

EDITORIAL

By Niels Krabbe

With this third volume of *Carl Nielsen Studies*, the publication enters the domain of peer review journals. The articles in this volume have all been accepted by a Danish or overseas scholar with expertise in the appropriate field. Four of the articles have been previously published, three of them in a Festschrift for Niels Krabbe, *Musikvidenskabelige Kompositioner. Festschrift til Niels Krabbe* in autumn 2006 (Fanning, Fellow, and Ahlgren Jensen, the first in a slightly revised version), while the fourth (Mathiassen) appeared as a chapter in his book, *Livet. musikken og samfundet. En bog om Carl Nielsen* (Life, Music, and Society: a book about Carl Nielsen) from 1986.¹ The fifth article (Vestergaard and Vorre) builds upon the authors' masters thesis from Aalborg University in 2005.

All of the articles represent an important contribution to Nielsen research in their own manner. Ahlgren Jensen examines the wider political contexts of the so-called "Rosenhoff-affair". The article reveals how, through analysis of the issue's press coverage, a political-educational agenda lay behind the dismissal of Nielsen's teacher and mentor at the conservatory, Orla Rosenhoff. Fellow undertakes an analysis of the reception history of one of Denmark's most popular patriotic songs, *Du danske Mand*, and reveals how its genesis and subsequent use stand in sharp opposition to each other. Fanning's article demonstrates the range of expression in Nielsen's First Symphony while simultaneously revealing the series of musical building blocks from other composers that can be found in the work, without necessarily implying that Nielsen was conscious of all of these musical references. Mathiassen focuses on Nielsen's relationship with a range of fundamental philosophical questions as he considers the oft-discussed subject of Nielsen's ambiguous attitude towards programme music. Finally, Vorre and Vestergaard discuss to what extent the myth of 'the national' in Nielsen's songs is a pure construction, or whether it is possible to identify something national within the musical fabric itself.

¹ The editor wishes to thank the relevant authors for permission to reprint their articles in English translation for an international readership.

The two great national Nielsen projects—the Letters Edition and the Collected Works – are both proceeding well.

The Letters Edition was consolidated in autumn 2007 through a bequest from the Carl Nielsen-Legat that has secured funding for the first five volumes, of which volume 3, covering the period 1906-1910, was published in summer 2007. The first three volumes are reviewed by David Fanning in this issue of *Carl Nielsen Studies* (see pp. 111-115).

The Carl Nielsen Edition approaches its conclusion: three large volumes were published in late autumn 2007 containing incidental music; hereafter only two volumes of cantatas and one volume with *Juvenilia et addenda* remain, in addition to Nielsen's more than 300 songs. These works will be published during the course of 2008 and early 2009, after which Nielsen's complete works will be available in a scholarly critical edition in 30 volumes, published over the period 1997-2009.

Both projects will provide scholars and musicians with insight into Nielsen's life and work to a degree which will hopefully inspire further research in Nielsen-related areas.

The next issue of the current journal, *Carl Nielsen Studies 4*, is expected to be published in 2009, and will focus upon the preceding 15 years' work with *The Carl Nielsen Edition* in recognition of the project's completion. *Studies 4* will also be open to articles of a more general nature without particular reference to the collected edition. Material for submission should be sent to *Carl Nielsen Studies*, The Royal Library, PB 2149, DK 1017 or via email to nk@kb.dk.