

## Introducing Phil Bohlman

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First of all, I would like to congratulate Phil Bohlman heartily on his receiving the 29th Annual Koizumi Fumio prize. Among the over thirty books which Philip V. Bohlman has published, *World Music: A Very Short Introduction* (Oxford University Press, 2002) is probably the shortest as its subtitle indicates. In 2004 I took this pocket book in my hand for the first time, and I thought that this is a great introduction for the student. This tiny book could be an excellent supplementary reading material for a college-level ethnomusicology course in Japan.

In those days, the term “World Music” was rather unfamiliar in Japan. Many people had heard of it, but they were not quite sure what it meant. Some people were misled into thinking that it is simply the collection of all the musical traditions of the world. The others regarded it as the genre so-called global popular music.

At the same time I was worrying about the Japanese term *minzoku ongaku* (literally meaning “ethnic music”), which is an awkward, untranslatable term, but it spread among people and had been conveniently used to denote “other musics” than the classical Western and Japanese music. (The late Professor Koizumi was credited for dissemination of the term *minzoku ongaku*. I must apologize to him for raising a question). I thought Phil’s book is very useful for introduction of “World Music” in the real sense of the term and for enlightenment. Then I proceeded to translate this book into Japanese in 2005.

In the process of translation, I had dozens of questions, I had to inquire Phil about them via E-mail. Every time he replied immediately to my questions and explained me patiently about what the terms mean. Furthermore, he contributed a marvelous preface to the Japanese translation. In this way, the Japanese edition of *World Music: A Very Short Introduction* was published in early 2006.

Despite all of that, we have never met each other for some reason. I am extremely happy that this award ceremony of the Koizumi Prize has provided us with an opportunity to meet each other for the first time.

In the following, I will quote good part of his self-introduction which

Phil has kindly sent to me.

Philip V. Bohlman is an ethnomusicologist who teaches at the University of Chicago as Ludwig Rosenberger Distinguished Service Professor. He was born in 1952 and raised in the American state of Wisconsin. Phil pursued his university studies in piano performance at the University of Wisconsin-Madison (B.M.), and then M.M. and Ph.D. degrees in ethnomusicology at the University of Illinois at Urbana-Champaign, especially on the mentorship of Bruno Nettl.

Phil Bohlman's teaching and research draw upon diverse methods and perspectives in music scholarship to forge an ethnomusicology built upon foundations in ethnography, history, and performance. He is particularly interested in exploring the interstices between music and religion, music, race, and colonial encounter, and music and nationalism. The study of Jewish music in modernity has provided a primary focus for his research for four decades, and since 1998 has provided the context for his activities as a performer, both as the Artistic Director of the New Budapest Orpheum Society (a Jewish cabaret and ensemble-in-residence at the Humanities Division), and in stage performances with Christine Wilkie Bohlman (the College) of works for piano and dramatic speaker created during the Holocaust. With the New Budapest Orpheum Society, Phil has released four CDs, most recently *As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955* (Cedille Records 2014). His work in historical performance has been recognized with the Noah Greenberg Award from the American Musicological Society and the Donald Tovey Prize from Oxford University. Since 2008, Phil has been conducting research India, especially in Kolkata, Varanasi, and rural West Bengal. His research on the Eurovision Song Contest is ongoing.

Since 2009, Phil has taught and conducted workshops in Germany at the University of Hildesheim and the Hochschule für Musik, Theater und Medien Hannover, where he is also an Honorary Professor. He is the author or editor of many books in English and German, with translations into numerous languages. The first edition of *Music, Nationalism, and the Making of the New Europe* received the Derek Allen Prize for Musicology from the British Academy. His article, "Analysing Aporia" (*twentieth-century music*), received the 2013 Jaap Kunst Prize from the Society for Ethnomusicology. His edited volume, *The Cambridge History of World Music*, received the 2015 Bruno Nettl Prize from

the Society for Ethnomusicology. *Jazz Worlds/World Jazz*, coedited with Goffredo Plastino, won the 2017 Ruth A. Solie Award for the outstanding collection of musicological essays from the American Musicological Society. In 2016, Phil and the New Budapest Orpheum Society were nominated for a Grammy Award for their double-CD, *As Dreams Fall Apart*.

Phil is editor or coeditor of several monograph and critical-edition series, including “Chicago Studies in Ethnomusicology,” “Big Issues in Music” (University of Chicago Press), “Europea: Ethnomusicologies and Modernities,” and “Recent Researches in the Oral Traditions of Music.” He is the Associate Editor for ethnomusicology at “Grove Music Online,” and with Federico Celestini, he is coeditor of *Acta Musicologica*, the journal of the International Musicological Society. He is a Fellow of the American Academy of Arts and Sciences, and a Corresponding Fellow of the British Academy.

(Professor Emeritus, Tokyo University of the Arts)

## PUBLICATIONS

### Books

*The Study of Folk Music in the Modern World*. Bloomington: Indiana University Press, 1988.

*“The Land Where Two Streams Flow”*: *Music in the German-Jewish Community of Israel*. Urbana: University of Illinois Press, 1989.

*The World Centre for Jewish Music in Palestine, 1936–1940: Jewish Musical Life on the Eve of World War II*. Oxford: Oxford University Press, 1992.

*Excursions in World Music* (co-authored with Bruno Nettl, Charles Capwell, Thomas Turino, Charles Capwell, Isabel K.F. Wong, and Timothy Rommen). Englewood Cliffs, NJ: Prentice-Hall, 1992. 7th, revised edition, 2016.

*Central European Folk Music: An Annotated Bibliography of Sources in German*. New York: Garland, 1996. (Garland Series in Music Ethnology)

*The Folk Songs of Ashkenaz* (with Otto Holzapfel). Middleton, WI: A-R Editions, 2001.

*World Music: A Very Short Introduction*. Oxford: Oxford University Press, 2002. (Translations into Hungarian, Italian, Japanese, Turkish, and Chinese)

*Jüdische Volksmusik—Eine mitteleuropäische Geistesgeschichte*. Vienna: Böhlau Verlag, 2005.

*Music and European Nationalism: Cultural Identity and Modern History*. Denver: ABC-CLIO, 2004.

*Jewish Music and Modernity*. New York: Oxford University Press, 2008. (AMS Studies in Music)

*Focus: Music, Nationalism, and the Making of the New Europe*. New York: Routledge, 2011.

*Revival and Reconciliation: Sacred Music in the Making of European Modernity*. Lanham, Md.:Scarecrow Press, 2013. (Europe: Ethnomusicologies and Modernities)

*Hanns Eisler – In der Musik ist es anders* (with Andrea F. Bohlman). Berlin: Hentrich & Hentrich, 2012.

*Wie sängen wir Seinen Gesang auf dem Boden der Fremde! Jüdische Musik zwischen Aschke nas und Moderne*. Münster: LIT Verlag, 2018.

*Song Loves the Masses: Herder on Music and Nationalism*. Berkeley: University of California Press, 2017.

### **Open-university textbook (Israel)**

*Historia ve-metodologia shel ha-etnomusikologia* (“The History and Methodology of Ethnomusicology”). Unit 2 for the course, *Ha-moreshet ha-musikalit shel k’hilot yisrael* (“The Musical Traditions of the Ethnic Communities of Israel”). General editor, Amnon Shiloah. Ramat- Aviv: Everyman’s University Press, 1985.

### **Edited Books**

*Ethnomusicology and Modern Music History* (with Stephen Blum and Daniel M. Neuman). Urbana: University of Illinois Press, 1991. Chinese edition, 2009.

*Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology* (with Bruno Nettl). Chicago: University of Chicago Press, 1991.

*Disciplining Music: Musicology and Its Canons* (with Katherine A. Bergeron). Chicago:University of Chicago Press, 1992.

*Land without Nightingales: Music in the Making of German-America* (with Otto

Holzappel). Madison, WI: Max Kade Institute for German American Studies, 2002.

*Music and the Racial Imagination* (with Ronald M. Radano). Chicago: University of Chicago Press, 2000. (Chicago Studies in Ethnomusicology)

*Music in American Religious Experience* (with Edith Blumhofer and Maria Chow). New York: Oxford University Press, 2006.

*Celtic Modern: World Music on the Global Fringe* (with Martin Stokes). Lanham, MD: Scarecrow Press, 2003. (Europea: Ethnomusicologies and Modernities)

*Jewish Musical Modernism, Old and New*. Chicago: University of Chicago Press, 2008.

*Antropologia della musica nelle culture mediterranee: Interpretazione, performance, identità* (coedited with Marcello Sorce Keller). Bologna: CLUEB, 2008.

*Balkan Epic: Song, History, Modernity* (coedited with Nada Petković). Lanham, MD: Scarecrow Press, 2012. (Europea: Ethnomusicologies and Modernities)

*The Cambridge History of World Music*. Cambridge: Cambridge University Press, 2013.

*This Thing Called Music: Essays in Honor of Bruno Nettl* (coedited with Victoria Lindsay Levine). Lanham, Md.: Rowman and Littlefield, 2015.

*Resounding Transcendence: Transitions in Music, Ritual, and Religion* (coedited with Jeffers Engelhardt). New York: Oxford University Press, 2016.

*Jazz Worlds/World Jazz* (coedited with Goffredo Plastino). Chicago: University of Chicago Press, 2016.

*Sounding Cities: Auditory Transformations in Berlin, Chicago, and Kolkata* (coedited with Sebastian Klotz and Lars-Christian Koch). Berlin: LIT Verlag, 2018.

### **Special Issue of a Journal**

*Music in the Ethnic Communities of Israel* (co-edited with Mark Slobin). *Asian Music* 17, 2 (Spring/Summer 1986).

*Poland – Music, Lyric, Nation*. *Special issue of European Meetings in Ethnomusicology* 10 (2003).

### **Book Completed upon Author's Death**

*Israeli Folk Music: Songs of the Pioneers*. Ed. by Hans Nathan, with Foreword and Afterword by Philip V. Bohlman. Madison, WI: A-R Editions, 1994.

### **Book Projects under Contract and in Early Stages**

*The Oxford Musics of the World*. 5 volumes. New York: Oxford University Press. Under contract. Projected publication: Vol. 1: The Origins and Ontologies of Music (2018); Vol. 2: The Musical Human (2021); Vol. 3: Empire and Encounter (2019); Vol. 4: Nationalism and Modernity (2018); Vol. 5: Globalization and the 21st Century (2020)

The Cambridge Introduction to Ethnomusicology. Cambridge: Cambridge University Press. (Cambridge Introductions). Under contract.

*World Music: A Very Short Introduction*. 2nd revised edition (2019). Oxford: Oxford University Press.

### **Encyclopedia Project in Planning Stage**

*Grove Music in Global Perspective*. A series of eight edited volumes to be published by Oxford University Press and Grove Music Online (Oxford University Press).

General Editors: Philip V. Bohlman and Martin Stokes. Individual volumes with two or three editors: Volumes currently in preparation:

*Global Popular Music* (ed. by Martin Stokes and Frederick Moehn)

*The Study of World Music – Ethnomusicology, Popular Music Studies* (ed. by Philip V. Bohlman, Lars-Christian Koch, & Timothy Rommen)

### **Compact Discs**

#### **Performance and Artistic Conception**

*Dancing on the Edge of a Volcano: Jewish Cabaret, Popular, and Political Songs, 1900-1945*. The New Budapest Orpheum Society. Chicago: Cedille Records. 2002.

*Moments Musicaux et modernes: Jewish Modernism in Popular and Political Music*. Chicago: University of Chicago Press, 2008. New Budapest Orpheum Society.

CD accompanying the book, *Jewish Musical Modernism, Old and New*. Jewish

*Cabaret in Exile. The New Budapest Orpheum Society.* Chicago: Cedille Records, 2009). CDR 900000 110.

*As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955.* Cedille Records. CDR 900000 151. 2014.

*When We Remembered Zion: Songs of Love, Loss, and Life from the Jewish Diaspora.* Double CD. Cedille Records. In preparation.

### **CD Editing**

CD accompanying the book, *Musik der Juden im Burgenland*, ed. by Gerhard J. Winkler. Eisenstadt: Wissenschaftliche Arbeiten aus dem Burgenland, 2006.

CD accompanying *Land without Nightingales: Music in the Making of German-America.* Madison, WI: Max Kade Institute for German-American Studies, 2002.

CD accompanying the book, *The Music of European Nationalism: Cultural Identity and Modern History.* Denver: ABC-CLIO, 2004.

CD accompanying the book, *Focus: Music, Nationalism, and the Making of the New Europe.* New York: Routledge, 2011.

CD accompanying the book, *Balkan Epic: Song, History, Modernity.* Lanham, MD: Scarecrow Press, 2011.

CD accompanying the book, *Jazz Worlds / World Jazz.* Chicago: University of Chicago Press, 2016.

## **PERFORMANCE ACTIVITIES**

### **The New Budapest Orpheum Society (Philip V. Bohlman, Artistic Director)**

The New Budapest Orpheum Society is a Jewish cabaret ensemble, for which Philip V. Bohlman serves as the Artistic Director. The eight-member cabaret has been an Ensemble-in-Residence in the Humanities Division of the University of Chicago since 2007. As Artistic Director, Philip Bohlman conducts the research that produces the ensemble's repertory, he prepares publications and recordings, he writes program notes, and he serves as the *conférencier* during performances.

The New Budapest Orpheum Society has given ten performances annually since 2000, about half of them in synagogues or Jewish cultural institutions, about half at universities, museums, and public stages throughout the United States and Europe.

The New Budapest Orpheum Society explores and performs music created by Jewish popular musicians during the Holocaust, including in the cabarets of the ghettos and concentration camps. For the research leading to new performances and the new CD project, *Representing the Holocaust, Resounding Terezín*, the ensemble received the 2011 Noah Greenberg Award from the American Musicological Society.

**Christine Wilkie Bohlman (piano) and Philip V. Bohlman (voice)**

Philip V. Bohlman and Christine Wilkie Bohlman (University of Chicago) perform programs of works for the dramatic stage of the concentration camps, integrating these into lecture-performances and free-standing performances. In recent performances, they have taken the final work from the Theresienstadt concentration camp on tour internationally, Viktor Ullmann's melodrama, *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1944).

During winter and spring 2016, they will perform at the University of Miami, the University of Wisconsin-Madison, and at festivals in Leeds and York in the United Kingdom. Christine and Philip Bohlman are preparing a recording of Ullmann's *Cornet*. For research and performance of music from the concentration camps, Philip Bohlman and Christine Wilkie Bohlman received the 2009 Donald Tovey Memorial Prize from Oxford University.