

To have *Danish Yearbook of Musicology* in one's hands is a new experience, and the editors hope that this innovation will be well received. A number of things look different, and the principal editorial language is now English. It is our hope that with these changes Danish musicology and research on Danish music – the Yearbook's primary field of interest – will now reach farther out into the rest of the world and have a stronger appeal for the international research community. As far as content is concerned, a *Viewpoint* has now been introduced – written this year by Ansa Lønstrup – which we hope will stimulate debate, and a larger number of the contributions than before have been written in English or German.

At the same time we have tried to maintain continuity – Vol. 31 speaks for itself – and the former title *Dansk Årbog for Musikforskning* has been retained as a subtitle. This marks the fact that we are still also a forum for contributions in the Nordic languages, since we consider it important to preserve the status of the national languages in scholarship. These choices reflect an issue which in recent years has again moved to the top of the agenda – the fact that Danish music is at once part of an international musical culture and forms a central theme in our discussions of our national culture.

There have also been organizational changes. The editorial committee of the Yearbook has been dissolved, and we would like to take this opportunity to thank its members for their work, which in some cases has extended over many years. Instead we have taken the initiative to establish more direct contact with potential contributors through the Yearbook's e-mail newsletter, which is sent out once or twice a year. We hope that many people will make use of this option and help to keep the editors informed of what is happening in the research environments. Interested parties can ensure receipt of the newsletter by sending an e-mail to the editors.

As a further measure we are working jointly with the Royal Library in Copenhagen to digitalize the earlier volumes, so that they will be available on-line and searchable in full text. If there are any authors published in earlier volumes of the Yearbook who do not wish their contributions to appear in digital form, they are asked to inform the editors.

The present issue has a high proportion of articles dealing with the Classical-Romantic period. Henrik Næsted investigates the category of 'the sublime' in relation to Beethoven's Third Symphony; Heinrich Schwab deals with C.E.F. Weyse's improvisational art; and Søren Møller Sørensen discusses the Romantic musical aesthetic of Novalis and Ritter as compared with posterity's work-oriented reading of it. The review of the new Hartmann edition also falls within this field. The music of earlier times is increasingly appearing in critical editions, on the Internet as well as in print, and in his article Jens Peter Jacobsen reviews the potential of this type of publication. At the same time reports and reviews document that much is also happening in other areas of musicology.

We would like to take this opportunity to thank this year's contributors, with special thanks to Peter Hauge and Axel Teich Geertinger for indispensable help with the English and German proofreading. Our thanks are also due to the Danish Research Council for the Humanities for its support for the publication.

Copenhagen and Århus, March 2004
Michael Fjeldsøe & Thomas Holme Hansen