
Natürlich war Warschau damals ein Satellit Dresdens, doch Dresden war zu jener Zeit eines der herausragendsten europäischen Musikzentren, das nicht nur auf den Berliner Hof und zahlreiche deutsche Städte, sondern auch auf das ferne St. Petersburg ausstrahlte. Der polnische Hof leuchtete also ein reflektiertes Licht, doch es war dies ein Licht, das von einem Stern erster Größe ausging.

von der Autorin

Daiva Kšanienė
Muzikinis Gyvenimas Mažojoje Lietuvoje ir Klaipėdos krašte iki 1940m.: Lietuvių ir Vokiečių kultūrų sąveika [The musical life in Lithuania Minor and the region of Klaipėda before 1940: the interaction of Lithuanian and German cultures], Diss., Vilnius 1998.

The musical culture as well as the other areas of the social life of the Lithuanians of Little Lithuania, which for many years belonged to the Prussian principality (1701-1871) and from 1871 to the German empire, was developing under unusual, specific conditions. After World War I, when the northern part of Little Lithuania was joined to the state of Lithuania, its cultural life took another course. However, under the influence of many factors (political, economical, national, cultural, religious, etc.) it remained special and complex. The historical and cultural destiny of Little Lithuania includes hundreds of years of Germanisation, assimilation, denationalization, continuous fight for its rights and for the preservation of its language, customs, art and national identity. Such historical circumstances formed the condition for an inevitable interaction, the cooperation, contradiction and conflict of two nations - the Lithuanian and the German. For both cultures it had positive as well as negative consequences.

The object of this research work is the musical life of Lithuania Minor and the region of Klaipėda from the 16th century to the first half of the 20th century. It embraces different aspects of the musical life (songs, hymns and carols, and their influence, concert activities, famous personalities of culture and music, etc.) within the mentioned context of the junction between the two cultures. The research also discusses wider topics that are in one or another way connected to the musical culture of this country. It emphasizes the historical,
social, even the political aspect, based on new facts, their summary and evaluation, by revealing the earlier unknown sides of the spiritual life of Lithuania Minor and the region of Klaipėda.

The main purpose of the research is to reveal the development of the Lithuanian musical culture before the background of the German mentality, to show its importance to the cultural and national life of this country, to show it as an especially important structural part of the whole Lithuanian culture.

The dissertation consists of the introduction, four chapters, conclusions, a list of reference sources and literature used as well as two appendixes: 1. Brief news about some public and culture men of Little Lithuania and the region of Klaipėda. 2. A collection of photos, programs, posters, books and notes.

The introduction formulates the research topic and the nature of the investigation. A historiographical overview of the used material is presented and the used sources are discussed.

First chapter:
"The musical culture of Lithuania from the 16th to the 19th century: the collision of the ethnic traditions of Lithuanians and the Germanization policy". An analysis is given of the evolution of musical life of the two nations living in one state - Lithuanians and Germans - under the influence of two contradictory processes: the natural and the forced assimilation of the smaller nation as well as the Germanization and the continuous national cultural resistance.

An important role for the growth of the cultural life of Lithuanians in Lithuania Minor played the Reformation during the 16th and 17th century which created conditions for cherishing the native language, written works and literature. The ideas spread by the Reformation helped to strengthen public literacy and led to the appearance of Lithuanian Protestant hymns and carols.

The creators of hymns and carols, translators, compilers and publishers of books with hymns and carols, such as M. Mažvydas, J. Bretkūnas, L. Sengstock, D. Klein, J. Beherendt, G. Ostermeyer, F. Kursaitis, etc., having formed the repertoire of the Lithuanian Protestant hymns and carols, strengthened one of the most important forms of musical life in Lithuania Minor - a widespread tradition of hymn and carol singing that remained alive in that country up to the middle of the 20th century.

The Lutheran hymn, influenced by the national songs of the Lithuanians of Little Lithuania, had inherited a "song intonation vocabulary", harmonies and rhythmical peculiarities and therefore acquired specific, local folk features.

Besides hymns and carols, folksongs strengthened the Lithuanian national identity and the nation's spiritual values. Having retained their uniqueness, having resisted a stronger German influence, and being similar to the people's melodies of other places in Lithuania, the widely sung Lithuanian songs had
very rich and deep traditions. The first publications of Lithuanian folksongs in the 18th century were of great importance for directing the attention of the people of other countries to the Lithuanian nation.

Second chapter:
"The national situation of the Lithuanians in Little Lithuania and the beginning of the organized cultural resistance movement against Germanization (second half of the 19th century - beginning of the 20th century). Role of the musical activity in the process of national revival". - Here are discussed the preconditions of the national cultural movement of Lithuanians in Little Lithuania together with the activities of the first Lithuanian musical association as the result of such preconditions.

The revived national movement spread in many different directions. One of these directions was a rapid increase of the availability and reading of periodic literature in Lithuania at the end of the 19th century. This gave an initial impulse to the cultural life of Lithuanians: activity in the world of music increased and the rebirth of folksongs took place. The press was often publishing texts, melodies, and harmonization of folk songs, hymns and carols.

One of the most important and efficient forms of the national resistance was the establishment of Lithuanian cultural associations. With their universal activities concerning the revival of traditions, the cherishing of Lithuanian customs and traditions, the collection and popularization of folklore they slowed the loss of Lithuanian identity.

The first Lithuanian national cultural association "Birutė", established in Tilžė in 1885, played the most important historical role. In 1895 in Little Lithuania "Birutė" arranged the first concert of Lithuanian songs, this becoming the bud of the Lithuanian choral life traditions. However The Tilžė Association of Hymn and Carol Lithuanian Performers, established by V. Storosta (Vydūna) in 1895, was the most distinguished in creating and developing these traditions. From then to World War I this association was the centre of the Lithuanian amateur chorus and theatre life in Lithuania. The Tilžė Association of Hymn and Carol Lithuanian Performers synthesized and established traditions that were important to the development of the musical culture of all of Little Lithuania.

Vydūnas and his work colleagues A. Storosta, K. Janzas, W. Wolff made an important contribution to Lithuanian culture - they compiled the elementary repertory of Little Lithuanian choruses, based on the harmonization of the Lithuanian folk songs.

Third chapter:
"The Lithuanian chorus movement of the region of Klaipėda in the context of German culture in 1923 to 1940" - It discusses the situation of musical life
when the region of Klaipėda became an autonomous part of the state of Lithuania. It reveals the conditions that stimulated such an active cultural, especially musical, life of the Lithuanian part of the society, the rapid establishment of cultural institutions and associations, the organisation of choruses, the evolution of their activities and their results.

Before the background of German general and musical culture (musical theatre, symphonic orchestra, choruses, etc.) which was rich and varied from old times and especially active in 1923-1939, and under the conditions of constant tense confrontation and competition, it was not easy for Lithuanians to develop and bring up the seeds of their culture.

Nevertheless, just during the few years of independence, important and positive changes were made in the musical culture life in Little Lithuania. The cultural associations of choruses, such as "Santara", "Sandora", "Aukuras", The union of the Association of Hymn performers etc., were established and productively working. The choruses "Aida", "Santara", "Vaidilutė", Klaipėda mixed and men chorus of the Association of the Hymn Performers, the men's chorus of the Lithuanian Union of Workers etc. were a part of the above mentioned organizations. With their most intensive activities (often at a professional level), concerts, festivals and participation in different events, they played an important role in the development of the region's Lithuanian musical culture and in strengthening the Lithuanian positions.

The evident culmination of the Lithuanian chorus movement in the region of Klaipėda were three song festivals (1927, 1933, 1938), that demonstrated a high cultural level of choral singing, the vitality of choral arts, a patriotic attitude of the performers, an understanding of their national identity and a close connection between the Lithuanian choral groups.

Fourth chapter:
"Chamber, symphonic and opera music" - The chapter gives the analysis of growing traditions of the young Lithuanian professional concert life. Next to the powerful influence of the German music it sought to fight to win its positions. There is an overview of the conditions that gave rise to its development as well as of the circumstances that were decreasing the musical ideas of Lithuanians in the region of Klaipėda.

Next to the widespread Lithuanian choral movement that reached the utmost places of the region of Klaipėda, the positions of Lithuanian musical culture were significantly strengthened by the era of Lithuanian professional music that started in 1923. Klaipėda Conservatory (1923-1930), later on the school of music (1930-1939) trained the first professional Lithuanian performers - instrumentalists, vocalists, choral leaders who all became a part of the region's musical life. The symphonic orchestra which existed intermittently
for seven years (1925-1930, 1933-1935), the only two operas staged by Klaipėda Opera Co. (Verdis *Traviata* and Gounods *Faustas*) and also the chamber music concerts organized by the teachers and the pupils of Klaipėda Conservatory (musical school) were unbelievable achievements of Lithuanian musical arts.

When the professional concert life of the Lithuanians of Klaipėda became regular, the frequent tours of the symphonic orchestra and the chamber music groups became an important counterbalance to the German theater that existed in the city since the 19th century, as well as to the permanently performing local and touring symphonic orchestras.

The closing of Klaipėda Conservatory (1930) and the falling apart of the symphonic orchestra were painful blows to the developing musical life of the country. The destruction of these musical cornerstones also meant the loss of important Lithuanian positions and that encouraged the spread of vengeful sentiments in the region.

In 1939, when Hitler Germany occupied the region of Klaipėda, all the Lithuanian organizations, associations, and schools were occupied. The Lithuanian social, economic, political, cultural life and all Lithuanian activities in the region of Klaipėda came to an end.

From the research the following conclusions can be made:

- The rich German culture that embraced and went deep into the spiritual sphere of Little Lithuania and the region of Klaipėda gave the Lithuanians a possibility to get familiar with it and to know it. That positively influenced the professionalisation of the musical life of the region of Klaipėda.
- A negative side of the German culture was that it obliterated and unified the features of Lithuanian identity and nationality.
- In the interaction of the two cultures, Lithuanian scientific, cultural, artistic activities made a great contribution to German culture.
- Over the centuries the folksongs of Little Lithuania and Protestant hymns were interacting with each other. The melody, mode, rhythm, language and other elements of the folk songs were influencing the musical and poetical texts of the Lithuanian Protestant hymns.
- The Lithuanian Cultural Society "Birutė" which was established in Tilžė in 1885 and the Tilžė Lithuanian Hymn Performers (1895) created the basis for Lithuanian national revival and the further cultural activity of the region. They made a beginning for the traditions of Lithuanian choral life in this region.
- In 1923, when Klaipėda was joined to the state of Lithuania, more favorable conditions appeared for the development of the musical life of Lithua-
The more intensive performing life of Lithuanians (symphonic orchestra, opera, conservatory) between 1925 and 1933 were of great importance. The revival of choruses and three song festivals in the region of Klaipėda (1927, 1933, 1938), proved the vitality of Lithuanian choral art.

The musical life of Little Lithuania and the region of Klaipėda which occurred in close interaction between Lithuanians and Germans up until 1940, is complex and multiple. Its research not only helps to reveal the important processes of Lithuanian national musical culture, but it also raises new questions. The answer to these questions will be found by investigating and studying further the archival sources.

by the author

Danutė Petrauskaitė, Jeronimas Kačinskas, Vilnius (Baltos Lankos) 1997, Abb., Notenbsp., 535 S.

Jeronimas Kačinskas is considered to be a classic of Lithuanian modernism for the first half of the 20th century. He lived and worked in Lithuania until 1944 but after his motherland had been occupied by the Soviet Union, he moved to the West. There he continued his musical activities and is continuing his work in Boston to this day. In Lithuania Kačinskas was known as one of the most original artists for whom a composition was first of all the expression of an individual rather than a collective consciousness. He attempted to decentralize musical life in Lithuania and to integrate it into the context of Western European art development. He supported creative and flexible relations between individual and folk traditions. While in exile, he wanted music to help his compatriots to survive the loss of the motherland and to represent Lithuania in a foreign land on the highest cultural level.

The publication is dedicated to the 90th birthday of Kačinskas and it is an attempt to disclose a wider panorama of musical activities of the composer and conductor as well as his personality. The book consists of two parts: 1) a review, which reveals the most significant features of Kačinskas' creative activities, 2) articles and letters by Kačinskas as well as his memoirs presented exclusively for this book. Appendices contain a bibliography and discography, the most important dates of life and work of the composer, and the list of his compositions (published also in English). In the process of compiling this book the author has used materials from archives and libraries in Lithuania and abroad.

Kačinskas was born in Viduklė in 1907. He started learning music at the age of 6 with his father, a church organist. With the beginning of World War