

## Joachim Braun and Kevin C. Karnes Editors' Introduction

The histories of Lithuania, Latvia and Estonia have much in common and much that is unique. There is, however, no doubt in the coequality of the fate of the humanities and social sciences since the time of national aspiration in the second half of the nineteenth century. Like the independence of the Baltic States themselves (1918–1940 and since 1991), the history of Baltic musicology has been relatively short-lived and was abused during a half-century of occupation by Nazi Germany and the Soviet Union (1940–91). The collapse of the USSR and the present integration of the Baltic States into the European community has necessitated a reassessment of the past and future goals of scholarship in general and musicology in particular – a field well known for its hysteresis on the one hand and its great significance in the Baltic States on the other.

The nine essays published in this volume derive from papers presented at the 39<sup>th</sup> World Conference of the International Council for Traditional Music (ICTM) held in Vienna, Austria, in July 2007. This conference featured two panels devoted to the topic of Baltic musicology, convened in order to bring together, for the first time in history, leading scholars from all three Baltic States at a major international forum for the purpose of discussing problems of music scholarship that have arisen as a product of shared historical experience. Alongside experienced and established scholars, we endeavored to include on the program representatives of the young, talented generation of Baltic musicologists just now becoming active in the field. These scholars, along with colleagues from the USA and Israel, considered theoretical, methodological, and practical aspects of scholarship and examined the integrity and ethical practices of musicological work in the wake of a half-century of foreign and authoritarian rule. Of the ten papers presented, nine were devoted to aspects of the musicological discourse specific to one or another of the three Baltic States, and one paper adopted a trans-Baltic perspective. (Unfortunately, it was not possible to include one of the ten papers, by Rimantas Astrauskas [Lithuanian Academy of Music and

Theatre], in the present volume.) Among the topics considered, many had not previously been examined in Baltic-area musicology: the cross-fertilization of Orthodox and Lutheran singing traditions, for instance, or the sociological dimensions of Soviet-era ethnographic research on music, or the impact of Soviet nationalities policies upon Baltic music study. Most importantly, these ten papers sparked lively discussions among panel participants that transcended national and generational divides – discussions about methodologies and ideologies of music research, about ways of confronting and negotiating scholarly legacies of the past, and about prospects for international collaboration in future research endeavors.

As co-organizers of these panels, we were motivated in our efforts by our shared conviction that the restitution of scholarly independence requires not only a broadening of approaches to research, an interdisciplinary grasp of the contemporary musicological discourse, and a holistic humanitarian prospect, but also a reexamination of the past, a *Vergangenheitsbewältigung* and *-aufarbeitung*. Both the panels and this volume, we believe, constitute important steps toward such a reexamination.

The conference papers are reproduced in this volume nearly in verbatim form, restricted by the time-table of the conference (i. e., some 20 minutes per paper). We wish to express our sincere thanks to Professor Helmut Loos, editor of the series *Musikgeschichte in Mittel- und Osteuropa*, for accepting these papers for publication; to the translators of the summaries, Daniel Lupshitz (Lithuanian) and Liisi Laanemets (Estonian); and especially to Professor Rūta Stanevičiūtė-Goštautienė for her revisions of the Lithuanian summaries and last-minute editorial help.