

The present issue of *Danish Yearbook of Musicology* includes three articles all of which treat aspects of musical life in Copenhagen: Niels Krabbe's 'Kurt Weill's *Deadly Sins* in Copenhagen: a thistle in the Danish kitchen garden of 1936' deals with the reception history of Weill's *Deadly Sins* staged at The Royal Theatre, also taking into consideration areas such as the cultural and political mood at the institution forming the performances of the work. Arne Spohr's article, "'This Charming Invention Created by the King": Christian IV and his invisible music', presents a refreshing view on Christian IV's Chapel Royal arguing that it was custom that musicians ('instrumentalists') were divided into smaller ensembles, first of all emphasizing different performance traditions but also creating a fertile space for experimentation and innovation. The popular mannerism of the time – the invisible music or the idea of hiding the 'producers' of music focusing on sound presentation – was indeed also popular at the Danish court. Finally, also Kristin Rygg focuses on sides of music performance at the court of Christian IV in 'When Angels Dance for Kings: the beginning of Scandinavian music theatre'. Rygg deals with a *ballet de cour*, to which Schütz most likely composed the music and which was performed at the Great Wedding in 1634; she explores how this ballet reveals traditions of courtly music theatre in Northern Europe. Rygg concludes that it was most likely inspired by the French *ballet de cour* with concepts of rulership related to alchemy and perhaps also Rosicrucianism.

In addition to the three articles, this year's volume also presents an array of scholarly reviews of new publications covering subjects ranging from Byzantine neumes of the Middle Ages to the Egyptian singer, Umm Kulthum who died in 1975, as well as abstracts of ongoing research projects. Tore Tvarnø Lind opens the volume with the viewpoint, 'Whose Musicology? Response to critique of musicology in Denmark', which is a contribution to the debate arguing that musicology today embraces a cornucopia of different methodologies and approaches to the subject of music.

The editorial team would like to take this opportunity to thank the Danish Council for Independent Research in the Humanities for its support for the publication and Aarhus University Press for excellent collaboration. Our thanks are also due to the contributors, to the editorial board, and to Axel Teich Geertinger for help with the German proofreading.

Copenhagen and Århus, November 2012  
Michael Fjeldsøe, Peter Hauge & Thomas Holme Hansen