

## CHAPTER 1

### CARL MARIA VON WEBER'S MUSICAL INFLUENCES, 1786–1800

Franz Anton von Weber (1734–1812) frequently boasted about his youngest son's musical gifts. Although Carl Maria von Weber (1786–1826) did not receive regular music lessons until he was nearly ten years old, his childhood was exceptionally musical. In 1787 the entire family, including infant Carl Maria, had moved from Eutin (Carl's birthplace in November 1786) to Hamburg. There Franz Anton hired several actors and musicians and established the Weber Theater Company under his own direction. The troupe also included Weber's talented mother Genovefa (1764–1798), an Italian-trained soprano from Vienna, and four grown children from Franz Anton's first marriage to the late Anna Maria Fumetti.<sup>1</sup> Throughout the first decade of his life Carl Maria and his family traversed the German-speaking regions of Europe. They went south to Vienna (1787), then north again to Hamburg and Kassel (1788–89), later to Meiningen (1789–90), and then back to Hamburg. A successful residency at Nürnberg (1791–92) was followed by a series of brief residencies at Bayreuth (1793 and 1794), Erlangen (1793), Ansbach (1793–94), Hildburghausen, Rudolstadt, and Weimar (1794).

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<sup>1</sup> At the time Weber's half siblings included Fridolin (1761–1833), Josepha (1763–1792), Edmund (1766–1828), and Maria Anna Theresia Magdalena (b. 1768), who went by the name Johanna and was later known as Jeanette. Lucy Poate Stebbins and Richard Poate Stebbins, *Enchanted Wanderer: The Life of Carl Maria von Weber* (New York: Putnam, 1940), 292. Hereafter, Stebbins, *Weber*.

In 1794 Franz Anton sold his rights in the company to a fellow actor. Genovefa continued to sing with the troupe through May. Similarly, Weber's half brother Edmund, along with his wife, worked an additional six weeks for the new owner before traveling to Linz to work with a different troupe. Weber's half sister, Jeanette, and her husband, actor Vincenz Weyrauch, had already secured a lengthy engagement for themselves at Goethe's theater in Weimar. Their connections allowed them to help Franz Anton negotiate a contract there for Genovefa. She supported her husband and young son by working at Weimar from 17 June 1794 to 5 September 1794. During that three-month period she sang the role of Constanze in Mozart's *Die Entführung aus dem Serail*, along with twenty-nine other principal roles.<sup>2</sup>

Carl Maria's musical development was not entirely neglected during his childhood years of travel. His father, aspiring to produce a Mozartian *Wunderkind* insisted that the boy begin violin lessons at age three. Eldest son Fridolin (1761–1833) was assigned to teach the small child. The experience proved frustrating and unsuccessful.<sup>3</sup> Carl Maria received no other formal music instruction during the next seven years. Nevertheless, he was a constant witness to the professional activities of his family members as they prepared scores, learned new roles, and made artistic and practical decisions about all aspects of staging. From these experiences he acquired a

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<sup>2</sup> Goethe's theater at Weimar was emerging as an important venue for German drama. A list of Genovefa's roles there can be found in S. Geiser, "Goethe und die Mutter Carl Maria von Webers: Erstveröffentlichung eines Theatervertrags zwischen dem Weimarischen Theater und Genovefa von Weber (1794), nach der Handschrift Goethes," *Schweizerische Musikzeitung* 97/5 (May 1957): 177–80. See also Joachim Veit "Weber, Franz Anton," and Michael C. Tusa, "Weber, Carl Maria (Friedrich Ernst) von," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 27: 135. Hereafter, Tusa, "Weber"; see also Stebbins, *Weber*, 12.

<sup>3</sup> Tusa, "Weber," 135. See also Joachim Veit, "Weber, Fridolin (Stephan Johann Nepomuk Andreas Maria)[Fritz] (ii)," *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 6 January 2003), <http://www.grovemusic.com>. Hereafter, Veit, Fridolin Weber."

broad understanding of German theatrical conventions and effective stage craft. Weber also became intimately familiar with many of the popular stage works that were being performed in German theaters during the last decade of the eighteenth century, especially the spoken dramas and comedies of August Friedrich Ferdinand von Kotzebue (1761–1819) and August Wilhelm Iffland (1759–1814).

In the same manner Weber also became familiar with many popular *Singspiels*. According to Carl Costenoble, an actor briefly employed by Franz Anton at Salzburg in 1795–96, Franz Anton favored German stage works (original and in translation) by such composers as W. A. Mozart (1756–1791), Wenzel Müller (1759–1835), Christian Gottlob Neefe (1748–1798), and Weber’s half-brother Edmund Weber (1766–1828), who by that time was helping to manage the reorganized company.<sup>4</sup> Undoubtedly, those works provided Weber with early models of the genre he later infused with his own expressions of German Romanticism.

The musical accomplishments of Carl Maria’s two half-brothers indicate the direction Franz Anton probably expected his youngest son to follow.<sup>5</sup> Fridolin was both a violinist and a composer. In the late 1780s he briefly held a position with Haydn’s orchestra at Esterháza, before returning to the family company in 1789–90 for performances at Meiningen. He remained in his father’s employment until the mid-1790s.<sup>6</sup> Edmund was also very active as a performer and a composer. He produced scores to several *Singspiels*, including *Der Transport im Koffer* (Nürnberg, 1792), *Martin Fex, oder Ich habe der [sic] Brüder mehr* (Salzburg, 1795), and *Die Zwillinge* (Salzburg,

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<sup>4</sup> See C. L. Costenoble, *Tagebücher von seiner Jugend bis zur Übersiedlung nach Wien*, 2 vols. (Berlin: Gesellschaft für Theatergeschichte, 1912), 1: 265, 2: 272; and Tusa, “Weber,” 135. The company disbanded at the end of that season.

<sup>5</sup> Veit, “Fridolin Weber,” and Joachim Veit, “Weber, (Franz) Edmund (Kaspar Johann Nepomuk Joseph Maria),” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 27: 134. Hereafter, Veit, “Edmund Weber.”

<sup>6</sup> Stebbins, *Weber*, 12.

?1797).<sup>7</sup> Fridolin and Edmund were well-rounded theater professionals, according to the standards of the day. Both were accomplished instrumentalists and composers, with additional experience as prompters, choral directors, singers, stage managers, and even company managers.

Musical collaboration was normal among the Weber family members. Scholars surmise that Franz Anton and Edmund probably assisted Fridolin with the two pasticcios ascribed to him: *Der Freybrief* (Meiningen, 1789) and *Der Äpfeldieb* (Hamburg, 1791).<sup>8</sup> These works were based on music by Joseph Haydn, and indeed both of Weber's brothers had studied under Haydn, so it seems likely that the young Carl Maria would have been particularly familiar with Haydn's style.<sup>9</sup>

Table 1.1 lists works known to have been in the repertoire of the Weber Theater Company during Weber's childhood, along with popular contemporary works that may have been performed by the troupe. They represent the types of stage works that provided Carl Maria von Weber with his earliest understanding of the characteristics of successful German operas. (See Appendix A for a comprehensive list of German operas that premiered between 1787 and 1796. Works on that list are all Singspiels composed and premiered during Weber's childhood but before he received any formal musical instruction.)

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<sup>7</sup> Veit, "Fridolin Weber."

<sup>8</sup> Joachim Veit, "Fridolin Weber," 27: 134.

<sup>9</sup> In 1783, following the death of their mother, Fridolin (23) and Edmund (18) went to Vienna to study with Joseph Haydn. An inheritance from their late mother probably funded their studies. The young men rented rooms in the home of a local cabinet maker named Brenner. They received a visit from Franz Anton in the summer of 1783, during which the fifty-one year old father courted and married the cabinet maker's twenty-two year old daughter Genovefa, an accomplished singer. The newlyweds, along with Fridolin and Edmund, journeyed to Eutin at summer's end. Franz Anton was a town musician in that city, working for the Prince Bishop. The next year, shortly after Carl Maria was born, the Webers left Eutin for Hamburg, established their family theater troupe, and began their extensive tours. Stebbins, *Weber*, 9–11.

Table 1.1

## Partial Repertoire of the Weber Theater Company, 1787–96

COMPOSER	TITLE	PREMIERE	PERFORMANCE
H. Dietrich Christian Aumann (n. d.)	<i>Das neue Rosenmädchen</i>	Hamburg, 1789	Likely
Carl Ditters von Dittersdorf (1739–99)	<i>Der Betrug durch Aberglauben, or Die Schatzgräber</i>	Vienna, 1786	Hamburg, 8 December 1788
Carl Ditters von Dittersdorf	<i>Der Apotheker und der Doktor (Doktor und Apotheker)</i>	Vienna, 1786	Kassel, 1787
	<i>Die Liebe im Narrenhause (as Orpheus der Zweyte)</i>	Vienna, 1787	Hamburg, 1788
	<i>Democrit der Zweyte, trans. of Democrito corretto (Ger. versions include: Silene; Demokrit; and other titles)</i>	Vienna, 1787	Hamburg, 1788
	<i>Hieronimus Knicker, (also known as Lucius Knicker; Chrisostomus Knicker)</i>	Vienna, 1789	Likely
Johann Karl Mainberger (1750–1815)	<i>Der ehrliche Schweitzer</i>	Nuremberg, 1790	Likely

Table 1.1—continued

COMPOSER	TITLE	PREMIERE	PERFORMANCE
W. A. Mozart (1756–91)	<i>Don Giovanni</i> (trans. by Friedrich Ludwig Schröder as <i>Don Juan</i> )	Prague, 1787	Hamburg, 1789
	<i>Die Entführung aus dem Serail</i>	Vienna, 1782	Likely
Wenzel Müller (1759–1835)	<i>Kaspar, der Fagottist</i>	Vienna, 1791	Likely
	<i>Das Neusonntagskind</i>	Vienna, 1793	Likely
Christian Gottlob Neeffe (1748–98)	<i>Adelheid von Veltheim</i>	Frankfurt, 1780	Likely
Edmund Weber (1766–1831 or later)	<i>Der Transport im Koffer</i>	Nuremberg, 1792	Nuremberg, 1792
	<i>Martin Fex, oder Ich habe der Brüder mehr</i>	Salzburg, 1795	Salzburg, 1795
Fridolin Weber (1761–1833)	<i>Der Freybrief</i>	Meiningen, 1789	Meiningen, 1789
	<i>Der Äpfeldieb</i>	Hamburg, 1791	Hamburg, 1791
Ignaz Umlauff (1746–96)	<i>Die puecefarbnen Schule, oder Die schöne Schusterinn</i>	Vienna, 1779	Likely
	<i>Die Bergknappen</i>	Vienna, 1778	Likely

Carl Maria's formal music lessons finally began in 1796, after his mother's illness forced the family to stop touring. Genovefa was pregnant with her second child and was suffering from active tuberculosis. The Webers settled at Hildburghausen (near Meiningen), where Johann Peter Heuschkel (1773–1853), a local oboist, organist,

conductor, and composer (especially of songs), was engaged to instruct the boy in thoroughbass.<sup>10</sup> He taught Carl Maria to play the pianoforte and may have instructed him on other instruments. As an enthusiastic and capable pupil, Weber grew extremely fond of his first music teacher, recalling later in life that Heuschkel had provided him with “the true, best foundation for strong, clear, characteristic playing on the pianoforte and the equal training of both hands.”<sup>11</sup>

Genovefa gave birth to a baby girl in December 1797. Once she was strong enough to travel, the family moved from Hildburghausen to Salzburg, planning to embark from there on a tour of Bavaria, Baden, and the Palatinate. Political developments intervened, however, for not only had Napoleon’s troops advanced to parts of Italy and Bavaria earlier that year, but the Austrian government also surrendered Belgium, the Rhine frontier, and Lombardy to the French under the Treaty of Campo Formio. The presence of French troops along the Rhine convinced Franz Anton to keep his family at Salzburg. Yet because he was not allowed to produce stage works under Count Colloredo’s rule, he had to disband the theater troupe. (Employees had received only half pay since 1796.) He would never again direct his own company.

Carl Maria’s musical training was thoughtfully addressed again. Franz Anton engaged court conductor and organist Michael Haydn (1737–1806), Joseph Haydn’s younger brother and a highly regarded musician, composer, and teacher, to instruct the boy in counterpoint. Carl Maria’s earliest works, *Sechs Fughetten*, op. 1 (J. 1–6), were composed under Michael Haydn’s guidance. Haydn’s instruction continued at least through spring of 1798, when tragedy struck the Weber family; Genovefa died from tuberculosis (13 March 1798). Some time afterward a despondent Weber wrote to his

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<sup>10</sup> John Warrack and Joachim Veit, “Heuschkel, Johann Peter,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed, ed. Stanley Sadie (London: Macmillan, 2001), 11:469.

<sup>11</sup> Carl Maria von Weber, “Autobiographische Skizze,” in Georg Kaiser, ed., *Sämtliche Schriften von Carl Maria von Weber. kritische Ausgabe* (Berlin: Schuster & Löffle, 1908), 30. Hereafter, Kaiser, *Sämtliche Schriften*.

former teacher, Hueschkel, telling of his mother's death and explaining that he would soon go to Vienna with his father, aunt, and baby sister, with hope of meeting Joseph Haydn. There is no evidence that Weber actually met the famous composer, although the journey to Vienna is confirmed by Weber's friendship with Ignaz Susann, a young Viennese law student and amateur flute player.<sup>12</sup>

Weber received a public affirmation of his compositional talent later that year when his *Sechs Fughetten*, gratefully dedicated to brother Edmund, were published at Salzburg. He immediately forwarded copies to the Leipzig publishing firm Breitkopf & Härtel, and the piece was favorably reviewed by Johann Friedrich Rochlitz (1769–1842), editor of the newly established weekly journal *Allgemeine musikalische Zeitung*.<sup>13</sup> This was Weber's first association with the influential Rochlitz, who would later become one of his closest musical associates.

Toward the end of 1798 Franz Anton left Carl Maria and his infant sister at Salzburg in the temporary care of his sister Adelheid.<sup>14</sup> He traveled alone to Munich, then returned for the children at year's end. Sadly, Weber's baby sister died near the end of December 1798. Leaving Adelheid in Salzburg, Franz Anton and Carl Maria relocated to Munich, which proved to be a particularly rich musical environment for the boy.<sup>15</sup> Its theaters presented many original German operas and German translations of popular French and Italian stage works.<sup>16</sup> In addition, the community included a

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<sup>12</sup> Weber began what was to become a lengthy correspondence with Susann toward the end of 1798. Stebbins, *Weber*, 22.

<sup>13</sup> Stebbins, *Weber*, 23. *Allgemeine musikalische Zeitung* 1 (1798), col. 32. Hereafter, *AmZ*.

<sup>14</sup> Stebbins, *Weber*, 24. Weber's baby sister was named Maria Antonia Adelheid Felicitas Luise Philippine Johanna Walburge Josephe Joachima von Weber. Warrack, *Weber*, 31, and Stebbins, *Weber*, 22.

<sup>15</sup> Tusa, "Weber," 135. Stebbins, *Weber*, 23.

<sup>16</sup> The German *Ritterdrama*, or chivalric play, was particularly popular in that city. This was a type of historical fantasy. Warrack, *Weber*, 32.

sizeable number of accomplished musicians, composers, actors, and music publishers. Convinced that vocal training was a prerequisite to composing effectively for the voice, Franz Anton enrolled Carl Maria in voice lessons with Giovanni Valesi (born Johann Evangelist Walleshauser, 1735–1816).<sup>17</sup> Valesi was a well-known tenor and highly regarded vocal pedagogue, who trained more than two hundred singers in the course of his career.<sup>18</sup> Long since retired, he received a generous pension from the Munich Opera, allowing him to devote his full attention to his many pupils' progress. Weber had a pleasing voice and learned easily under Valesi's guidance.

Weber also began studying piano and composition with Johann Nepomuk Kalcher (1764–1827), a pupil of Munich theorist Joseph Grätz (1760–1826). Grätz had also been a pupil of Michael Haydn years earlier.<sup>19</sup> Franz Anton had originally asked Grätz to teach Carl Maria, but Grätz refused, probably fearing that he would not be paid regularly.<sup>20</sup> Regardless, the father's musical values are evident through the various teachers he selected for his talented sons.

Twelve-year-old Weber worked prolifically under Kalcher's encouraging guidance, composing several piano sonatas, sets of variations, string trios, and songs, as well as two larger works—a Mass and his first dramatic work, the Singspiel *Die Macht*

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<sup>17</sup> Stebbins, *Weber*, 24; Warrack, *Weber*, 32; Tusa, "Weber," 135.

<sup>18</sup> H. Schmid, "Valesi [Vallesi], Giovanni [Walleshauser, Johann Evangelist]," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 19: 500–01.

<sup>19</sup> John Warrack, "Kalcher [Kalchner], Johann Nepomuk," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 9:774; hereafter, Warrack, "Kalcher." See also, Lothar Hoffman-Erbrecht, "Kalcher (Kalchner), Johann Nepomuk" in *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume. (Kassel: Bärenreiter, 1958), 7: 436; and E. Van Der Straeten and John Warrack, "Graetz [Grätz, Graz], Joseph," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. (London: Macmillan, 1980), 7: 610.

<sup>20</sup> Warrack, *Weber*, 32; Tusa, "Weber," 135.

*der Liebe und des Weins* (1798–99, lost).<sup>21</sup> Table 1.2 lists the works Weber is known to have composed prior to August 1800. The works are listed by year of composition and according to the numbers of Jähns's catalogue.<sup>22</sup>

Table 1.2

Weber's Compositions Prior to August 1800<sup>23</sup>

TITLE	JÄHN'S CATALOGUE	SCORING	DATE/ LOCATION	SOURCE
Sechs Fughetten	Op. 1, J. 1–6	Open score	1798, Salzburg	Published in Salzburg, 1799
<i>Die Macht der Liebe und des Weins</i>	Anh. 6	Singspiel	1798–99, Munich	Lost
Vierstimmige Gesänge	Anh. 9	Vocal quartet	1799, Munich?	Lost
Missa Solenne (Grosse Jugendmesse)	Anh. 8	S, A, T, B, SATB, Orchestra, organ	1799, Munich, rev. 1802	1802 revised copy is extant

<sup>21</sup> Tusa, "Weber," 27: 135.

<sup>22</sup> Friedrich Wilhelm Jähns, *Carl Maria von Weber in seinen Werken: chronologisch-thematisches Verzeichniss seiner sämtlichen Compositionen* (Berlin, 1871).

<sup>23</sup> Tusa, "Weber," 27: 159–66.

Table 1.2—continued

TITLE	JÄHN'S CATALOGUE	SCORING	DATE/ LOCATION	SOURCE
Canons	Anh. 10	Not specified	1799, Munich?	Lost
Three Easy Trios	Anh. 11–13	Vn, Va, Vc	1799, Munich?	Lost
Six Variations [I]	Anh. 14	Solo Piano	1799, Munich?	Lost
Six Variations [II]	Anh. 15	Solo Piano	1 799, Munich?	Lost
3 Piano Sonatas	Anh. 16–18	Solo piano	1799, Munich?	Lost
Six variations on the song <i>Lieber Augustin</i>	Anh. 19	Solo piano	1799, Munich?	Lost
Three trios	Anh. 24–26	Vn, Va, Vc,	1799/1801	Lost
Six Variations on an Original Theme	Op. 2, J. 7	Solo piano	1800, Munich	Published in Munich, 1800

In his autobiographical sketch (14 March 1818), Weber recalled his musical development under Kalcher's guidance:

At the end of 1798 I went to Munich where I studied singing with Valesi and composition with the present court organist, Kalcher. It is to Kalcher's clear, well-ordered and scrupulous teaching that I am indebted for my mastery and ease in the handling of academic forms, more particularly four-part *a cappella* writing. Such things must become second nature to any composer who wishes to express himself and his ideas clearly, just as prosody and meter must become second nature to a poet. I finished my studies with an industry that never flagged.

A preference for the dramatic began to become unmistakable in my musical individuality, and under the eyes of my master I wrote an opera entitled *Die Macht der Liebe und des Weins*, a grand Mass, several

pianoforte sonatas, variations, string trios, songs, etc., all of which were later destroyed in a fire.<sup>24</sup>

His enthusiasm for composition was diverted in 1799, however, when he was apprenticed to Aloys Senefelder (1771–1834), one of his father’s former acquaintances from the court theater of Bavaria. Having recently invented the printing process now known as lithography, Senefelder was positioned to receive a fifteen-year royal concession for the technique.<sup>25</sup> Franz Anton was interested in acquiring the new method for his own use, recognizing it as a profitable way to publish Carl Maria’s music. As Senefelder’s apprentice, Carl Maria was able to learn the new method thoroughly.

In May 1799 Weber and his father left Munich for several months. There is no evidence that Carl Maria performed in any of the locations he subsequently visited, although his father had stated publicly that they were embarking on a summer concert tour. More likely, the purpose of their journey was to find a suitable location in which to establish a lithography business of their own. The Webers made periodic stops at Stuttgart, Bamberg, Hildburghausen, Freiberg, Prague, and Karlsbad, before returning to Munich. At Karlsbad Carl Maria was introduced to Karl Ritter von Steinsberg.<sup>26</sup>

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<sup>24</sup> Warrack, *Writings*, 251–52. Weber’s “Autobiographische Skizze” was written in Dresden on 14 March 1818 for Amadeus Wendt (1783–1836). Wendt, a professor of philosophy in Göttingen, was a well-known writer on music and aesthetics. He never published any of the material from the sketch, and his reason for gathering the information is not known. In the past, important scholars have regarded Weber’s autobiographical sketch with skepticism, questioning its accuracy and completeness. Gubkina’s discovery of a Weber’s score at St. Petersburg has confirmed its reliability with regard to the composer’s claim that *Das Waldmädchen* was produced in that city, however, and Weber’s claim that *Das Waldmädchen* was also produced at Prague, in Czech, will be confirmed at a later point in the present study. For these reasons, skepticism regarding the reliability of this document must be reconsidered.

<sup>25</sup> On 3 September 1799 Maximilian Joseph of Bavaria awarded a fifteen-year patent for lithographic printing to Senefelder and his partner, Franz Gleissner (1759–1818). Weber became Senefelder’s apprentice in winter or spring 1799.

<sup>26</sup> The Czech resort city of Karlsbad is known today as Karlovy Vary.

Apparently, the colorful theater director impressed the young composer, reawakening his interest in writing music for the stage. Weber and his father returned to Munich early in 1800, resuming their affiliation with Senefelder, but they left Munich permanently three months later.<sup>27</sup>

Few of the compositions Weber wrote while living in Munich have survived. His *Sechs Fughetten* (J. 176, published at Salzburg in 1799), along with the *Six Variations on an Original Theme* (J. 7, printed in Munich in 1800), and a revised copy (1802) of portions of the *Missa solenne* (*Grosse Jugendmesse*, Anh. 8) are the only extant examples of his abilities before composing *Das Waldmädchen*.<sup>28</sup> The fate of other early works is uncertain. The composer always claimed that the bulk of his juvenile works had burned in a cupboard fire at Kalcher's home in 1799, a story that was recounted in the composer's obituary. The "cupboard fire" explanation cannot be wholly accurate, however, because Weber wrote several letters to publishers after the alleged 1799 fire, offering to sell some of those same works.<sup>29</sup>

Freiberg (Saxony) became Carl Maria's next home in August 1800. The city had an abundance of mineral resources, the technical resources of a famous mining school (the *Bergakademie*), and a good theater. Most important, it was located in Saxony,

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<sup>27</sup> Stebbins, *Weber*, 26–7.

<sup>28</sup> In 1800 Senefelder's press published Weber's *Six Variations on an Original Theme*, op. 7. Notably, the title page featured a warm dedication to Weber's Munich teacher, Kalcher. Warrack, *Weber*, 33. Weber immediately forwarded a copy to Breitkopf & Härtel, and again it received a favorable review from Rochlitz in the *AmZ*. Rochlitz severely criticized Senefelder's press for musical inaccuracies in the edition, however.

<sup>29</sup> Max Maria von Weber adopted his father's explanation of that cupboard fire. However, others scholars, including Gustav Schilling and Michael Tusa, assert that Weber destroyed his juvenile works at a later date, possibly in 1802. Schilling and Tusa point out that Weber and his father were still offering some of those same works to publishers in November 1801. See Tusa, "Weber," 27: 135. Another possibility is that some of Weber's juvenile works survived the fire because they had remained in Weber's possession.

beyond the reach of Senefelder's Bavarian patent. Weber's autobiographical sketch explains his original enthusiasm for Freiberg in the following terms, making no mention of Steinsberg or a libretto:

. . . The youthful urge to give oneself to everything new and sensational awoke in me the idea of seizing supremacy in Senefelder's newly discovered process of lithography . . . the wish to try this out on a large scale impelled us to go to Freiberg, where all materials seemed most conveniently to hand.<sup>30</sup>

Weber later explained that

. . . the extensiveness and the mechanical, soul-destroying nature of the business soon made me give it up and set myself with redoubled enthusiasm to composition.<sup>31</sup>

Another primary source, the recently discovered autobiography by Ferdinand von Lutzendorff, a childhood friend of Weber's at Munich, provides a different account of that period. Lutzendorff claimed that the fledgling composer underwent a period of extreme emotional distress upon learning that he was to leave Munich permanently. Both boys, distressed by their impending separation, attempted suicide by jumping into a nearby river together.<sup>32</sup> The truth may lie somewhere between the two extremes.

Carl Maria and his father left Munich permanently in the spring of 1800, conducting a brief concert tour of Erfurt, Gotha, and Leipzig before arriving in Freiberg in August. Once there, Weber's failing enthusiasm for lithography happily coincided with the arrival of Steinsberg and his troupe at that same city on 24 August 1800. The lithography firm never opened. Instead, Carl Maria immediately began composing a score for Steinsberg's newest libretto, *Das Waldmädchen*.

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<sup>30</sup> Kaiser, *Sämtliche Schriften*, 127, translated in Warrack, *Weber*, 33.

<sup>31</sup> Warrack, *Weber*, 33–34.

<sup>32</sup> Rescued and uninjured, they were reunited at Prague in 1813–14. Eveline Bartlitz, "Eine vergessene Freundschaft," *Beiträge zur Musikwissenschaft* 29/1 (1987), 69–73.

Weber was remarkably well prepared for that task. His family's lifestyle had already familiarized him with the musical and technical demands of staging a German opera production. He was also well-versed in the musical and theatrical conventions and German stage repertoire of the late eighteenth century. And he had already composed his first opera. When Steinsberg approached him at Freiberg, Weber may have been eager to test his proficiencies.