

This volume of *Danish Yearbook of Musicology* continues the effort to make the periodical relevant to a wider circle of researchers, including those outside the borders of Denmark. The main focus this year is on three contributions that have their origins in an international symposium with the title *Béla Bartók and Nationalism*, held in Copenhagen on 24-25 September 2004. Inasmuch as each, from its own point of view, takes as its theme the relationship between Bartók, his music and the concept of the national, they contribute both to Bartók scholarship and to the discussion of nationalism and music. In the first article László Somfai investigates Béla Bartók's concept of 'Genuine and Valuable Art', examining Bartók's approach to the question of 'national music' and the compositional strategies he associated with his 'secret sources', i.e. folk music and national identity. Simone Hohmaier discusses Bartók's relationship with the German music tradition, which was deeply rooted in his musical thinking and thus involved in an ongoing dialogue with his Hungarian identity. That the influence also works the other way is evident from the fact that Bartók's music was also important to many German composers. In his article László Vikárius looks in depth at the musical manifestations of the national, on the one hand in the form of musical patriotism in Bartók's early *Kossuth*, on the other in the form of specific melodic features shared by a number of Bartók's subsequent works. The symposium itself is discussed in more detail in the report section. Independently of this theme, Morten Topp has contributed an article that describes the reception of the *Messiah* in Copenhagen from the first stirrings of interest in the nineteenth century until the present status of the work as a regular Christmas tradition with many performances every single year.

This year's Viewpoint, written by Cynthia M. Grund of the University of Southern Denmark, takes up the thread from Ansa Lønstrup's Viewpoint in the last volume. With her point of departure in the lessons learned from *Netværk for Tværvidenskabelige Studier af Musik og Betydning* ('Network for Cross-Disciplinary Studies of Music and Meaning') she argues for the need to establish more interdisciplinary research projects. That this is a fruitful approach can already be seen from the established Internet periodical *Journal of Music and Meaning*, of which two issues have appeared so far. The same benefits can be seen if one looks at two other large interdisciplinary research projects, *The Cultural Heritage of Medieval Rituals* and *Danish Rock Culture from the 50s to the 90s*, both discussed in *Danish Yearbook of Musicology* 31 (2003). Such projects help significantly to extend and enrich musical scholarship, and the large appropriations granted to these projects make an important contribution to the body of research on the subject. Two of the four Ph.D. projects mentioned in the report section have been funded in this way. This year's reviews too bear witness that musicology is by no means a narrow category.

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