessor *BAT*, *ATEM* is a Cultural Studies journal deliberately addressing a wide range of topics, which include the multiple facets both of popular genres and genres belonging to the classical music tradition as well as crossovers. The six contributions to this first issue of *ATEM* clearly reflect this broad research interest. The first edition starts with Stéphane Hirschi’s methodological reflections on the phenomenon of breath and breathing as a technique of interpretation and a self-referential element on the text level; his article pays homage to the title of the journal (the German word *Atem* means breath) and was specially written for it. The next two contributions represent highly relevant case studies, with Joël July investigating autobiographical traces and references in Barbara’s *chansons*, whereas Nora Moll explores the theme of migration in Gianmaria Testa’s concept album *Da questa parte del mare*. María Martínez-Casas delivers a systematic socio-linguistic inquiry into contemporary Spanish pop and rock productions and Andreas Bonnermeier presents an in-depth portrait of Sylvie Vartan, focussing on her evolution as an artist after a first phase of *yéyé*. Albert Gier completes the panorama of contributions with a highly knowledgeable survey of the innumerable operatic adaptations of Voltaire’s tragedies.

What is new with *ATEM* as compared to *BAT* is the double-blind peer-reviewing process, which is made possible by a large number of external experts to whom we would like to express our gratitude in this place. The articles mentioned above had to undergo – and all further submissions to be published in one of the two sections “Analysis and Theory” or “Facts and Perspectives” will have to undergo – this process. The first section gathers articles which approach works of text-based music from an analytical, methodological, or theoretical point of view; the second section contains articles with a focus on the dissemination of knowledge and new perspectives such as a synopsis and reassessment of an artist’s complete works, of genre history, etc. Under the heading “Review articles” the present volume offers reviews of a very topical essay collection, *Kulturkritik und das Populäre in der Musik*, and

of three recent albums by Italian and French artists, Patty Pravo, David Ragghianti, and Alain Stan. The so-called “Forum” presents new publications relevant to the field of text and music studies; it announces symposia and reports on a research project conducted at the University Aix-Marseille. We particularly hope that our readers’ responses will allow us to further expand this section and we would like to use this opportunity to invite suggestions.

In conclusion we hope that the new publication will not only ‘breathe life’ into text and music studies – to take the German meaning of *ATeM* literally – but that it can fill our sails and help us fly as Espronceda suggests in his poem “Canción del pirata”: “viento en popa a toda vela / no corta el mar sino vuela”.

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Notes

- 1 <https://www.uibk.ac.at/romanistik/institut/textmusik-in-der-romania/bat/> (last access 31.12.2016).