
EDITORIAL

In the course of the past half-a-dozen years, the considerable international standing of Carl Nielsen's music among concert organisers and CD producers has been accompanied by a growing musicological preoccupation with his life and work beyond even the borders of Denmark. Nielsen has taken a leading place among other twentieth-century classics as the object of historical and analytical research, not least among Anglo-American musicologists, and in British, American and German universities a growing number of academic dissertations have been written with Nielsen's music as their subject. The dogma of Carl Nielsen as Dane, who can only be perceived in a national context and against the background of a thorough knowledge of Danish characteristics, language and culture, has finally been overturned. Recent years have brought a series of scholarly contributions from Danish as well as non-Danish musicologists, which have cast new light on Nielsen's music, particularly in this sense of shifting away from such national preconceptions and setting the composer in a wider European context.

Parallel with this internationalisation of Carl Nielsen research – and in a certain sense as a result of it – has been the series of crucial initiatives seized concerning the bringing to light and accessibility of the collected source material for Nielsen's life and work. A complete critical-scholarly edition of the music in approximately 30 volumes was begun in 1994 and is scheduled for completion in 2008¹; the complete writings (articles, essays, newspaper interviews etc.) appeared in 1999², and finally in 2002 a substantial project was initiated concerning a complete annotated edition of Carl Nielsen's letters.³ In addition, there has been a series of archive studies that have particularly sought to illuminate the context surrounding Nielsen's childhood and youth and his family origins.

Against this background and as a contribution to the strengthening of international Carl Nielsen scholarship, the idea of the establishment of an English-language periodical with the title *Carl Nielsen Studies* was proposed at a symposium held in Birmingham in November 2001 entitled *Discover Denmark*. An editorial committee

1 *Carl Nielsen Værker/Works. Udgivet af Carl Nielsen Udgiven ved Det Kongelige Bibliotek/ Published by the Carl Nielsen Edition, The Royal Library, Copenhagen, 1998* – .

2 John Fellow (ed.), *Carl Nielsen til sin samtid* [Carl Nielsen to his contemporaries], Copenhagen, 1999.

3 See the following discussion under 'Reports', pp. 165 ff.

was formed with English and Danish members, together with an international Honorary Board, the latter consisting of John Bergsagel (Copenhagen), Jean Christensen (Louisville), Ludwig Finscher (Wolfenbüttel), Jim Samson (London), and Arnold Whittall (London). *Carl Nielsen Studies* accepts biographical as well as analytical and more cultural-historical articles with subjects that are concerned in one way or another with the composer. The editors welcome uncommissioned contributions with a view to eventual publication in *Carl Nielsen Studies*; accepted contributions that are not in English will be translated at the editors's request.

Carl Nielsen Studies 1 is dominated by contributions that were originally presented at the aforementioned research symposium in Birmingham, but which have all been revised with respect to publication; it consists of articles by David Fanning, Daniel Grimley, Knud Ketting,⁴ Anne-Marie Reynolds, Colin Roth, Tom Pankhurst and Michael Fjeldsøe. Peter Hauge's article has been written specifically with reference to *Carl Nielsen Studies 1*, while Niels Krabbe's article is a slightly revised version of two articles that have previously been published in Danish.⁵

Niels Krabbe

4 Knud Ketting's article has already appeared in Danish in *Fund og Forskning* 41 (2002).

5 *Fund og Forskning* 39 (2000) and 40 (2001).