

Between history and commodity: the production of a musical patrimony through the record in the 1920-1930s.

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Volume 29, Issue 2, July 2001, Pages 89-108

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[https://doi.org/10.1016/S0304-422X\(01\)00029-8](https://doi.org/10.1016/S0304-422X(01)00029-8)

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Abstract

In the interwar period, the gramophone rapidly spread as a medium for music. This development accompanies a shift in the social relation to "classical music"™. This shift was supported by many agents, the interest for past music and its history grew as it became increasingly associated with an unprecedented commodification of music. Relying on the double meaning of the term of patrimony " both a heritage from the past and a possession that can be enjoyed " we call this double process patrimonialisation of classical music. To analyse it, it is necessary to take into account the various concrete agents of its formation: music lovers, musicologists, marketing agents, but also objects, domestic practices and concrete aesthetic experience. Giving back their importance to material culture and ordinary amateurs, it is suggested that the driving principle of this process is to be found in the specific articulation of all these

agents in an unprecedented network that configured a new setup for the appreciation of music. "Classical music"™ was thus redefined in and through the record. It became, not a monument of steady works, but a reality relying upon the various "setups"™ that configured it. Taking over recent works on canon and patrimony, new directions in the history of music and in the sociology of art and culture are suggested.



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