

Bourdieu, Chapter 3, "The Market of Symbolic Goods [1971 - early!]
Bourdieu's AUTONOMY CHAPTER (cf. Dahlhaus!)

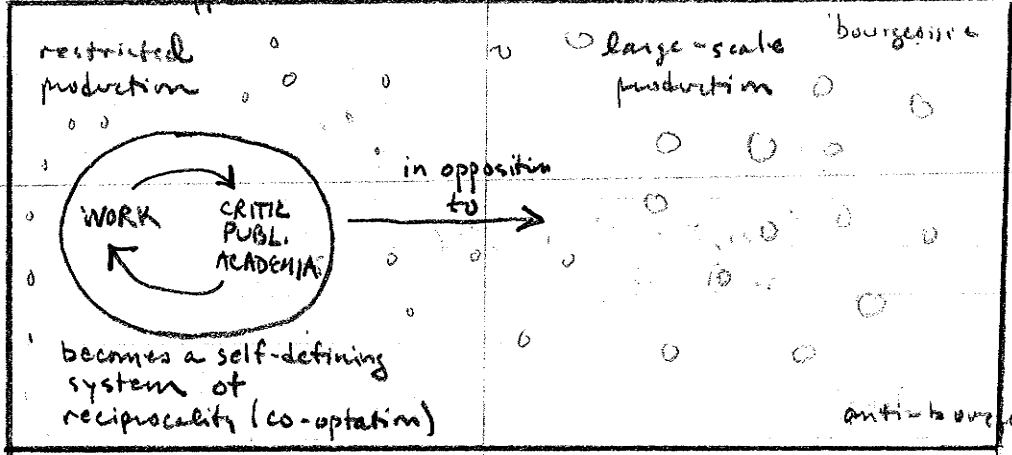
Basic → There arises a circularity of "cultural production and consumption" (118) — a sense of mutual adjustment of SUPPLY + DEMAND that comes to be a kind of CLOSED CIRCUIT ("mutual admiration societies," p. 116) within the field of restricted production. (high culture, education, etc.)

p. 114 } Decline of patronage (114, 14 down)
"Rise of emergence of work of art as a commodity" (114, 7 down) or new "parameters of an anonymous market." } i.e. historical conditions of the rise of modernism + capitalism → force art into new market circumstances

THUS AUTONOMY BASED NOT ON AESTHETIC PRESENCE BUT ON SOC. / HISTORICAL CONDITIONS

NB!: produce historically (p. 114)

a new type of FIELD OF CULTURAL PRODUCTION (set of positions)



"autonomous" symbolic capital

gradual purification of art (119, 120) (187) (190)

Begins to produce for its own subfield of consecrators (cf. Dahlhaus, "carrier-strata" / resistance to bourgeois aims) + in opposition to other positions and subfields (describes Iser? implied reader?) "relative autonomy" ("autonomization" (112-13) (cf. Engels! Dahlhaus!) in "quest for distinction" (119) (a kind of self-support prestige-whirlpool)

NB → Dahlhaus, Ch. 9, end → "Autonomy" created/branched out into its own institutions (149-50) + Ch. 8 def. of "autonomy" (p. 109) → + reliance on phenomenological "aesthetic presence"

PB will agree but insist that the possibility of autonomy is itself historically produced, and that ought to be central, and (p. 198!) that, paradoxically, while autonomy sidelines history in "aesthetic presence," etc., it depends utterly on a knowledge of history to be grasped (p. 118 bottom!)

Others → Have examined cultural politics within Austro-Germanic sphere — Sanna Pedersen → rise of an ominous Kulturstaak of nationalistic superiority. Celia Applegate → higher philosophical aims (Idealism, etc.) encouraged in its own a kind of music that aspired to depth

seq. bottom 1/2
∴ pp. 140-41 → the Dahlhaus-Bourdieu dialectic → perfect summary!
Cf. Wellek/Dahlhaus = "a history of music that is a history of music"

BUT: Bottom paragraph of p. 140

But caution! Last 14 lines of p. 141 -- "But remember..."
w/implication → Don't stay trapped [forever] in the closed circuit --
+ recall "theoretical error," top of p. 140

Also of Note in the Chapter

p. 138!!

What happens when the "high-art" closed circuit is ~~ripped~~ open to admit revert
or consecrational studies of pop culture or middle-class culture

- treat aspects of it as "reserved for the initiate" (128)

- i.e., turn it into the same "closed circuit" for intellectual play (thus moving
the discussion into restricted production [Žižek on Hitchcock])

OR, CONVERSELY

pp. 131-32!

How can a middle-brow or large-scale art seek to capture "prestige" among
middle-class readers/viewers? By borrowing "elite" tone from the intellectuals

- "ape the learned, sophisticated tone + cult of erudition" 131

- all the while remaining hostile or dismissive of academic intellectuals, in
varying degrees (131, 8 up, to 132, top lines!)

- Cf. NY Times critics? Popular biographers? New Yorker? etc.

And: CITATOLOGY (p. 138) → footnote strategies !!

p. 138, 5 down: "landmarks ..."

In Trad. AND New Musicology → Absolutely CRUCIAL to display who you read,
what you're aware of, whom you're excluding, how to make
clear gestures of homage-alliance to power (I won't rock the boat,
I'm on your side)

+ p. 136 - Scholars, Graduate Schools, etc.

* p. 137 → POW! in one sentence - Dead center.
middle

Chapter 6 [1986] "Principles" (pp. 176-91)

Another masterly summary of Bourdieu's system.

- Esp. on its insistence on analyzing RELATIONS between POSITIONS on a SPACE OF POSSIBLES

Now we might not accept all of Bourdieu. But there are things that can be gained by pondering his perspective. What practical advice can be gleaned for the music historian?

- ① In all of these essays, Bourdieu seems to be telling us repeatedly: THE CARDINAL ERROR FOR A PROFESSIONAL HISTORIAN IS TO TAKE FOR GRANTED (and hence overlook completely) BASIC SITUATIONS AND THINGS THAT OUGHT TO BE QUESTIONED. (esp → Methodologies + Scholarly Purposes)
- And → This is a particular danger in studies of artworks, since writers tend already to be captivated by their spell, their magic, their illusions. - And this spell works, in part, to suppress questions that we ought to be asking, professionally.
- ② Thus Bourdieu's central principle → FOR PROFESSIONAL REASONS (AND IN ONE'S WORK) SUSPEND THE QUESTION OF "VALUE" OR "EVALUATION" !! CONSIDER IT IRRELEVANT OR UNPROFESSIONAL (or "naive") (BREAK THE CIRCLE OF BELIEF)
- ∴ No more "music history" / "analysis" as advanced "appreciation" (or at least minimize this in one's historical work)
- ∴ No more tub-thumping on behalf of only a handful of "greatest" composers and works. (This is the great composer; that one isn't.)
- ③ INSTEAD, PULL BACK FROM THE COMPOSER, GENRE, OR WORK (wide-angle lens) AND GET A SENSE OF ITS SITUATEDNESS WITHIN A MUCH-BROADER FIELD OF CULTURAL POSSIBILITIES ("SPACE OF POSSIBLES") IN ITS TIME. WHAT POSITION DOES IT OCCUPY IN THIS FIELD ... AND HOW DOES THIS POSITION RELATE (oppositionally) TO OTHER POSSIBLE POSITIONS IN THE FIELD?
- ∴ 1st step - Envision, however provisionally, what a larger diagram of the field of cultural production might look like at the relevant time
- | | | |
|-------------|--|-------------|
| -CC | | +CC |
| consecrated | | bourgeois |
| | | |
| +CC | | lower class |
| challenges | | -CC |
- Where would Schoenberg be on this? Stravinsky? Rachmaninoff? Cole Porter? Louis Armstrong? Charles Ives? Vladimir Horowitz? Libera?

Now → if we wish to pursue Bourdieu further:

④ CONSIDER THE FIELD AS A "GAME" OR "STRUGGLE" IN WHICH EACH POSITION TAKEN IS A BID TO GAIN OR WIN CERTAIN STAKES

all this:
a totally
different
filter or lens
for
"music
history"

- STAKES = CAPITAL, BUT WHICH KIND, AND IN WHICH INTERMIXTURES?
(ECONOMIC? CULTURAL? SYMBOLIC)
- WHO HAS THE POWER TO CONSECRATE "WINNERS" IN THE SYMBOLIC-CAPITAL WORLD
- HOW IS POWER ATTAINED? LOST?
- CONSIDER ALL POSITIONS AS STRATEGIC CAREER CHOICES (value-free)

⑤ "OBJECTIVE" ESSENCE OF EACH COMPOSER / GENRE / WORK = NOT what it is "in itself" [contemplated on its own] BUT ITS RELATIONSHIP TO OTHER POSSIBLE POSITIONS ON THE FIELD (in the quest for differing kinds of stakes)

∴ A composer / genre / work is NOT a self-contained "work" or "aesthetic presence" BUT A STRATEGIC MOVE, LIKE A MOVE ON A CHESSBOARD (RELATIONALLY TO ALL THE OTHER PIECES)

HUGE
CLAIM
(BOMBHELL!)
IF YOU TAKE
IT SERIOUSLY

- OUR TASK AS HISTORIANS IS TO GRASP THE "OBJECTIVE" STRATEGY OF THAT MOVE (on the entire chessboard)

- p. 182 = "Position-takings... can only be understood relationally..."
11 up

⑥ FINALLY, THIS IS ALSO TRUE OF INDIVIDUAL WORKS !! (underscore this yet again!)

- E.g. → p. 182 bottom (contra "internal" analysis of Russian formalists [on whom Dahlhaus so much relied])

- and p. 183, middle !!! - Homologous ! wow! But!
(what could this really mean? Is it clear?)

- See also same claim, p. 118! [Classic!]

(But! Is it even possible to analyze a work this way?)

sociology "in" the work? Adorno?

Additional "lessons" from Bourdieu

⑦ QUITE APART FROM THE HISTORICAL FIELDS THAT WE STUDY PROFESSIONALLY OR ANALYZE, WE TOO ARE TAKING POSITIONS ON CULTURAL FIELDS THAT ARE VYING FOR "STAKES" OF CAPITAL AND/OR PRESTIGE

- ∴ The injunction → Instead of merely assuming that you are doing noble work, devoting yourself to a higher cause, interrogate your own interests and the strategic interests of your discipline on a field of cultural production.
- What position are you being urged to take on the field, and what position do you want to take? Why?
- PB's term → Self-reflexivity (esp. in the Wacq. book)
 - Wacq. citations:
 - p. 36 (two quotations)
 - p. 39 (three types of biases)
 - p. 41 bottom!
 - p. 44, top half.
- Thus: an injunction to try to uncover the manipulations and hidden interests in the discipline itself -- and in our relational positioning within the discipline!

These 7 carry ENORMOUS implications for the way that we might carry out research... and even as heuristic exercises to be kept in mind, they can be very beneficial, in my view!

∴ Why would Bourdieu have us do this? (GAINS?)

CROSS-PASSAGES (esp. from 1986 Princeton lectures, "Principles for a Sociology of Cultural Works,")

① FCP, p. 184 + down → Emancipation!
To envision a liberation from the illu^sio, one's person.

Freshens the perceptions at the end of the essay

FCP, p 190-91 → Two Aims (Read!)

① p. 190 → Emancipation from illu^sio ... Habermas + Adorno; Weber, Die Entzauberung der Welt [e.g. → would Iserim "reading [writing]" be an example of an illu^sio?]
Here illu^sio = "essences," e.g., substantial nominal or spiritual realities that exist as nouns to be found + explicated.
(Cf. Derrida, denunciation of logocentrism). (Cf. Wacq. dialogue, p. 87) (p. 178)
Basis, again (not cited on p. 190) = Ferdinand de Saussure + "the primacy of relations" -- VERBS.

② (Difficult, but imp. to Bourdieu!) p. 191 ... objective knowledge is possible with a more "realistic vision" that can actually produce a "sublimated essence."
- Deferred from individual things to a group or "collective vision" (191) cf. Enlightenment - living dans le vrai
- Related to principle of constant group reflexivity (Wacq. p. 41!) *
OR (Wacq. p. 44) *
(anti-humanism? or trans-humanism?)

i.e. ... cultivate a position without remorse or illusions beyond philosophy and individual thought ... and here (in Bourdieu's theory of society) "objective knowledge" will be again possible.

THUS, e.g., the hortatory "Ite, missa est" to musicologists, Wacq. dialogue, p. 88!
(Read)

(OVER →)

(Possible objections?)

So THEN, IT SEEMS THAT Bourdieu really does "turn out the lights" [JH:2002] on the notion of high art — exposes its petty struggles and interests "

But DO NOTE THE NUANCES (careful!) in Wacq. pp. 83-87

- p. 83 on pop. culture → In effect walks off his own preferences from professional study

— Then says that a study of values is not the same as an embrace of those values

- Cites Max Weber

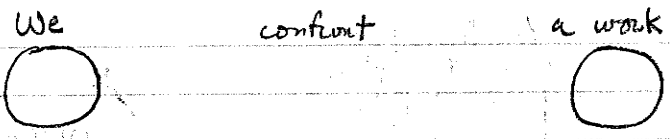
— Much like Dahlhaus, ch. 7 ^{FMH}

diff. between "Wertungen" [evaluations = personal] and Wertbeziehungen [value relations] ^{FMH, p. 89, e.g.}

- Dahlhaus had argued that "autonomy" + "orig. postulate" should not be a premise of the writing of music history, but its "object"

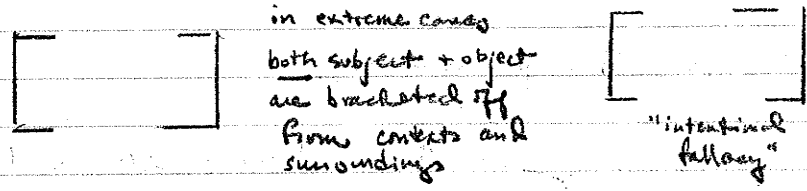
- Don't confuse them!

- pp. 85-87 - Read completely! Much nuance!



Analytic-empirical method
(research / analytical articles)

→ objectify the work (outside of us) and examine its properties scientifically, according to "method"
Meaning or properties exist as things to be found in the work (backwards - relating dominant, etc.)



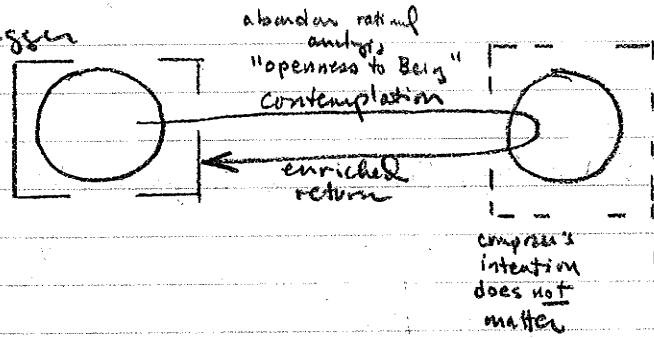
Boundaries: "intellectualist bias" (Wagner, p. 39)

By 2005 → blinkered, backward, naive

The problems and complications emerge, in part, as we start to narrow or remove the brackets, opening up to deeper questions

Phenomenology - Hermeneutics

Heidegger

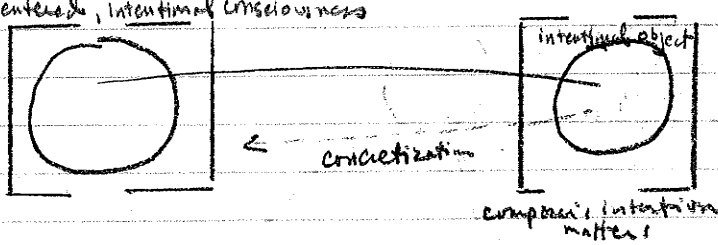


Draw forth Being, disclosure, alētheia of the world - founding work (escaping zuhanden-vorhanden dichotomy)
Act calls forth the world that supports it. (As temple the wind + air + earth)

Husserl - Ingarden

we = a centered, intentional consciousness

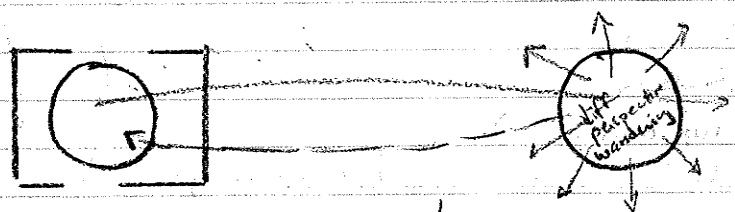
epoche



Call forth an aspect of the work via a concretization... or one way of filling in gaps or leerstellen... An act of bestand completion

Iser

a listener of good will toward Verstehen

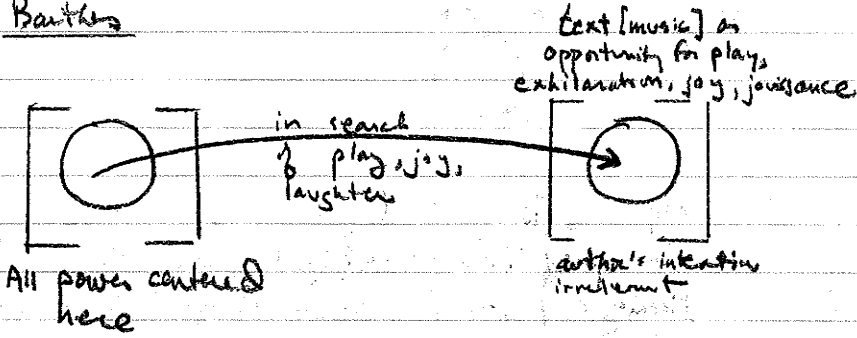


an adjustment / arrangement of perspectives in a field of tensions

Similar, but via repertoire and strategies contained in the work, the work opens out to its world, its genres + allusions, etc.
- Work helps to organize the listener's actualization (listener fills in blanks)

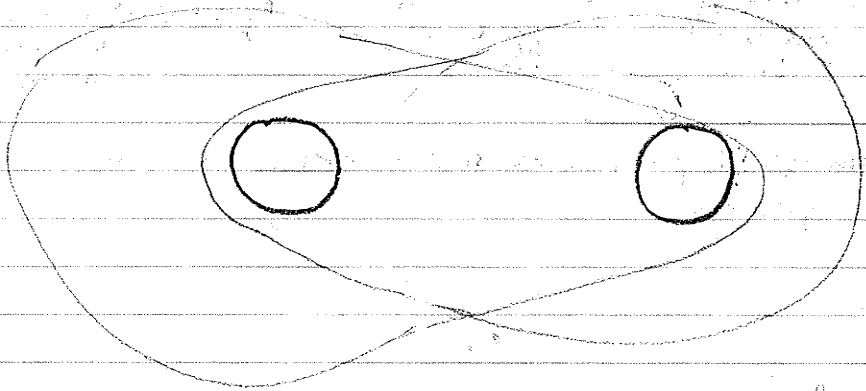
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Bakhtin



Music as liberating force for unconstrained individual.
 Delight in the physical, the bodily, the exotic, the voice, the grain
 Delight in the dissolution & multiplicity of possible meanings.

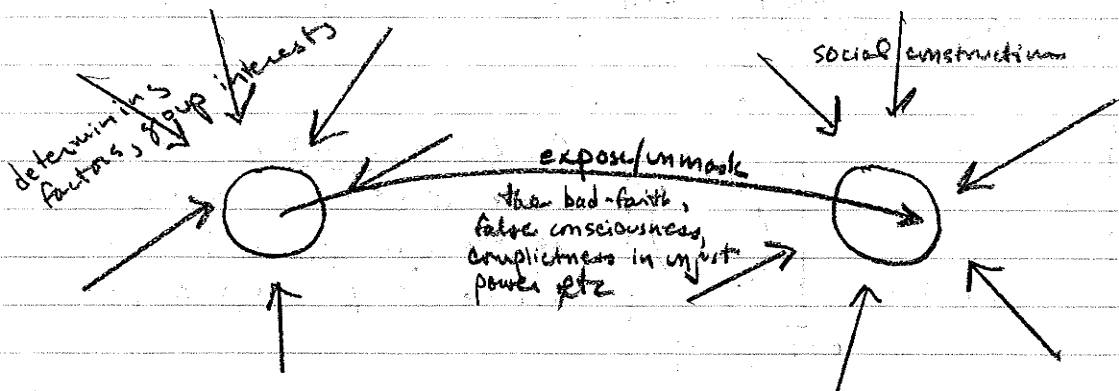
Gadamer → removes brackets, but in a particular way



- Horizonteverschmelzung
- coming to a negotiated understanding, realizing our prejudices
 - good-will dialogue; q + a; Collingwood as motivator
 - Hermeneutics of Faith / Charity / Recovery in exercises

New Musicology mostly here (* = Bakhtin; Standpoint)

* Standpoint epistemology (Variant: Ideology Critique of Hegemonic Works)



other variant: non-critical affirmation of works sanctioned as offering resistance to the injustice.

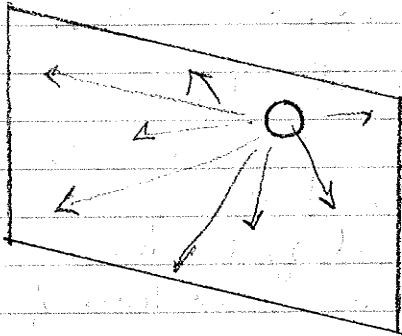
One's own version of truth, etc., "who one is" determined by one's group-identification (pragmatic theory of truth → group consensus)
 + acceptance of 11th Thesis of Feuerbach (transformation of alienation)

Bourdieu will indict this as the "short-circuit fallacy"

Bourdieu complicates all this further

"Short-circuit effect" or "fallacy" (FCP, 181-188; IRS, 69) → Field is interpreted at all levels of analysis

"We" exist in this statement only as a position (or disposition / habitus toward a position) in a field (sphere of discourse) that is defined as a site of possibles ... a site of struggle for the power to dominate ... to declare what is true, what is art, what discourses is permitted, etc. *

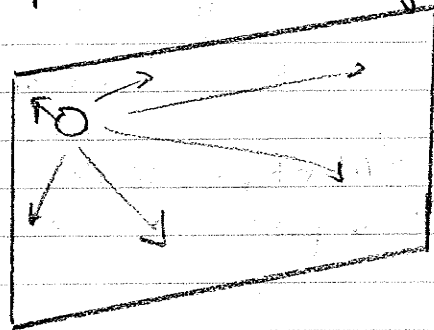


— Moreover, we exist here only relationally. Not as substantive things (nouns with an essence) but as relations to other positions. [FCP, 178 = Saussure!]
— All statements are done to improve one's position.

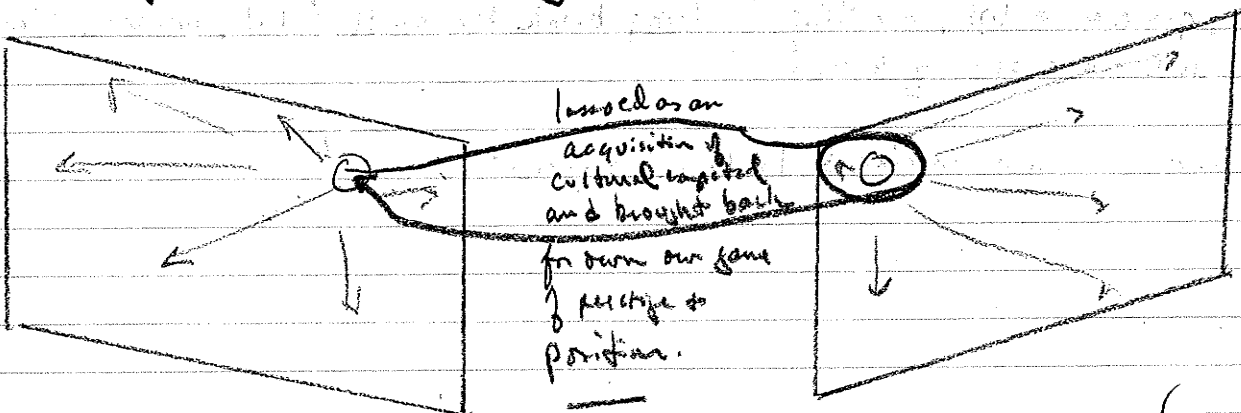
(Thus: NO SHORT CIRCUITS from social origins to "who one is" — 1st "bias" mentioned by Wacziarg on p. 39)

* (cf. Leclaw = Mouffe same of decentred subjectivity in Korsch)

One is similarly encouraged to understand every piece of music "out there" as having been produced within its subfield of cultural production in order to gain status, position, cultural power, "symbolic capital"



That original capital of the artist + his/her supporters is now gone, since the work has undergone "derealization"
Hence it is primarily used by us as a token of cultural capital in our quest for symbolic capital in our field today ... as an acquisition, tool, or badge of prestige.



(OVER →)

THUS

- ① Whatever we say, we are uninterested in (or incapable of embracing) any "truth" in the work of art. (opposite of Heidegger)
- ② Indeed, we are not writing about music (or performing it!) — not about music but about the way we propose to use the music for our own ends.

NB → [Key Quotation → Wacquant dialogue w/ PB, pp. 68-69]

The concept of "work" disappears as an illu^sio, except for the sub-fields that are able to impose/consecrate the concept as a [negative-pole] token of cultural capital ... part of the ritual of "sacrificing to the God of Art" (Wacquant dialogue, p. 85) ... And we must "break with the more naive forms of artistic belief" (Wacq, 85, bottom)

FCP¹⁹⁰ → "breaking the spell" → cf p. 35

And all art is reduced to struggle.

FCP → 189, bottom half ** "field of struggle" Summary

[Cf. Horkheimer + Adorno → Dialectic of Enlightenment

p.

Weber — "Die Entzauberung der Welt"

FCP 182 → what happens to the works in all of this? No answer, except to dissolve them back to positions in a cultural-production field (183)

Thus the key question → Why do this? Why break the spell? Why unmask the illu^sio and the circle of belief?

Bourdieu's answers not unrelated to Enlightenment

Luc Ferry and Alain Renault Pensée 68

'68 - deriding of systems/discourses beyond philosophy (goes beyond rational philosophy to explain/indict/delimit philosophy) - Bourdieu (sociology etc.) Foucault (epistémè) - Lacan (psych.) - Derrida - Seeing type of philosophy as symptoms -

Sociology trumps all else, incl. philosophy, culture, arts, etc.

Claim -> Originally Bourdieu seemed to separate himself from Marxism with his strong, early attacks on structuralist Marxism (Althusser) ... but in fact he was more influenced by Marx than he admitted ... Then he seemed to deery features of Marx, but the notion of habitus (disposition, etc.) winds up being rather close to the 18th Brumaire + Grundrisse (p. 8 of my Classification)

15B Also -> the later Bourdieu (1970s?) could position himself as opposed to the "elimination of the subject" - just as the later Foucault did

imp - le sens pratique (1980)

∴ Bourdieu wants very much both to wance + yet to limit the self-constructing of the subject/individual

(C. Marx, Preface to Capital)

161 Main point: salvaging responsibility and, more generally, subjectivity is, by definition, totally excluded from the entire enterprise ... "

Main claim of Ferry + Renault = "The Bourdieu's sociology actually appears to be a sophisticated version of vulgar Marxism ... "

Bourdieu's short-circuit fallacy seems to blast ^{vulgar} Marxism ... but instead of calling the whole practice into question, he maintains that it only needs improving, complicating

Ferry + Renault — Popper would have 3 main objections to Bourdieu

- ① Bourdieu's fundamental theses are nonfalsifiable [as are, e.g., those of Marxism + psychoanalysis] — no phenomenon in the world could ever contradict them; any phenomenon AND its exact opposite are included in the theory..... No protest on behalf of any participant would be effective, except as a demonstration of Bourdieu's points! The participants' awareness or non-awareness of being integrated into the system is irrelevant.
— Cannot be disproven by ANY empirical reality [unlike claim of science]
- ② Bourdieu's discourse rejects in principle any disagreement with it.
Like arguing against the existence of God to a theologian or believer.
— it's a nondebatable proposition!
— The theory, i.e., considers any resistance to its truths to be the product of self-deception + illusion — ∴ Resistances only serve to confirm its truth. "Who are you to direct this critique of the theory?"
The content of the objection can never be discussed.
- ③ The claim of Bourdieu's objectivity (to understand the "objective" master processes of human society in a nonfalsifiable way) is both unsustainable on a personal level and ultimately a "terroristic conception of objectivity"
— how can any writer escape his/her own subjectivity? Why is the question of "who speaks" disallowed?
— he in effect disqualifies the discourse of others, but there is apparently a line he will not cross in disqualifying his own discourse.
... he attacks categories of thought rather than really engage the ideas of the thought (Zhdanovism) 125
— In sum → what exceptional status does Bourdieu give his thought — and it alone — to confer on it this exalted status?

- Situates himself vis à vis alternatives, Foucault, etc.

- "short-circuit" effect 181, 188 → field is the solution!

- acknowledges Ferdinand de Saussure basis for field (relational thinking)

POSITIONS 'not significant or self-determining' — what matters is their relational positions vis à vis other possibles. // "primary of relation" (178) is the "essential" feature of Saussure. — "form and not substance"

Saussure's langue system of synchronic possibilities (Course in General Linguistics = 1916)

- all signs are arbitrary, arbit. connections of signifier + signified.

- and each sign in system has meaning, not, by virtue of its difference from the other
dog is not cat

"In the linguistic system there are only differences i.e. meaning is not immanent but functional, due to differences, relational-
objective structure of signs + possibilities = langue

Explet }

- Two IMPORTANT STATEMENTS OF LARGER PURPOSE !!

184 — emancipatory function of his thought — freedom from naveté and shackles

190-191 — Why is it worth it to break the spell ?

- 1) = extirpation from illusion / disenchantment

- 2) trans-historic universality and humanness via a collective (sociological) view of the whole struggle — a "realistic vision" more human than the charismatic emancipator for individuals (191)

cf. "science of cultural works" (183)

THE SENTIMENTAL EDUCATION
OF THE NOVEL

Margaret Cohen



Frontispiece to *Valida, ou la Réputation d'une femme* by Sophie d'Épinay Saint-Jac, 1835.

PRINCETON UNIVERSITY PRESS PRINCETON, NEW JERSEY

Margaret Cohen

→ One of the best readings of the term! And a much clearer outline of the problems and adaptation of Bourdieu than one finds in David Gauntlett or Jane Fulcher.

- ① Reconnects us back to central q, from our second session → Dauthaus + Weltek
 - Hist. of music (lit) that is a hist. of music? (" + not of society?")
 - Entangles us at once in issues of a continuing AESTHETIC PRESENCE through time + (RELATIVE) AUTONOMY of a lit/musical practice
 - (Recall that Bourdieu allowed for semiautonomy / autonomy as a position within a cultural field)
 - Cohen's question → Can we address this issue after the earthquake of poststructuralism + its all-dissolving postulate of a discursive textuality?
 - p. 4 → READ + p. 5 (aesth. presence) + solution, p. 5, middle * → via a Bourdieusian concept of autonomy (as we'll soon learn)... NB → a field of charged energies, but concept of "aesthetic" or "value" not foregrounded here.

- ② Navigates through "archive" issue (poststruct.), p. 6... in order to bolster her interest in intra-literary dynamics (p. 4 - KEY CONCEPT)
 - a) "Normal" concept of archive (bottom, p. 5) → repository of sources, "dusty documents"
 - b) BUT → Foucauldian concept (p. 6, top) (READ, 2 down → to supporting "structures" + "non-literary discourses")
 - New Historicism (medical texts; maps; legal documents; epistemes)
 - c) Then the Credo-Declaration cutting through the air! p. 6, 8 down:
 - "The archive is, however, not synonymous with the non-literary. Literature has an archive of its own." (instantly → semiautonomy; genre-norms within lit. practices; "conventions" "norms" - the whole range of literature-[music-] specific)

So, on the spot → the Cohen enterprise seems as though it's reconfiguring the older practice of semiautonomous literary history
Problems:

- (A) How can this be done with intellectual integrity after the poststructuralist revolutions (+ feminist revolutions; revolutions in lit. theory) (i.e. → no return to earlier, more naive practices)
- (B) Is there a way of doing this that also engages literature's interaction (synchronic interaction) with the world of structures + events that surround it; with which it interacts; to which it responds?

MOVE 1

③ Solution (Deus ex machina), p. 6, 3 up → BOURDIEU'S THEORY OF THE LITERARY FIELD — FIELD OF CULTURAL PRODUCTION; Rules of Art
— Read p. 7, MIDDLE, "A writer's practice..."
∴ a BOTH/AND solution, perhaps outflanking the poststructuralists?

MOVE 2

→ p. 8 middle → Fuse Bourdieu with feminist lit. history
(or better: add the gender factor generously into the mix — into a Bourdieuvian field)

④ If study is "literary-archive" intraliterary, the concept of GENRE need to be recovered + rehabilitated, ON NEW TERMS, (Older terms, e.g. Wellek)
∴ Pp. 16ff = inevitable... but how to recast it?
p. 16 top → Marx allusion — term "genre"

Pp. 17-19 = CENTRAL HINGE → redefining connotations of "genre"

p. 17, 3 down (READ!!) → "It would nonetheless..." i.e. (MOVE 1)

p. 17 { Genre not a crucial concept for poststruct. "textuality" pass,
BUT it is of crucial imp. for "lit. as a social practice" (!!)
— Strategy → many Jameson (marxist/materialist)
↳ Bourdieu (sociologist)

p. 17 bottom 1/2 MOVE 2 — Recast "genre" as a Bourdieuvian prise de position on a field of cultural production, responding to "a space of possibles"
(read bottom 3 lines of p. 17)

Read → p. 18, 3 down (IMPORTANT → how to do it: "Evidence for a position... through analysis... a number of text sharing a set of codes" (= MOVE 3))

NB ∴ Genre = p. 18, 9 up! = "a position, a symbolically charged set of CODES responding to a problematic..."

(Note → Althusserian terminology (str. marxism) throughout: "problematic" — "overdetermination" — "social formation" etc.) — But now with a significantly INFLECTED Bourdieuvian accent)

Cohen's/Bourdieu's "problematic" → p. 21 middle + esp p. 21, 12 up!

(cf. The question to which a work or lit. must is an answer? Collingwood updated?)

⑤ And thence to her interesting reflections on the recovery of forgotten literature (hors d'usage), a "forgotten aesthetic" (p. 25, 12 down), a forgotten problematic → RECOVERY OF UNDERVALUED AND LOST TEXTS — (music research?)
+ reflections on the problems of evaluation + work in noncanonical repertoires (25)

Cultivating Music

*The Aspirations, Interests, and Limits
of German Musical Culture, 1770-1848*

DAVID GRAMIT
M

University of California Press

BERKELEY LOS ANGELES LONDON

2002

Gramit

Goal: ① In part, to realize that what we might regard as "normal" (the serious study of art music; the concert system; "great music"; etc.) is actually an unusual, even eccentric (3, 2 down) project of late 18th + 19th c, esp. in Germanic-speaking areas...

And to study it sociologically by explicitly detaching ourselves from an aesthetic interest in the outcome (objectivity)

- p. 3, 3-9 down; READ!
- i.e. - "aesthetics" is NOT something we participate in as scholars; it is a symptom or social phenomenon to be studied sociologically and historically.

② As Gramit (rightly!) points out, the idea of elevating the quality and prestige of certain kind of music (instr.) (the idea of absolute music / autonomy / aesthetic) was always + everywhere fraught with anxiety + insecurity regarding the whole project! (p. 5, 4 down; p. 12, 13 up; p. 13, 3 down! (issue of "respect" in society) → a though music, as mere entertainment, is an unworthy time-waster; p. 13, 19 up * ; "

- p. 19^{7 down} diff. betw. prestige-claims of lit. + music (the "threat" to music)
- p. 19 3 up!! "Specter of descent... to the world of tavern fiddlers and wandering gypsies"

∴ Art music project (subsector of larger intellectual sphere), whatever it claimed vis à vis moral, or spiritual, or transcendent art, was always stalked by this Doppelgänger of emptiness, entertainment, and unimportance... that it might mean little or nothing at all (as I've written in "Beeth. Reception")

∴ To counter this fear → = social strategies of elevation - developing arguments and institutions to bolster this idea of the intellectual, moral, or spiritual substance of "great music" (now in the decline of patronage - and more of a dependence on free-market or the sustaining force of a culture of Bildung)...

Ultimately, the claim was the right of [certain kinds of] MUSIC "to deserve public support" (p. 20, middle, bullet-pt 3)

I.E. FRAUGHT W/ CONTRADICTIONARY TENSIONS (summary, pp. 20-21)

- On the one hand → Claimed universality of this music (p. 21, 5-6 down) (p. 8, "universalization of bourgeois values... directed at the aristocracy... frivolity, depravity...")

Univ. of bourgeoisie - but also - strict bourgeois

On the other hand — this subsector of culture very carefully disciplined and regulated the limits of what should be considered as "great music"
(not opera; not Volk; not popular; not French; etc.)
(= aristocr.)

and took great pains to limit access to it! ^{P. 21, 7 down} By establishing boundary conditions of entry and continued membership. (p. 25 middle — concert)

(i.e. idolized Volk + "the people" but kept their distance from them. — p. 29)

③ This field of cultural tensions + fight for distinction + status is to be examined objectively (but; herm. of suspicion? unmasking?)

- Brings Bourdieu on board, p. 18, 13 up! (READ) + also on
- And some other passages have a Bourdieusian ring (p. 19, bottom, "specter of descent" — on p. 8, 5 up —
- But Bourdieu not often invoked... almost seems like an add-on name?
- Granit → Much more Germanic in his interests + concerns
 - with more than a whiff of marxist-inflected but basically, Engl - language sociological methods. (Data; evidence)

④ Finally — Note COMPROMISE in any "pure" hermeneutics of suspicion"
→ claims (benignly) that the agents of all this surely acted in good faith, in all sincerity, etc. (p. 17 — read!)

(Here; the marxist or ideology-critique door is wide open to the possibility of calling them "dupes" or "naives" —
But he never does!)

∴ Halfway house of cold-eyed, see-through-'em realism/materialism and a still-present pull toward the music of that culture
(Granit — a Schubertian!)

and esp. p. 21 on Dalhaus !!