

Carl Maria von Weber in Munich: March-August 1811

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Carl Maria von Weber conducting *Der Freischütz* at Covent Garden Theatre in London
John Hepler, Limited, 1826. Royal College of Music, London. <http://mauseumcollections.rcm.ac.uk/object/objects/object2842>

ABSTRACT

In 1811, German composer Carl Maria von Weber traveled to Munich, where he resided from March 14th to August 9th. During this time, he composed his concertino and concertos for clarinet virtuoso Heinrich Joseph Baermann, among other activities. Several studies describe Weber's life and career. However, recent scholarship focuses on his operatic writing. Moreover, there is a lack of scholarship in English focusing on Weber's time in Munich in 1811 and the significant connections he created.

This study provides a detailed timeline of interactions Weber developed during this time and identifies the importance and effect of Weber's activities and connections from then. It brings together secondary sources on the composer to create a more complete account of his time in Munich. Primary sources, namely his correspondence, diary entries, and critiques, are analyzed to further solidify the account of his events in Munich.

Through examining the primary and secondary literature on Weber's time in Munich in 1811, this study provides more information on the following questions: What sort of contacts did Weber make while in Munich from March through August of 1811? What is significant about the interactions that Weber made during this time? What was Weber's participation in the musical life of the city while there? Results of this study contribute to a body of new scholarship, focusing on accurately depicting specific points in time for Weber's life.

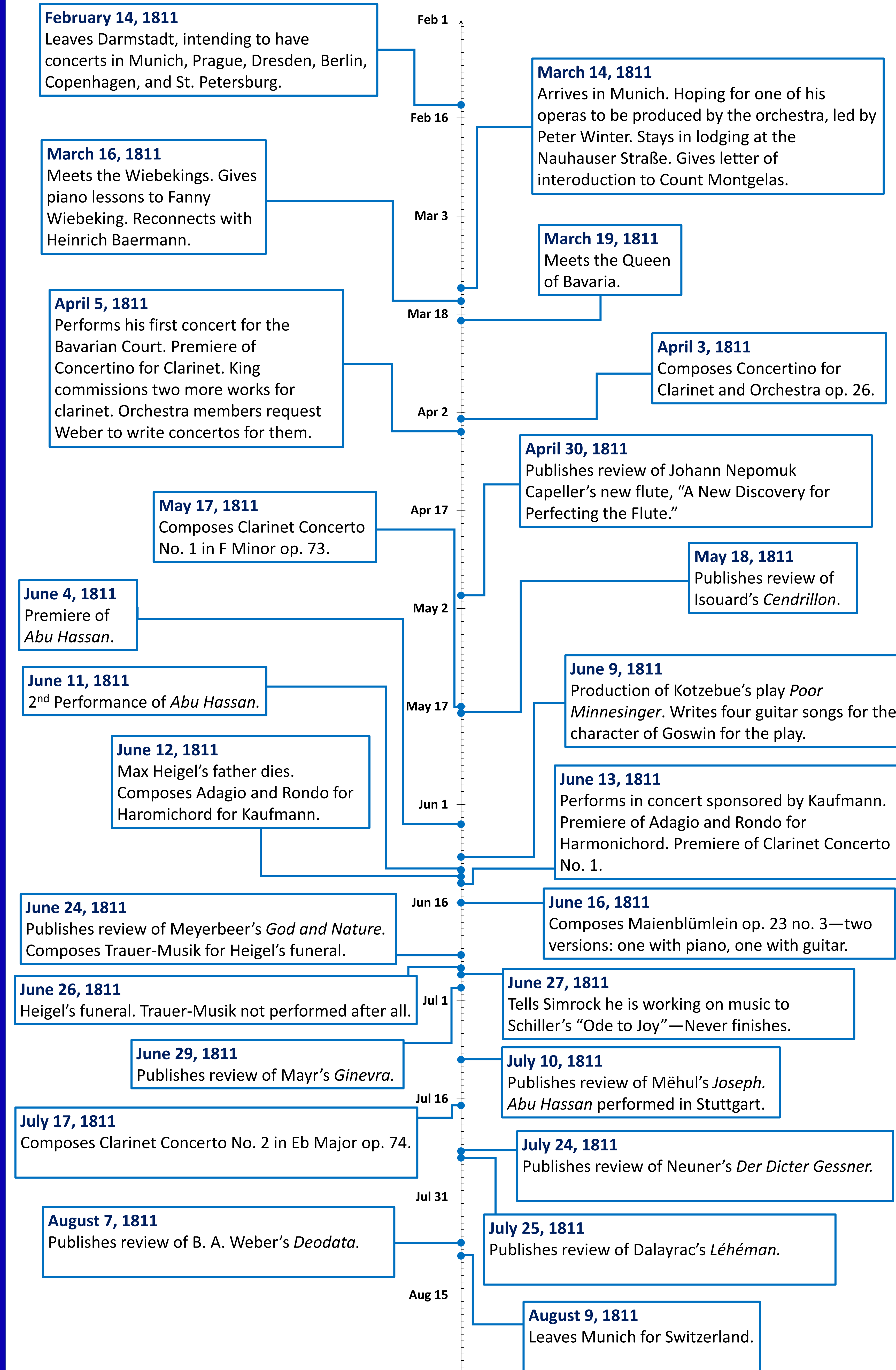
INTRODUCTION

- Details are omitted from each of Weber's biographies.
- There is a need for a more accurate description of his Munich residence.
- Primary sources regarding him are in German.
- Lack of English translations for Weber's primary material.
- Lack of coverage on anything other than his operatic or clarinet works.
- His stay in Munich may be clouded by his clarinet works, which he composed during that time.
- This study intends to:
 - Fulfill the need for more recent literature in English examining specific points in time for Weber.
 - Compile a more complete timeline of Weber's time in Munich.
 - Identify the lasting significance of his connections and compositions from that time.

METHODS

- Examine secondary literature on Weber & identify discrepancies in details on Weber's time in Munich
- Translate correspondence, writings, and diary entries to develop a more complete timeline of events.
- Develop a comprehensive biographical report on Weber's time in Munich from March to August 1811.
- Examine connections Weber made & identify their lasting significances.

TIMELINE OF EVENTS



DISCREPANCIES IN THE LITERATURE

Inconsistent Dates:

- Weber meets the Queen of Bavaria
 - All biographies: March 19, 1811
 - *Weber Gesamtausgabe*: March 18, 1811
- Weber's first concert for the Bavarian Court (April 5, 1811)
 - Max Weber: April 8, 1811
 - *Abu Hassan's* Premiere (June 4, 1811)
 - Max Weber and Saunders: June 10, 1811
 - Franz Xaver Heigel's death (June 12, 1811)
 - Warrack: June 9, 1811
 - Composition of Concertino for Clarinet op. 26 (March 29-April 3, 1811)
 - Weston: March 30-April 2, 1811

All biographies state Max Heigel died during his time in Munich

- It was his father, Franz Xaver Heigel, who died

King Maximilian I of Bavaria and Count Montgelas work to reform Munich

- The Stebbins only mentions Prince Ludwig of Bavaria's work

PROFESSIONAL CONNECTIONS

Bavarian Court • King Maximilian I of Bavaria	Wiebeking • Fanny Wiebeking • Karl Friedrich von Wiebeking	Johann Peter Winter
Heigel • Cäsar Max Heigel • Franz Xaver Heigel	Heinrich Joseph Baermann	Kaufmann
Prince Baratinsky	Friedrich Wilhelm Joseph Schelling	August von Kotzebue
Ferdinand Fränzl	Peter Legrand	Franz Danzi
	Georg Friedrich Brandt	

MUSICAL COMPOSITIONS

Concertino for Clarinet and Orchestra op. 26	Clarinet Concerto No. 1 in F Minor op. 73
<i>Abu Hassan</i> (composed earlier that year, premiered in Munich)	Four guitar songs for Kotzebue's <i>Poor Minnesinger</i> • Über die Berge mit Ungenau • Umringt von mutterfühltem Heere • Lass mich schulminern • Rase, Sturmwind, base
Adagio and Rondo for Harmonichord	Trauer-Musik
Maienblümlein	Clarinet Concerto No. 2 (not premiered until 1813)

CONCLUSION

As the research has demonstrated, these months in 1811 were a significant moment in Weber's career. Due to the lack of English sources that focus on his residence in Munich, it is difficult to learn more details on this time besides his well-known clarinet works. Biographies and some English translations of primary sources aid in painting a clear picture. However, the biographies lack unification of details, and there is still an immense lack of English translations for his correspondence and diary. These issues lead to inaccuracy in developing the significance of this time in his career.

This study has helped in unifying the literature on Weber's time in Munich, as well as identifying the significant connections and compositions that he made while there. From his well-known friendship with Baermann and compositions for clarinet to his less-known Trauer-Musik for Max Heigel's father and unfinished music to Schiller's "Ode to Joy," all these moments form a more complete picture of his time there. Despite these efforts, more research is needed to create more accurate studies of the same scope, exploring key moments in his life. In addition, there needs to be more research that will accurately translate his primary documents to broaden the accessibility for English-speaking scholars to develop an interest and understanding of him.

References

