

Reports

Research Projects

MUSIC TEACHER EDUCATION IN DENMARK

The pedagogical element of music teacher education has been much debated over the past decade. Attention has been drawn to the need for strengthening the pedagogical modules and developing the overall structure of the study programmes.

Both of the Ph.D. projects presented here are part of a major current research project under the main project title *Music Teacher Education in Denmark: Core of Educational Content and Professionalization* which is situated at the Danish University of Education headed by professor Frede V. Nielsen. Included are several projects aiming to describe, analyse, problematize, and develop possibilities concerning music teacher education in Denmark related to four different institutions that educate music teachers. All the projects share three core issues of particular interest, which are a) educational content, b) the structure of music education institutions in Denmark, and c) the professionalization (the relationship between music education and its professional application).

The projects of the two authors, performed in the time scope 2004-7, focus mainly on the problem of educational content and are concerned with how the conservatories prioritize theoretical (*scientia*) and practical (*ars*) pedagogical content in their study programs. Currently students receive more practical (pedagogical) teacher training than they do theories of education. This priority is based on the specific way the conservatories understand competence/qualification, learning, identity, and general education. In relation to this focus, our main theoretical perspective is didactic in the sense, where ‘didactic analysis will ... target study content, its rational, criteria for its selection, and its potentials of application from a vocational view point’, as Frede V. Nielsen put it in a paper given at the NNMPF Conference in Stockholm 2005.

The project of Kristina Mariager Anderson, *The potential development of teaching practice at The Royal Danish Academy of Music: A discourse analytical investigation of the teachers’ concepts of learning and educational content*, explores the institutional and educational culture of The Royal Danish Academy of Music. It has a particular focus on individual teachers, their reflections on their practice and profession, and their practical teaching, and seeks to acquire knowledge about how the academy teachers imagine the ideal music teacher and how their understandings are connected to their own identity and ways of conceptualizing their profession.

The project aspires to help improve what we can call the pedagogical dimension of the music teacher study programmes. There are two aspects of the pedagogical dimension. The first concerns the history and tradition of the academy, i.e. when and how, in the academy’s 130 years, did the tradition of music pedagogics start? The second concerns the current status of the pedagogical dimension in the study programmes – and especially its *validity* as a subject in the eyes of the academy as an institution. The second aspect is studied through analysis of documents such as laws and executive orders, study programmes, teaching plans, etc., and of current teachers’ understandings and/or adaptations of the academy’s pedagogical teaching practice. In addition to the above mentioned didactical perspective, the project draws on theories of learning, discourse theory, sociological and anthropological theories.

A central aspect of the project is to develop knowledge about pedagogical practice of the academy and produce alternative perspectives on the content and structure of the study programmes. The project is faced with a variety of challenges about how to pose suitably critical questions to teachers of an established and acknowledged institution regarding a) the general nature of their teaching practice, b) its content and goal and c) how it potentially could be improved – all in both a pedagogical and a subject oriented perspective. Here a Foucault inspired discourse analysis is proving to be useful for exploring how representations of teachers' practice are being constructed in ways that seek to maintain and legitimize social practice, as it makes it possible to see how discourses make room for the communication of some perceptions of the world, while others are excluded. Central topics relates to professional identity, teaching practice, relations between teacher and institutional culture, and the role of pedagogics.

The projekt of Anders Chami, *Participation and learning: An investigation of the social practice of music teacher education at a conservatory of contemporary music (RMC)*, is an explorative study of the Rhythmic Music Conservatory, another academy for higher music teacher education in Copenhagen. The current teaching situation at the conservatory incorporates and has to deal with on the one hand a tradition for informal apprenticeship and on the other the more formal structures, rules and examinations that are general traits of higher education. This dualism forms the basis of the structuring of the conservatory as well as it plays a major role in the local environment affecting both local agents and the culture as a whole. In order to accommodate both dimensions, the project has two main foci, 1) an empirical and analytical focus on the local institution and its culture, and 2) a theoretical didactic focus.

The basic assumption of the project is that both local agents and educational practices simultaneously influence and are influenced by the current teaching situation, and the agenda is to discover ways of improving and integrating the practical and theoretical pedagogical modules of the music teacher study programs, specifically focusing on educational content. Attempting to connect and bring forth the characteristics and potential of a previously largely unexplored conservatory culture, both the experiences of local agents as well as concrete and intended educational practices make up the empirical data.

Theoretically drawing on phenomenology and the theory of situated learning the project focuses primarily on the everyday experiences of the local agents as they are experienced by the participating researcher and in interviews. With a strong student perspective the experiences of students are at the empirical forefront, but empirical data is also produced analysing local documents and by teaching conservatory students. The cultural analysis focuses on issues such as the development of identity as a musician or music teacher, how students learn the local codes and expressions, and the role of bodily experience when learning contemporary music.

Didactically a key concept is 'intention', and generally the concepts of intended educational content and unintended learning consequences are of key importance. The intended educational content that is of key concern to didactic theory is crucial when attempting to understand how to develop and improve the way the conservatory educates future music teachers, but less important in the exploration of the conservatory culture. In other words, developing educational content through didactic analysis has to be based on an analysis of the unintentional learning consequences of a conservatory culture. Intentions and potentials of local agents determine the actual possibilities for development of educational content. Only by understanding these it becomes possible to determine whether actual education content is appropriate, and how it might be improved to better qualify music teachers for future teaching situations.

Kristina Mariager Anderson & Anders Chami

SINFONIA UND CONCERTO UM 1700

Das PhD-Studium mit dem Arbeitstitel *Sinfonia und Concerto um 1700* findet am Musikwissenschaftlichen Institut der Universität Kopenhagen statt, finanziert durch ein Stipendium der Humanistischen Fakultät, und läuft von 2005 bis 2008. Es konzentriert sich hauptsächlich auf die italienische Opernsinfonie in den Jahren um etwa 1680 bis 1710, bestrebt sich aber auch Verbindungen zur Konzertmusik zu untersuchen.

Das Begriffspaar *Sinfonia* und *Concerto* bezeichnet um 1700 nicht nur gleichartige, sondern mitunter dieselben Musikstücke, je nach Kontext so oder so benannt. Konkrete Beispiele solcher Umbenennungen finden sich u.a. bei Tomaso Albinoni und Giovanni Bononcini. Formal und satztechnisch lassen sich *Sinfonia* und *Concerto* deshalb nicht unterscheiden, wohl aber ist die Terminologie keineswegs zufällig. *Sinfonia* ist eindeutig mit der Funktion des Beginnens (z.B. einer Oper oder eines Oratoriums) verknüpft, und es stellt sich deshalb die Frage, ob sich durch die funktionale Bindung der Begriffe trotz deren prinzipielle Austauschbarkeit eine bestimmte Relation zwischen *Sinfonia* und gewissen, ebenfalls funktional geprägten musikalischen Strukturen feststellen lässt.

Die Opernsinfonie um 1700 ist aus mehrerer Sicht interessant: Sie stellt den Übergang zwischen der venezianischen und der neapolitanischen Tradition dar, wobei die venezianische Opernsinfonie mit einem langsamen Teil beginnt, meistens gefolgt von einem oder mehreren Teilen wechselnden Tempos, die spätere neapolitanische dagegen dem zur Norm erhärtendem Schema schnell-langsam-schnell folgt. Gleichzeitig scheinen sich instrumentale Einleitungs- und Konzertmusik konzeptuell zu vereinen, bevor sie sich in der ersten Hälfte des 18. Jahrhunderts zu getrennten Gattungen (Symphonie und Solokonzert) entwickeln.

Begründet wird dadurch jedoch nicht nur das formale Grundmuster konzertanter und symphonischer Orchestermusik der folgenden zwei Jahrhunderte. Auch orchestrale Satzstrukturen und damit Ansätze orchestrale Denkens lassen sich erkennen, wenn auch das Instrumentalensemble der Oper noch nicht als eigentliches Orchester eingestuft werden kann. Diese orchestrale Effekte wachsen teilweise aus der funktionalen Bestimmung der Opernsinfonie hervor, der des Einleitens. Durch die Umkehrung der Tempofolge – hauptsächlich durch Alessandro Scarlatti – verlagern sich zwangsläufig ursprünglich extern gerichtete Effekte ins Satzinnere und umgekehrt, oder aber werden solche Effekte aus den langsamen, akkordischen Satzteilen in die eher konzertanten, schnellen übernommen. Das Studium soll diese mit der Tempoumkehrung verbundenen satzstrukturellen Veränderungen untersuchen und versuchsweise dem konzertanten Komponieren ein symphonisches gegenüberstellen.

Die Arbeit stützt sich weitgehend auf Quellenstudien und sieht in einem Notenanhang eine umfangreiche Edition italienischer Opernsinfonien aus dem genannten Zeitraum vor.

Axel Teich Geertinger

MUSIC IN THE TELEVISION COMMERCIAL

Music in the television commercial is the working title of my Ph.D. project at University of Aalborg (Faculty of Humanities, Institute of Communication). The project runs from 2004 until 2009 and is supported financially by the university. The overall aim of the project is to present and discuss the uses and functions of music in TV commercials, and the main question is: how is music able to attract attention and produce meaning in TV commercials? The project is inspired by several circumstances, but especially the apparent lack of ongoing and thorough research

interest, and, more specifically, recent developments within the subject area (i.e. a growing emphasis on aesthetics in market communication). The project has two broad purposes:

First: a discussion on relevant research within the area of music in TV commercials and closely related areas such as 'music in commercials' and 'music in TV and film'. This approach is needed partly because not much research has been presented in Danish on TV commercials broadcasted in Denmark and partly because the research in general – mostly of foreign origin – offers an impression of a somewhat fragmented field of research. Several research strategies and perspectives can be identified which, taken together, represent major differences in profiling the research subject (ideological implications and research methods, for instance) and integrating endeavours are very few. In the present study research from three overall branches of scholarship are integrated, namely: popular music studies (e.g. Middleton, Cook, Björnberg), film and media studies (e.g. Leeuwen, Chion) and consumer behaviour and advertisement studies (e.g. Bruner, Bode).

Second: an empirical investigation. Methods include an analysis and categorization of samples of television commercials shown on national, Danish television (TV2). Samples are chosen so as to make both diachronic and synchronic analyses possible, and in all more than 1,000 commercials are subjected to analysis and categorization. Guiding questions include the presence of the music (when and how is music present?), the characteristics of the music (which musical forms and styles are represented?), the relationship between music and other sign systems involved (in what way is music connected with pictures, texts, and other sounds such as noise and speech?) and the possible typical design of the music and its relationship to certain types of products and certain commercial formats. Out of the total sample a smaller number of distinctive and illustrative commercials will be subjected for a closer inspection. A smaller number of qualitative interviews are conducted to supplement this analysis.

For further information and for references to project-related research dissemination, see homepage www.kommunikation.aau.dk/ansatte/nicolaig/index.html.

Nicolai Jørgensgaard Graakjær

KNUD JEPPESEN – RENOWNED MUSICOLOGIST AND OVERLOOKED COMPOSER

The project *Knud Jeppesen – renowned musicologist and overlooked composer* is funded by a three-year research grant (2004-6) from the Lundbeck Foundation in Denmark, and is situated at the Department of Musicology, Institute of Aesthetic Studies at the University of Aarhus. The aim of the project is to conduct an overall investigation on Jeppesen's achievements as a musicologist as well as a composer and to plan the publication of a biography on Jeppesen.

For several decades during the twentieth century Knud Jeppesen (1892-1974) was one of the central figures of modern musicology, and his publications – among others his path breaking dissertation *Palestrinastil med særligt Henblik paa Dissonansbehandlingen* (1923), and a great many important articles and scholarly editions – did achieve a lasting, international recognition. In addition, for the greater part of his life Jeppesen was a productive composer whose works won several prizes. Nevertheless, the published bibliographies of his works, writings and editions are by no means complete, and the studies on his compositions are very few in number. When it comes to general surveys of Jeppesen's life and influences nearly nothing has been written beyond the compulsory paragraphs in dictionaries; hence, it is indicative that still the most extensive texts are a couple of obituaries written in Danish. In addition, the many documents pertaining to Jeppesen – e.g. manuscripts, compositions and correspondence – that are preserved primarily in Danish libraries and collections remain largely unknown, due to the fact that important parts of these materials still await detailed registration and cataloguing.

In general, Jeppesen's surviving collections and his private library are divided between three Danish libraries: the Royal Library in Copenhagen (the manuscripts of Jeppesen's own compositions), the State and University Library in Århus (musicological notes and manuscripts, and Jeppesen's large collection of microfilms), and the University Library of Southern Denmark (Jeppesen's collection of books and printed music). In addition, many documents pertaining to Jeppesen are scattered around several other locations in Denmark, for instance in the archives of The Royal Danish Academy of Music, the Danish Broadcasting Corporation, the Museum of Musical Instruments in Copenhagen, and in the Department of Musicology at the University of Aarhus.

An important part of the project is the study of Jeppesen's private and musicological correspondences. For instance, the two main public holdings of Jeppesen-correspondence in Denmark – the State and University Library in Århus and the Royal Library in Copenhagen – contain several hundreds letters and postcards. In addition, a hitherto unknown private collection of family correspondence belonging to Jeppesen's son, Kristian Jeppesen, former professor of archaeology at the University of Aarhus, has most kindly been at my disposal. This collection contains, among many other items, Jeppesen's correspondence with his wife, Alice, who occasionally accompanied Jeppesen on his many trips to libraries throughout Europe. On most of these occasions, though, they were apart, but staying in contact through an extensive correspondence, of which more than 1,000 postcards and letters are preserved. With very few exceptions none of the Jeppesen-related correspondences – neither public nor private, neither Danish nor international – are catalogued in any detail. Creating such a catalogue in the form of a database is just one of the necessary and relevant tasks involved in the project.

Thomas Holme Hansen

Conferences

THE LOCAL, THE REGIONAL AND THE GLOBAL, COPENHAGEN 2005

In October 2005 the conference *The Local, the Regional and the Global – in the Emergence of Popular Music Cultures* took place at the University of Copenhagen. The conference must in many ways be said to have been a success. Not only was it a possibility for scholars from the Nordic countries to get together, but there were several attendants from outside of the Nordic countries too. And, one dimension that is usually important at such conferences, it also had several key-note speakers from various countries (David Hesmondhalgh, Georgina Born, Lutgard Mutsaers, Motti Regev, Martin Stokes, and Morten Michelsen), meaning that the possibility of hearing ‘cutting-edge’ popular music researchers was there as well.

The initiative for the conference came out of the *Danish Rock Culture from the 1950s to the 1980s* project, headed by Morten Michelsen, and that initiative showed itself in several presentations. However, given that project’s focus on the local – but with a necessary correlative in the global – different questions related to these interactions were given, and it was possible to hear papers on music from more or less all around the world. Not least, in my experience, was it possible to hear presentations on rap and hip-hop from several very different cultural backgrounds, thus making – or almost demanding – the audience to start thinking about possible comparisons, and, not least, what the relations between an international or global music culture and the local incarnations of that culture might be. In other words, how the global music scene is transformed and altered when it changes locality.

These questions – that is, the relationship between the global, which by necessity includes the ways music gets distributed and mediated, and different local appropriations and transformations – must be said to be of general importance in the study of contemporary musical life. Perhaps this has always been so, and one of the historical dimensions underlined in several papers, was related to how music travels across borders. And in this travel, the music too changes, as when rap comes to Berlin or tango to Finland, to mention two of the examples I myself got to hear about. Here, the hybrid dimension of cultural change comes to the fore, as when a global music interacts with local traditions, resulting in different kinds of mixture. These questions obviously also relate to the discussion of identity, a discussion perhaps more within the mainstream of research some years ago, but still of importance, and within the framework of this conference, perhaps from a somewhat different angle. When appropriating a global music and transforming it into a local context, musicians also make a statement. This is perhaps nowhere as clear as in the different global transformations of rap and hip-hop culture; the ‘original’ context of Bronx is one of the references in this mix. However, this reference gets altered, although it seems never totally to disappear. Thus the local culture gets inflected by some global flavour, where the cultural constructions of identities get pluralized. In this, the use of music becomes important as well, not simply for the musician, but also for the community. The different rap-cultures presented at the conference at least gave me food for thought about these issues, where place, ethnicity, language, and religion (among other topics) interact in the complexity of identity-constructions. Perhaps rap here simply highlights dimensions being present in other music-cultures as well, and thus can show researchers in other musical genres too some ways to raise the questions.

Many presentations were interdisciplinary in scope, and that is, in my view, necessary when addressing the topics of the conference. There is much to learn from this meeting between different interdisciplinary approaches, and popular music studies need to address questions of media, society, culture, etc. And here approaches are by necessity taken from several academic

disciplines. One strange thing, however, at least from my perspective, was the near absence, within this interdisciplinary field, of references to musicology (that is, musicology in the more 'traditional' sense). What was presented as 'musicology' when speakers addressed the topic at all, seemed to me almost to be a caricature, and represents a 'musicology' of a bygone age. It seemed as if the 'new musicology' – now more or less a thing of the past – had never happened, whereas this discourse could be a field where interesting perspectives could be lifted from and applied with equal success within popular music studies. As Robert Fink argued, almost ten years ago, 'New Musicology is what you get when musicologists themselves become aware of the musicological problem' (Robert Fink, 'Elvis Everywhere: Musicology and Popular Music at the Twilight of the Canon', *American Music*, 16/2 (1998), 137 f.), and where 'the musicological problem' is a reference to Richard Middleton (*Studying Popular Music* (Milton Keynes, 1990), 103 ff.), and his (in Fink's view) more old-fashioned view of musicology. (It should be added that everything points to Middleton and several other scholars having caught up with more contemporary movements within 'musicology' now). Perhaps in a not too distant future it will be more common that scholars cross these institutional – and genre – boundaries, and where 'music studies' in a more general sense can benefit from each other's perspective.

I think the Danish Rock project should be pleased and satisfied with the conference. It brought together many scholars to three intense days of scholarly debate. However, there are perhaps still things to learn. One thing I noticed is that keynote presentations, no matter how good they were, tend to be only marginally related to the topic of the conference. Perhaps this is just part of what it takes to get the keynote speakers one wants. But it is a challenge worth pursuing to get the keynote speakers to address what the organizers want, and not simply whatever they would like to talk about. This, of course, does not mean that the keynote presentations were not interesting and/or challenging, but is more a question of how a conference works *tout court*.

Erik Steinskog

NORDIC MUSIC EDITIONS SYMPOSIUM, KOPENHAGEN 2005

Unter dem Titel *Nordic Music Editions Symposium* tagten am 1.-2. September 2005 Musikeditionen aus dem nordeuropäischen Raum in der Königlichen Bibliothek in Kopenhagen. Die etwa 30 Teilnehmer vertraten ein gutes Dutzend Editionen aus Dänemark, Deutschland, Estland, Norwegen und Schweden.

Das von der Carl Nielsen-Ausgabe und der Niels W. Gade-Ausgabe veranstaltete Symposium setzte seine Schwerpunkte gleichermaßen auf generelle Fragestellungen der musikalischen Edition wie auf die Präsentation der einzelnen Ausgaben.

Professor James Grier, University of Western Ontario, stellte unter dem Thema 'Authority of the Composer, Authority of the Editor' die Rolle der musikalischen Edition zur Debatte. Anhand der Beispiele Wagner und Strawinsky, die jeder auf seine Art versuchten die musikalische Interpretation ihrer Werke unter Kontrolle zu halten, argumentierte Grier für die Unumgänglichkeit editorischen Eingreifens bei der Ausgabe musikalischer Texte. Weiter setzte Grier sich für die Abkehr von der Vorstellung ein, eine Edition solle auf die Rekonstruktion ('Gedankenlesen') der Intentionen eines Komponisten abzielen. Vielmehr sei die Edition als ein historisches, nicht psychologisches Unterfangen zu verstehen. David Fanning eröffnete als Opponent die darauffolgende Diskussion.

Christopher Hogwood sprach als zweiter Hauptredner unter Einbeziehung der Erfahrungen seiner eigenen musikeditorischen Tätigkeit über die musikalische Edition aus der Sicht des

Musikers und Dirigenten. In der Frage über den oft diskutierten Gegensatz zwischen 'praktischer' und 'wissenschaftlicher' Ausgabe vertrat Hogwood die Meinung, dass nicht alle editorischen Eingriffe für den praktischen Gebrauch von gleicher Wichtigkeit sind, weshalb die umfangreichen kritischen Berichte moderner Ausgaben wichtige Informationen dem Interpreten oftmals eher verdecken als eröffnen. Das Hervorheben der die Interpretation direkt betreffenden Emendationen und Konjekturen bedeute keineswegs eine Abwertung der wissenschaftlichen Grundlage einer Edition, sondern mache im Gegenteil diese dem Benutzer gegenwärtig.

Die Standpunkte der vertretenen Ausgaben in Grundfragen der musikalischen Edition wie auch spezifische Probleme wurden durch eine Reihe von Fallstudien und Präsentationen erörtert. Berührt wurden unter anderem Themen wie die Definition und Identifikation von Parallelstellen, das Streben nach editorischer Einheitlichkeit auch in Gesamtausgaben sowie Kriterien für die Werkauswahl. Dadurch zeigte sich nicht nur die teilweise aus unterschiedlichen Umständen (Quellenlage, Zweck der Ausgabe etc.) gegebene Vielfalt der theoretischen Ansätze und editorischen Verfahren, sondern auch die Ergiebigkeit und Notwendigkeit einer ständigen Auseinandersetzung mit den Grundlagen der Edition und deren Umsatz in die Praxis.

Axel Teich Geertinger

LUTOSŁAWSKI-SYMPOSIUM I KØBENHAVN, NOVEMBER 2005

Takket være et vellykket samarbejde mellem flere danske og polske institutioner (Den polske Ambassade, Polsk Lutoslawski-Selskab, Det danske Kulturinstitut, Musikvidenskabeligt Institut ved Københavns Universitet samt Det Fynske Musikkonservatorium i Odense), kunne man i november 2005 opleve et todages symposium med fokus på den polske komponist Witold Lutosławskis (1913-1994) musik. Symposiet fandt sted den 18. og 19. november i henholdsvis København (Musikvidenskabeligt Institut) og Odense (Odense Bys Musikbibliotek). I tilknytning til symposiet havde Musikvidenskabeligt Institut et semesterkursus om 'Lutosławski og den polske modernisme' ved Michael Fjeldsøe og undertegnede.

Symposiets første dag var helliget papers fra studerende på Københavns Universitet, der blev fremlagt på engelsk og diskuteret med de indbudte forskere, Danuta Gwizdalanka, medforfatter til den nyeste store polske monografi om Lutosławski, Martina Homma, en meget flittig Lutosławski-forsker med en lang liste af bøger og publikationer om emnet, samt formanden for Lutosławski-selskabet i Warszawa, komponisten og pianisten Zygmunt Krauze, der er en mangeårig ven af komponisten.

Den næste dag, lørdag den 19. november, flyttedes begivenhederne til Odense, hvor de indbudte gæster samt komponisten Sven Erik Werner præsenterede deres indlæg. Mellem oplæggene opførtes to af Lutosławskis værker: *Dansepreludier* for klarinet og klaver og *Grave* for cello og klaver. Symposiet afsluttedes med en koncert med Zygmunt Krauze. Det var et spændende møde med værker, der er mindre kendt i Danmark, af Szymanowski, Lutosławski, Dobrowolski, Sikorski og Krauze. Specielt var det interessant, at Krauze spillede både Szymanowskis og Lutosławskis værker i sin egen version med indlagte improvisationer.

Både Krauzes og Hommas indlæg koncentrerede sig om Lutosławskis produktion i udkanten af den 'store, seriøse' musik, værker der ofte omtales som skrevet med 'venstre hånd'. Krauze præsenterede os for komponistens produktion for børn (*Bukoliki* for klaver og børnesange) samt enkelte popsange og massesange. Han konkluderede, at hos Lutosławski fandtes ingen 'sekundære værker', selv hans popsange og massesange repræsenterede et meget højt niveau. Homma tog sig af sådanne musikalske miniaturer som lejlighedsfanfarer og -hymner

og påviste, at disse 'øvelser' spillede en vigtig rolle i komponistens 'seriøse' værker, hvor de ofte medvirker til en tydeliggørelse af formen.

Gwizdalanka tog sig af det biografiske stof og præsenterede de forskellige faser af komponistens produktion. Sven Erik Werner talte om receptionen af Lutosławskis musik i Skandinavien. Han understregede bl.a. en betydelig modstand mod den såkaldte 'tredje vej' mellem Darmstadt-skolens serialisme og amerikansk minimalisme, som Lutosławskis musik var udtryk for, og tegnede en skitse over den snørklede vej, ad hvilken komponistens musik alligevel fandt indpas i de nordiske lande. For Werner personligt betød mødet med Lutosławskis musik en åbning mod en mere 'publikumsvenlig' måde at komponere på.

Symposiets diskussioner viste, at der er interesse for at beskæftige sig med Lutosławskis musik, og danske studerende kan sagtens være deres niveau bekendt, også når det foregår på engelsk og i et internationalt videnskabeligt forum.

Eva Maria Jensen

Danish Musicological Society, 2005

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In 2005, the main event of the Society was the one-day symposium, *Themes of musical analysis in Danish musicology*, held at the Department of Musicology, University of Aarhus, on 16 April. The programme comprised six sessions with a total of 17 papers addressing the main topic from very different angles and inspiring lively discussions. More than 60 participants joined this second symposium of the Society which also offered a concert by guitarist Erling Møldrup playing works by Danish composers. The majority of the papers was subsequently published on the Society's web-site (www.hum.au.dk/musik/dsfm/dsfm_m/dsfm1.html). The symposium was preceded by the Society's general assembly, which took place on 16 March. At this meeting the Society decided to include the subscription of *Danish Yearbook of Musicology* in the membership fee. Following the assembly, associate professor Michael Fjeldsøe gave a lecture on 'Secret CIA-money in Danish musical life? Cold war stories from the cultural frontier'. For the first time in many years a membership directory was dispatched along with the usual September letter to the members of the Society. The initial symposiums of 2004 and 2005 will be followed by a third in April 2006, this time on the issue of *Historiographic challenges to Danish musicology?* (General information on the society can be found on p. 153).

Thomas Holme Hansen