

University of Zagreb – Doctoral Studies
Residency of Philip V. Bohlman – June 8–9, 2018

**Music in the Name of the State –
Ethnomusicological Studies of Music and Nationalism**

General Description

The history of music scholarship, in Europe and beyond, is inseparable from assertions that musical identity acquires meaning through associations with the national sovereignty of the state. As the canons of folk songs and modal systems grow, so too do the claims that they express the uniqueness of a national people and the ways in which they are different from other national peoples. As it takes on attributes in the name of the state, music also enters the service of politics and political gain, therefore joining with other cultural forces in the service of nationalism. During these five sessions at the University of Zagreb we examine the intellectual history of music and scholarship as fundamental also to the growth of music scholarship in its diverse disciplines. The sessions move from examinations of early folk song scholarship, especially Johann Gottfried Herder's foundational studies in the eighteenth century, and bring us to the most recent twenty-first-century struggles between music and nation, whether in the popular domains of the Eurovision Song Contest or the political domains of refugee crises in Europe and elsewhere in the world. Each session will contain a focus on a representative genre, and it will draw upon approaches from a particular area of music scholarship. Whereas the methods of North American ethnomusicology provide one point of theoretical departure, the historical presence of Croatia in several topics should also open topics for general discussion. At each moment in this intellectual history, we shall be mindful of both the positive and negative consequences of music's persistent connections to nationalism.

Session 1 – (June 8) Friday 18:00 – 19:30: “Voice/Citizen/State – First Formations of Musical Subjectivity”

Theoretical area: Oral Tradition and Sounding of the Collective – Folk Music Studies

Genre case study: Epic and National Narrative

General reading: Bohlman and Petrović, eds., *Balkan Epic* (2012)

The emergence of folk song and folk music as ontologies for sounding the collective provides us with the focus of the first session. We begin with genres and at historical moments in which specific communities and collectives are afforded the power to act politically. Of particular interest in the first century will be the narrative forms of epic, which not only provide some of the oldest oral and written texts about sovereignty—the Five Books of Moses at the beginning of the Judeo-Christian Bible, or the *Ramayana* of India—but also cohere in modern epics sustained across regions such as the Mediterranean, not least in the Balkan epics of southeastern Europe.

Session 2 – (June 9) Saturday 9:15 – 10:45: “Song Loves the Masses”

Theoretical area: Folk Song and the Politics of Modernity – Music and Politics

Genre case study: National Collections of Folk Song

General reading: Herder and Bohlman, *Song Loves the Masses* (2017)

With the second session we move toward more specific moments in the larger intellectual history we are considering in Zagreb. The first of these moments is the Enlightenment of the eighteenth century, particularly the German *Aufklärung* and the contributions of Johann Gottfried Herder (1744–1803) through his seminal publications of folk song, in which the common term, *Volkslied*, is used for the first time. Using my own recent translation of Herder’s writings on music and nationalism (*Song Loves the Masses*, 2017) as a point of departure, we then move to the long nineteenth century, in which national collections of folk song are consolidated as symbols of identity and power.

Session 3 – (June 9) Saturday morning 11:00 – 12:30: “Power/Empire/Colonialism – Inventing World Music”

Theoretical area: Music and Empire; Postcolonial Music Studies

Genre case study: National Anthems

General reading: Bohlman, ed., *The Cambridge History of World Music* (2013)

The rise of empire and colonialism was also accompanied by the search for the ways music could serve the spread and enforcement of national power. Music scholars, too, sought to locate music’s association with nation throughout the world, both collecting and imposing restrictions on the music of colonized peoples. In the third session, we particularly concern ourselves with the history of world music, in its several disciplinary forms. We also look at a specific genre of music, the national anthem, which had spread across the world by the end of the nineteenth century, affording newly-formed collectives and colonies the opportunity to represent themselves symbolically as modern nations.

Session 4 – (June 9) Saturday afternoon 12:45 – 14:15: “Narrating the Nation, Staging the Nationalist”

Theoretical area: Popular Music Studies

Genre case study: The Eurovision Song Contest

General reading: Tragaki, ed., *Empire of Song* (2013)

Modern genre and repertory together become the focus of the fourth session, in which we look both at popular music and popular music studies. We take the Eurovision Song Contest as our primary case study, above all because it became the quintessential annual expression of music and nationalism in post-World War II Europe, remaining so even in 2018 in the immediate aftermath of the 63rd Eurovision. Popular music studies also provide an opportunity to look at the moment of performance, in which the attributes of a nation are given specific musical form. We also search for the contradictions inherent in popular music that represents the nation, as music ascends and transcends in an era of rising populism.

Session 5 – (June 9) Saturday afternoon 15:00 – 16:30: “Music after Nationalism – Response to Global Crisis”

Theoretical area: Applied Ethnomusicology; Music Scholarship in the Anthropocene

Genre case study: Music in the European Immigrant Crisis

General reading: Radano and Olaniyan, eds., *Audible Empire* (2016)

In the final session, we consider the implications for music and music scholarship of the recent turn in the meaning of nationalism, which has increasingly become a dirty word and a force for destruction. The populist movements within nations claim sovereignty as

a bulwark that excludes those who are different rather than accommodating the differences that previously enriched national diversity. The study of music and nationalism, therefore, has entered a new moment in our intellectual history, adopting new subject areas, such as the protection of migrants and refugees, and attention to the problems of cultural and musical sustainability. These have produced important new fields of musical scholarship—applied ethnomusicology, the posthumanist study of music, to name just two important areas—and still it remains an open question, and one we consider, just how our own practices of music scholarship should approach music in the name of the state.

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Philip V. Bohlman, short biography

Philip V. Bohlman is Ludwig Rosenberger Distinguished Service Professor in Jewish History in the Department of Music and the College at the University of Chicago, where he is also artistic director of the New Budapest Orpheum Society, a Jewish cabaret ensemble-in-residence at the University. His research and teaching ranges widely across Europe, North America, the Middle East, and South Asia, and focuses especially on historical instances of religious, racial, and cultural encounter and conflict. He is Honorarprofessor at the Hochschule für Musik, Theater und Medien Hannover, and has held numerous guest professorships, most recently at the Universität der Künste in Berlin, the Hebrew University of Jerusalem, and the Franz Rosenzweig Professorship at the University of Kassel. Among his recent books are *Jewish Music and Modernity* (Oxford University Press, 2008), *Hanns Eisler – In der Musik ist es anders* (with Andrea F. Bohlman; Hentrich & Hentrich, 2012), *Song Loves the Masses: Herder on Music and Nationalism* (with Johann Gottfried Herder; University of California Press, 2017), and *Wie sängen wir Seinen Gesang auf dem Boden der Fremde! Jüdische Musik zwischen Aschkenas und Moderne* (LIT Verlag, 2018), and with the New Budapest Orpheum Society the recent CDs *Jewish Cabaret in Exile* and the 2016 Grammy Award nomination, *As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955* (Cedille Records). For his work as a performer of commemorative music from the Shoah Philip Bohlman has received the Noah Greenberg Award from the American Musicological Society and, with Christine Wilkie Bohlman, the Donald Tovey Memorial Prize of Oxford University. Among his other awards are the Derek Allen Prize of the British Academy, the Jaap Kunst and Bruno Nettl prizes from the Society for Ethnomusicology, the Ruth Solie Prize from the American Musicological Society, and, in May 2018, the Koizumi Fumio Prize of Japan. Philip Bohlman is a Corresponding Fellow of the British Academy and a Fellow of the American Academy of Arts and Sciences.