

The present issue of *Danish Yearbook of Musicology* is the first to use peer reviewing. This takes the publication one step further on the path towards an international approach to Danish musicology, which during the last years has been given first priority. As the journal accepts articles on a wide range of topics related to Danish music and to musicology in the widest sense, an editorial board has been established on a 'dynamic' basis; that is, it is open to changes, depending on the expertise needed. We are very proud and pleased that so many colleagues in Denmark and abroad so willingly have accepted to join the editorial board.

The present volume presents four articles and a Viewpoint, reports and reviews, and a bibliography of scholarly, musicological literature related to Denmark; as a matter of fact, the bibliography seems to be increasing in size for each year. Though this is a good sign, there are also serious discussions on how and why musicology should be performed, and to what end. In the Viewpoint, Lars Lilliestam raises these questions on the basis of the debate in Sweden during 2005. Olle Edström, too, is concerned with fundamental questions in his article, arguing for a position which mediates between pure sociology and exclusive aestheticism. On the other hand, articles by Jane Alden and Jens Hesselager present cutting edge scholarship on otherwise well known topics. Alden argues that 15th-century Chansonniers were not only musical artefacts, but also of cultural value and prestige to its owners, and give an impression of the status of musical manuscripts of this era. Jens Hesselager presents an interesting argument on how operas of Schumann and Berlioz can be seen as alternative models for 19th-century music theatre, even if they did not have a lot of impact on the development of opera in the way that Wagner's drama did. Anders Bonde's article is somewhere between these positions, as he is discussing how to use computers in music analysis in ways that make sense. In doing this, he addresses both fundamental questions and the possibilities of using new technology in the humanities.

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