

During the last few years, *Danish Yearbook of Musicology* has changed quite significantly due to the increasing recognition of the publication by the international community of musicologists. To turn *Danish Yearbook of Musicology* into a peer-reviewed journal has proven to be a good decision as the number of copies sold has increased. Topics related to Danish music and musicology in the widest sense is not a matter of interest for Danes only, as Danish musical culture has always been part of international cultures. A national yearbook, however, does not affect the range of topics discussed among Danish musicologists and we intend to retain the breadth of the different approaches to musicology in the same publication. We are convinced that there is a need for periodicals not limited to specific areas of musicology, such as popular music or nineteenth-century music, since the framework should be *Music*, even if this is not the immediate subject matter of each and every article. In the present issue, this is one of the points made by Morten Michelsen in the first article on the ideology of rock historiography. Not only does rock historiography use models established in other areas of music and art history: it is also as a genre positioned in a continuously moving music-historical field. From another point of interest, a similar question is reflected in the article of Peter E. Nissen on the reception of the music of Franz Liszt in Danish musical life in the nineteenth and early twentieth century. He reveals that certain genres are considered more popular and less sacred and thus more open to new forms of musical expression than others. This had a considerable impact on the reception of the music of Franz Liszt and on how the views changed over time. Symphonic poems challenged the aesthetics of Leipzig-oriented symphonic institutions, whereas his piano music and church music found less resistance and a broader audience. The article by Steen Kaargaard Nielsen discusses the performative self-dramatization of the rap artist Eminem. As a rap artist he is cultivating his public persona in order to pursue his career (this might apply to Franz Liszt, too); he achieves it by working with three distinct public personae related to a 'real' person behind all this in a number of quasi-autobiographical songs, which is developed into a very complex matter.

Having established English as the primary language of *Danish Yearbook of Musicology* and, since last year, also being a peer-reviewed journal, the editors are ready to take the next step. As we have agreed with Aarhus University Press to take over the distribution, this will be the last issue distributed by DanMusik. Thus we join a publishing house which has distribution and marketing of academic journals as a core feature and which can provide new possibilities for future developments. We would like to thank DanMusik for a good relationship over the years and would also like to thank the contributors to this issue, and especially Juliana Hodgkinson and Peter Hauge for helping out with questions of style and proof reading in English. Last but not least, the funding by the Danish Research Council for the Humanities is gratefully acknowledged.

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