

Foreword

The new, twenty-sixth volume of the journal *Lietuvos muzikologija* (Lithuanian Musicology) seeks to expand the prevailing paradigm of music research by transcending national borders and focusing on micro-, meso- and macro-regions in music history that vary in terms of geography and culture. This approach is opposed to nationalism, i.e., the current concept of music history based on national borders and an ethnocentric perspective. This change in perspective encourages a careful exploration and interpretation of the localization and networking of musical phenomena, the cultural areas of musical genres and practices, from small homelands (micro-regions) to global contexts. The intertwining of locality and globality has permeated the ideology and history of the International Society for Contemporary Music (ISCM), one of the oldest and largest contemporary music organizations in the world, since its founding in 1922. In her article *Glocalization—Cosmopolitanism—Contemporaneity. On Three Ambivalent Criteria of the ISCM/SIMC/IGNM*, Monika Voithofer argues that throughout its more-than-a-century-old history, the ISCM has reflected different local aesthetic discourses and their intertwining with broader narratives of time and space. Therefore, the history of the society constantly oscillates between the macrocosm of a global organization and its local microcosms. In the author's view, "a look at the entangled histories of diverse traditions and cultures should not be approached from a perspective of pluralistic differentiation, but rather critically highlight marginalization tendencies and power-structural hierarchies that are perpetuated in music-historical narratives."

To overcome the traditional (Western) distinction between the center and the periphery, regional studies focused on specific geographical areas or cultures are important for music history. The Baltic Musicological Conference *Music History Beyond State Borders: Music Culture and Micro-, Meso-, and Macro-Regions*, held in Vilnius on October 29–31, 2024, revealed perspectives in music research that vary in terms of time and space. A mesoregion is defined as "connected by time that crosses the boundaries of a state, society, nation, and civilization" (Troebst 2012). The term 'mesoregion' refers to a group of several states that make up a region—for example, the Baltic region, the Balkans, or the Middle East—in a historical and political sense. A mesoregion differs from a microregion (subnational unit) and a macroregion (a continent: Africa, Asia, Latin America). A mesoregion is understood as a relative category in the context of conceptual history and "as the premises of its social production, its ideological underpinnings, as well as the various forms of interpretation and representation that it embodies" (Mishkova, Trencsényi 2017). Furthermore, the micro- and mesoregional perspectives may differ externally and internally due to the reception of a particular musical culture and its self-representation. This approach provides in-depth insights into subregional and supraregional aspects of cultural and musical life and the network of intertwining regional cultural and musical traditions. In her article *Musical Exchange Between Scotland and the Baltic States During the Final Decades of the Soviet Union*, Fiona Jackson analyzes the impact of political processes on musical exchanges between Scotland and the Baltic states in the late Soviet period. The United Kingdom did not recognize the Soviet annexation of the Baltic states *de jure*, so musical ties mostly developed through unofficial channels. The dissemination of Baltic composers' music and performing arts was partly driven by such diverse factors as the strong Lithuanian diaspora in Scotland and Scottish nationalism. However, according to the author, "the parallels, however, that the media and artists in Scotland found between Baltic and Scottish arts reflected their own desire for greater Scottish cultural identity, separate from England, not the resumption of autonomy being sought by Baltic cultural figures."

Rethinking the semiotic definition of silent cinema as a hybrid, Francesco Finocchiaro analyzes the paradoxical relationship between "closed" text, whose visual sphere is "frozen" on film, and "open" text, whose musical accompaniment is "recreated" during each live performance (*Film Music Across Borders. Localizing Music in the Silent Era*). The author emphasizes that "the phenomenon of music localization sheds light on film music production and distribution as inherently intercultural processes. Multiple musical versions, conceived as transcultural adaptations, participated in processes of identity construction and cultural transfer—sometimes in the form of domestication, foreignization, internationalization, or local assimilation of the Other." In the Soviet Union, the jazz scene particularly vividly reflected the intertwining of locality and globality, which raised concerns among cultural guardians and propagators of official ideology. In the article "*Spatialized*" *Musical Biography of Estonian Music Popularizer and Historian Valter Ojakäär*, Heli Reimann uses the musical biography of Estonian music historian, popularizer, and composer Valter Ojakäär to reveal the connections between his personal life, social environment, and cultural influences that helped him actively develop his activities in local (the Estonian music scene), regional (the field of popular music in the Soviet Union), and global contexts.

Music as a phenomenon of political communication is most often associated with major cultural centers. In the article *Negotiating National Identity through Music: The Orchestral Variations on “Den tapre Landsoldat” by Jørgen Ernst Simonsen (1803–1886) as a Case of Depolitization of Music in the Danish Province*, Jan Temme de Vries takes a close look at the Danish province in the nineteenth century, where Jørgen Ernst Simonsen, a music teacher, violin virtuoso, and composer, worked. The decline of Denmark as a political entity sparked cultural movements, and in this environment of national consciousness, Simonsen expanded the reach of his work on provincial stages, taking advantage of the need to strengthen national identity. According to the musicologist, Simonsen “used political doctrine and the modest taste of his audience—asking for patriotic music—to perform a virtuosic piece that was meant to be of high musical value.” Regional cultural movements are less likely to be included in comparative studies. José Miguel Pérez Aparicio analyzes and compares Catalan and Lithuanian musical theater phenomena in the context of national revival at the turn of the nineteenth and twentieth centuries and in the first decades of the twentieth century. In his article, *National Awakenings Through Musical Theatre: A Comparative Perspective Between the Catalan and Lithuanian Revivals*, examining whether “two regions with no mutual contact and belonging to different areas of cultural and geopolitical influence, when undergoing the same process of substate national awakening, developed similar tendencies to consolidate and disseminate a national culture, and whether they used the same symbolic elements to culturally represent the national identity,” the musicologist argues that “despite inevitable stylistic differences [...] common structural patterns can be observed.” Migration and appropriation are not new phenomena in music repertoires. In her article “*Bulgarian*” *Polyeleos Refrains from Ukrainian and Belarusian Musical Manuscripts of the Seventeenth and Eighteenth Centuries: Their Origin and Adaptation*, Yevgeniya Ignatenko examines the renewal of the repertoire of Ukrainian and Belarusian churches in the late sixteenth and seventeenth centuries, through interaction with Balkan Orthodox chant traditions. The musicologist’s research shows “the unity of the Eastern Christian church-chant traditions, which is not obvious due to the variety of their linguistic and sonic realizations. Melodies used as models were sung in different parts of the Christian world for centuries; they became sacred and canonical, providing a symbolic unity of all believers in their prayer to God and in their desire to praise the Lord together with the angels.”

The journal *Lietuvos muzikologija* continues to be an open space for research by a new generation of scholars. Innovations in artistic research are presented in this volume in Vytautas Germanavičius’ article *A New Font for Alteration Symbols to Mark Microintervals in Microsoft Word* and the study by Lora Kmieliauskaitė and Julija Bagdonavičiūtė, *New Territories of Instrumentality*. Both publications expand our understanding of music creation and performance, offering original models that discuss the transformation of technologically informed compositional notation and performer practice in a post-instrumental environment. The journal also publishes reviews of new works by Lithuanian musicologists. Danutė Petrauskaitė discusses the updated edition of Darius Kučinskas’ *Chronological Catalogue of Mikalojus Konstantinas Čiurlionis’ Music*, published by the Science and Encyclopedia Publishing Center of the Martynas Mažvydas National Library of Lithuania to mark the Lithuanian classic’s 150th birth anniversary. Gabrielius Simas Sapiega reviews Vita Gruodytė’s monograph *Traces of Lithuanian Musical Identity* (Vaga, 2024).

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