

From the Editors

The volume of *Interdisciplinary Studies in Musicology* which is about to reach our Readers is of an exceptional nature. For more than twenty years, the Chair of Musicology at the Adam Mickiewicz University in Poznań has conducted, both at an institutional and personal level, a continuous and fruitful collaboration with the world-famous semiotician and musicologist, Professor Eero Tarasti from the University of Helsinki. The exceptional nature of Professor Tarasti's activities consists, among other things, in the fact that during these two decades he has gathered, around the ideas, concepts and attitudes relating to music semiotics in its widest sense which he has been disseminating, a multitude of supporters, pupils, collaborators and friends. This international body, which brings together scholars of many generations from lands as distant as Mexico and Japan, Russia and the Baltic states, Poland, the whole of Europe, the United States and south-eastern Asia, has been assiduous in conducting meetings, with a sense of being mutually inspired in one's research, at the Semiotics Institute in Imatra and at many other centres in the world where meetings within the framework of the *Musical Signification Project* have been organised.

Tarasti's dynamism, his ability to win people over to his ideas, his important books on the theory of myth, philosophy and music semiotics (drawing on the thinking of Algirdas J. Greimas and the structuralists on the one side, and, on the other, the works of Charles S. Peirce, as well as musicology and interpretation — where his excellent interpretations of the works of Beethoven, Chopin, Liszt and Debussy are by now classics), have enabled him to create and continually renew a bond within the semiotic communities, as well as making them alert to the need for enriching the science of signs by approaches which relate this discipline to philosophy, hermeneutics, cognitive sciences and phenomenology. His theories, given expression in his *A Theory of Musical Semiotics* (Bloomington 1994), and *Existential Semiotics* (Bloomington 2000) are a source for quotations, references and discussions. A discussion of this kind, a version of it known in the humanities as "revisiting", which takes another look at the many questions fundamental to thinking about music and musical culture, and which presents a multiplicity of shades of semiotic reflection, is being offered to readers, in Poland and beyond (the texts included in the current issue of *ISM* referring to the traditions of Nicolas Ruwet, Jean-Jacques Nattiez, Peter Faltin, the American pragmatists, or — quite recently — Stefan Koelsch).

The musicological community in Poznań is becoming increasingly active in the interdisciplinary arena, in the multiplicity of musicology's involvement in debates taking place within the capacious bosom of the humanities, also within semiotics. The volume *Musical Semiotics Revisited* draws attention to this situation, and makes our centre an important staging post on the road of promoting semiotic ideas which circulate in reflections on music.

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