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***Not just for the love of music: Italian conservatories as a stimulus for the rise of German Tonkunst***

Between December 1798 and April 1799, the Allgemeine musikalische Zeitung of Leipzig launched a series of articles on the institutionalization and enhancement of music conservatories in Germany. They can be considered an expression of a much broader historiographic campaign to foster the rise of the German “Tonkunst” concept around 1800, amongst others emphatically suggesting concrete steps to push the institutionalization of music forward by means of conservatories.

In my paper I will thus highlight the astute elaborations by several authors based in Northern Germany (such as Carl Gottlieb Horstig, Johann Joseph Klein, Johann Friedrich Rochlitz and others) with regards to European conservatory culture, in particular that of Italy and, to a lesser extent, the Netherlands and England. This way I aim at (1) contouring one of the hands-on key elements within the “Tonkunst” concept, and likewise (2) scrutinizing the motivation to promote conservatories against the background of a transnational perspective. Moreover, I will draw from contemporary music histories dating back to the first half of the 19th century, from newspaper articles on the role of sacred music as well as from treatises on the musical education of young ladies, in order to place the promotion of conservatories into a wider historiographic and socio-political context.

Altogether, these insights will serve to demonstrate how institutions of musical education were not only considered air-tight, most vibrant spaces within a proper “musical society” anywhere throughout Europe, but also as a strategic means to foster German national identity while challenging the well-established prestige of Italian music alongside aesthetic debates. Finally, my paper will underscore the Janus-faced approach to Italian conservatory culture in its early formative years: In the first place, conservatories in the Southern hemisphere were respectfully admired as models for German musical education-to-be, and secondly, they were utilized for distanciation from a musical culture perceived as being in decay and, in fact, a threat to the utopia of German “Tonkunst.”

Carolin Krahn received her PhD in 2017 and currently holds a six-year postdoc position at the University of Vienna’s Department of Musicology to write her second book. Her dissertation deals with the imagination of the “musical Italy” in German music historiography around 1800, with a particular emphasis on the music critic Johann Friedrich Rochlitz and his intellectual network. Prior to focusing on this project, Carolin Krahn pursued studies in Musicology, Early Church History and French Literature in Wuerzburg, Vienna and Paris as well as at Harvard and Stanford Universities. Between 2007 and 2017, Carolin Krahn’s studies were supported through various scholarships provided by the German Academic Merit Foundation, the European Recovery Program, the German Academic Exchange Service, the Harvard Graduate School of Arts and Sciences, and the Stanford School of Humanities. While at Stanford, she won the Chair’s Award for Excellence in Teaching at the Music Department.