

“Always a Delight for the Audience”. The Songs of Josephine Lang in Munich’s Musical Life, 1827–1842

By Anna Magdalena Bredenbach

Abstract

This paper examines the life and work of Josephine Lang (1815–1880) within the context of Munich’s musical culture between 1827 and 1842. Drawing on a variety of sources, including historical newspapers, city maps, travel guides, and archival materials, the study explores Lang’s activities as a composer and performer, emphasising the interplay between the spaces where her music was performed and the networks of musicians, patrons, and institutions that shaped her career. Special attention is given to her reception in the Munich press, which portrayed her as a “tone-poetess” and celebrated her originality, emotional depth, and technical skill. By analysing press reports and reconstructing performances of her songs, this paper highlights how Lang’s figurative voice as a composer resonated alongside her literal voice as a performer. This dual perspective not only sheds light on Lang’s significance but also offers insights into the dynamics of Munich’s musical culture, revealing the interdependence of spaces, actors, and cultural practices in shaping artistic life.

Keywords

Josephine Lang, 19th century, historical newspapers, art songs, music culture

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“Have I ever written to you about the little L.? I think hardly, and yet she is one of the dearest visions I have ever seen”

Josephine Lang, ca. 1842, drawn by Carl Müller, from Köstlin (1881)

Josephine Lang, a Singer and Composer in Munich

“Have I ever written to you about the little L.? I think hardly, and yet she is one of the dearest visions I have ever seen. Imagine a delicate, small, pale girl, with noble but not beautiful features, so interesting and strange that it is hard to look away from her, and all her movements, and every word full of genius. She has the gift of composing songs and singing them in a way I have never heard before; it is the most complete musical joy that I have experienced so far. For nothing is missing: when she sits at the piano and starts such a song, the tones sound different, the whole music is so strangely stirred and moved, and in every note there is the deepest, most subtle feeling; then, when she sings the first note with her delicate voice, everyone is struck with silence and reflection, and each person is deeply moved in their own way – but if only you could hear the voice!”ⁱ (Felix Mendelssohn Bartholdy to his family, November 7, 1831, in *Morgenstern & Wald, 2009, p. 414*)

It is Felix Mendelssohn Bartholdy who, in this letter, enthusiastically tells his family about the composer, pianist, and singer Josephine Lang. The “little L.”, as he calls her, was only 15 years old at the time. Mendelssohn met her during a visit to Mu-

nich in 1830 and, as the quote shows, was deeply impressed not only by her songs but also by her voice.ⁱⁱ In his letter, he repeatedly emphasizes the significance of Lang’s voice, which can be understood both literally and metaphorically: as the voice of the singer who performs her songs, and as the voice of the composer who figuratively “speaks” through her music. In Mendelssohn’s perception, the composer and the performer thus merge into one. The strength of this connection for Mendelssohn is evident in further comments he makes in his letters: “[...] your songs bring you, your personality, voice, and performance entirely back to me, whenever I sing or hear them”ⁱⁱⁱ, he wrote to Josephine Lang 10 years later (Felix Mendelssohn Bartholdy to Josephine Lang, April 26, 1841, in Tomkovic et al., 2013, p. 87). The fact that newly composed songs could still evoke memories of Lang’s voice and performance shows how closely her compositional style and vocal interpretation were intertwined for Mendelssohn.

This paper seeks to trace Josephine Lang’s musical activities^{iv} in her hometown of Munich, where she lived from her birth in 1815 until her marriage in 1842. In the following I will focus on her voice in the broad sense that also resonates in Mendelssohn’s descriptions: As the literal voice heard in the *Königliche Hofkapelle* [Royal Court Chapel],

in concerts, and at private gatherings; and the figurative voice of the composer whose songs were sung, heard, printed, dedicated, and promoted, and were reviewed by the press. Despite well-documented sources on her life, there has so far been little evidence of Lang’s musical performances in the Bavarian capital. The two contemporary biographies of Lang both mention only one public performance: her debut as a pianist at the age of eleven in a concert organized by the Museum Society (Hiller, 1868, p. 121; Köstlin, 1881, p. 57).^v Although both biographies occasionally suggest that Lang performed at additional concerts and social gatherings, their descriptions of these events remain vague.^{vi} In her dissertation, Roberta Werner provides insights into the Munich music scene of the time, without, however, being able to provide evidence of specific performances by Lang (Werner, 1992, p. 40-64). Sharon and Harald Krebs, who conducted pioneering research on Josephine Lang, have uncovered additional sources that shed light on some of Lang’s performances.^{vii} However, significant gaps still exist regarding the musical life in the city and Lang’s integration within it.

This is the point of departure for my research. Focusing on Lang’s time in Munich, I investigate questions such as when, where, and by whom her songs were sung, when and in which

contexts she performed, how she published her works, and how her songs and performances were received in Munich. By doing so, I also explore the key locations and figures within Munich's musical landscape and their connections with Lang's voice and songs.

Central to my investigation is an in-depth analysis of the Munich daily press, a resource previously untapped in the context of Josephine Lang and Munich's musical landscape. Additionally, I have drawn upon various contemporary representations of the city and its cultural life, such as historical travel guides and travel reports, as well as city maps, address books, and documents of the *Königliche Hofmusik* [Royal Court Music]. This multifaceted approach complements the multitude of biographical sources on Josephine Lang, not only opening new avenues for understanding Lang's impact but also providing new insights into the city's cultural milieu.

In the following, I will outline key aspects of my project. I begin by reflecting on the characteristics of the daily press as a source for music history (section 2), followed by an overview of locations in Munich connected to Lang's songs (3). I will then explore the individuals and institutions that performed or hosted her works (4), before embarking on a brief excursus on Lang's connections to the Bavarian royal family (5). This leads into a closer analysis of press reports, focusing on how Lang is portrayed both as a performer and a composer (6) and how her songs are characterized, which allows me to offer a few brief insights into Lang's music as well (7). In conclusion (8), it will become clear that while Lang's voice as a singer and composer may seem "unheard" from today's perspective, during her time in Munich, it was in fact widely recognized and appreciated.

Munich Daily Press as a Source for Music History

The historical (daily) newspapers of Munich^{viii} have become systematically accessible through "digipress", a digitisation project by the Bavarian State Library (BSB).^{ix} This ambitious, ongoing project has so far digitised around 9 million pages across nearly 1,000 titles, concentrating primarily on the 19th century and the Munich/Bavaria area. In my research, I explored various newspapers that blend political and everyday narratives of Munich, including the *Münchener Tagblatt*^x and *Bayerischer Volksfreund*, which cover political affairs and local life. I also examined the *Münchener Conversationsblatt*, known for its cultural critiques and anecdotes, and the *Flora and Bazar*, which feature literary works and cultural dispatches. Additionally, the *Bayerische Landbote* and *Bayerische Landbötin* offer a broad mix of content with a focus on all of Bavaria.

This broad array of source material would have been overwhelming without the aid of digital technology. Thanks to the "digipress" project I was able to engage in extensive full-text searches, initially focusing on names, places, and works cited in secondary literature and the aforementioned sources. This approach unlocked a multitude of additional, varied search terms. Moreover, I delved into reading and analysing select months in their entirety to further refine my search strategy and uncover richer insights.

All mentioned newspapers cover musical life, though their form and content differ significantly from that of music journals, as they target a general audience rather than a specialised readership. Gunter Reus has noted that factors like "newsworthiness" and "prominence" outweigh aesthetic considerations in cultural reporting of the time (Reus, 2009, p. 313). This aligns with my findings: while the *Königliches Hoftheater* [Royal Court Theatre] receives extensive coverage, other musical venues gain news value mainly through royal attendance. For example, the *Münchener*

Tagblatt frequently reports on the Munich Liederkranz, a men's choir under royal patronage (Fogt, 2019), especially when the Royal Family attends. In contrast, concerts by other civic societies, including the Philharmonic and Museum Societies where Lang performed, are reported on less frequently and in less detail. This observation underscores the importance of approaching the source type "daily newspaper" with caution. While their richness of detail can be of great value for music historical research, one must keep in mind that newspapers always present constructed narratives and a selective view of the reality they aim to represent. Thus, it is crucial to understand that these newspapers do not offer a complete depiction of Munich's musical life. Instead, they provide merely a segment, chosen and shaped according to specific interests.

Music itself is rarely described in the newspapers; the primary focus seems to be on publicising concerts or reporting their occurrence. This confirms another of Reus's observations, regarding the "dominance of announcements and event-related journalism" (Reus, 2009, p. 313; see also Tadday, 1993). Consequently, the information I extracted from the newspapers primarily includes dates, locations and participants; information about programs, and concert reviews, appear only occasionally.

Besides reports on past events, the advertising sections have proven particularly fruitful, featuring restaurants promoting musical events, music stores advertising new releases, and organizations inviting the public to meetings, rehearsals, and concerts. Regarding the musical life of the city, historical newspapers are especially informative when considering the writing of articles and the placement of advertisements themselves as cultural practices. For instance, when the Liederkranz advertises its rehearsals through newspaper ads, both the medium and the way in which it is used become part of Munich's musical culture.



Figure 2. City Map of Munich, Baldwin & Cradock, 1832, from Bayerische Staatsbibliothek München / Mapp. XI, 448 b.

Places in Munich connected with Lang's Songs

In the following section, I provide an overview of the places in the city linked with Lang's songs and her voice. I have reconstructed these locations not just from newspaper articles, but also from the other sources outlined above.

Royal Court Music

Born into a musical family, Lang was already tied to significant music venues in Munich through her relatives, particularly those associated with the Royal Court Music. Her father served as a violinist in the Königliche Hofkapelle (Royal Court

Chapel, Köstlin, 1881, p. 9), located within the Königliches Hoftheater [Royal Court Theatre] – a neoclassical landmark in the city center, rebuilt between 1823 and 1825 after a fire (Oikonomou, 2015), and designed by the renowned architect Leo von Klenze (Meiser, 1840). From 1827 onward, Lang's brother enjoyed a successful career as an actor at the same theatre (Kürschner, 1883). Their mother, a celebrated singer, had also performed there until 1811 (Reden-Esbeck, 1879).

Lang herself was appointed "Königliche Hofsängerin" [Royal Court Singer] in 1835 (Köstlin, 1881, pp. 64 - 65), primarily contributing to the liturgical music at the Frauenkirche, Munich's

late Gothic cathedral, where she sang in the Hofkapelle [Court Chapel]. The singers of the Court Chapel were required to perform several times a week, with additional performances during major religious holidays (Anzeige derjenigen Kirchenfeste, 1841). Beyond their church duties, the Royal Court Musicians participated in concerts at the Odeon Concert Hall – a venue commissioned by King Ludwig I in 1828 and also designed by Klenze (Münster, 2001). The repertoire for these concerts, as reported in contemporary newspapers, focused on oratorios such as Haydn's *Schöpfung* (November 13, 1839), Handel's *Te Deum* (December 16, 1840), and Mendelssohn's *Paulus* (December 1, 1841).

Date	Place	Organized by	Piece(s)	Voice	Piano	Source
1830-07-04	Odeon	Liederkranz	“Choir”	-	-	<i>Münchener Tagblatt</i>
1831-04-21 [1831-04-16]	Odeon, great hall	Liederkranz	-	-	-	<i>Der Bayerische Volksfreund</i>
1831-12-02	Philharmonic Society	Philharmonic Society / “H. Lafont” ¹⁸	2 Songs	Josephine Lang	[Josephine Lang]	<i>Flora</i>
1832-02-09	[Odeon]	Philharmonic Society	2 Songs	Josephine Lang	[Josephine Lang]	<i>Flora</i>
1834-04-08 [1834-04-06]	[Odeon]	Philharmonic Society	2 Songs: <i>Sänger aus der Ferne, Liebesgrüße</i>	“Mad. Sigl-Vespermann”	-	<i>Münchener Tagblatt</i>
1835-04-18	Museum	Museum Society	2 Songs	“Fräul. Deisenrieder”	-	<i>Münchener Tagblatt</i>
1836-11-24 [1836-11-20]	[Odeon]	Philharmonic Society	2 Songs	“Mad. Heigel”	-	<i>Der Bayerische Landbote</i>
1839-06-24 [1839-06-17]	Odeon, small hall	“Brothers Moralt”	“Nocturne by Thalberg”, “Scherzo à capriccio by Mendelssohn”	-	Josephine Lang	<i>Neues Tagblatt für München und Bayern</i>
1840-04-25 [1840-04-22]	Odeon, great hall	Farewell Concert for H. Chélard ¹⁹	1 Song	“Dem. Hartmann”	-	<i>Der Bayerische Landbote</i>

Table 1: Lang’s appearances and performances of her songs in Munich as documented in press reports. The dates refer to the days of the report; if the date of the performance is known, it is added in square brackets. All names and work titles are taken verbatim from the newspaper reports.

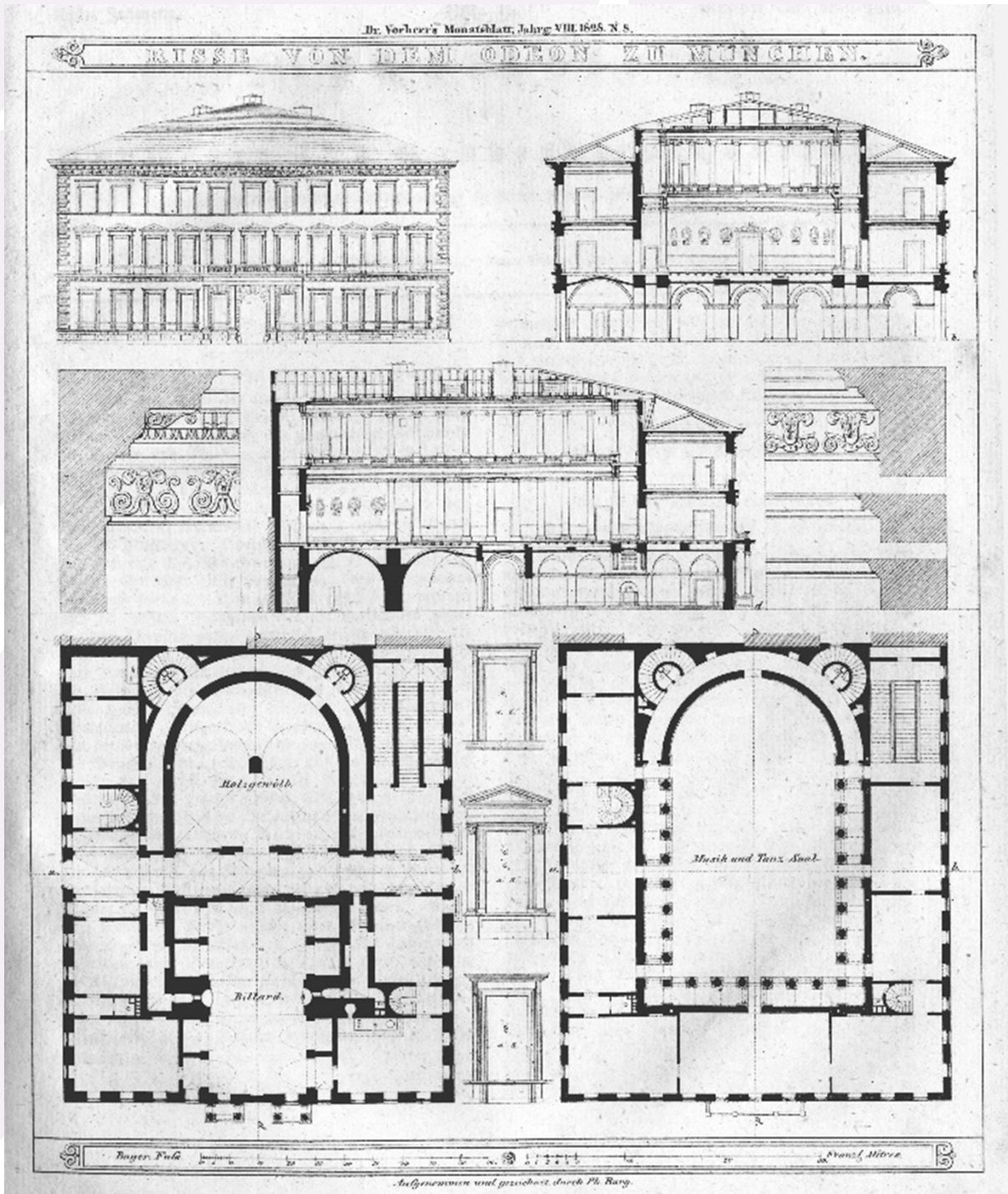


Figure 3. Risse von dem Odeon zu München" ["Architectural Drawings of the Odeon in Munich"] from Monatsblatt für Bauwesen und Landesverschönerung [Monthly Journal for Building Construction and Landscape Beautification], 8th volume, No. 8, 1828, ©Ph. Burg/Bayerische Staatsbibliothek port-009608.

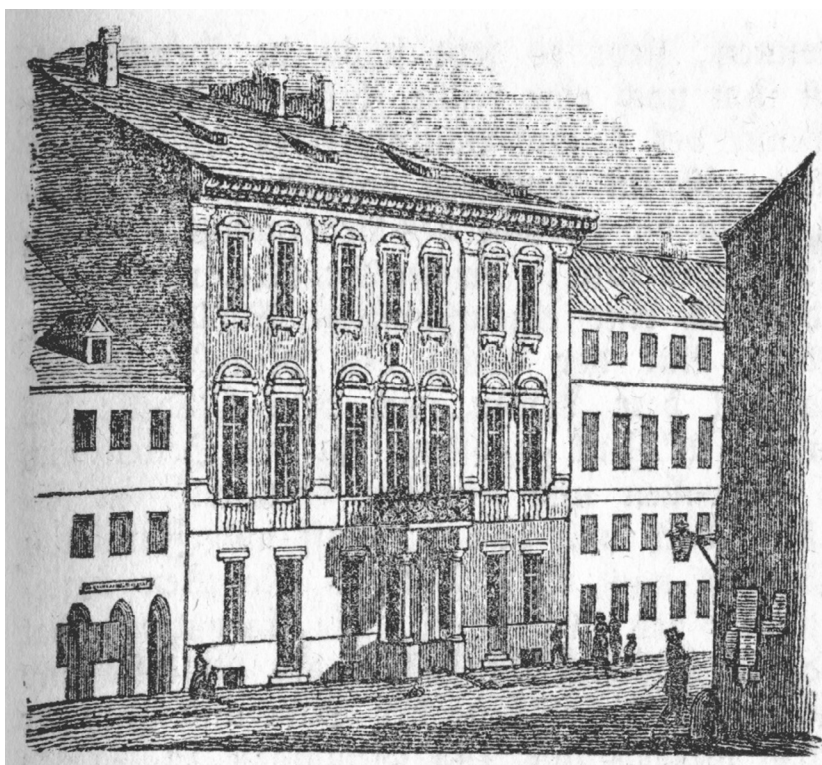


Fig. 4: Das Museum, ein Verein für gesellschaftliche Unterhaltung an der Promenade-
straße Nr. 12 [The museum, an association for social entertainment on Promenade
Street no.12], from *Acht Tage in München* (1834), ©unbekannt/Bayerische Staatsbiblio-
thek port-003997.

Fig. 3 shows some sketches of the Odeon from the year of its construction. Concerts were usually held in the large “Music and Dance Hall,” the floor plan of which is shown at the bottom right.

Civic Societies

The Odeon was not only used for Royal Court events; it also became a hub for performances organized by Munich’s civic societies, which played a pivotal role in shaping the city’s musical culture. Lang, closely involved with several of these organizations, also performed at their events. Some of these societies had their own dedicated venues as well, where they hosted concerts, balls, and other events. One such organization was the Museum Society where Lang,

“In the 1830s, Lang was also featured in the concerts of the Munich Liederkranz – the aforementioned men’s choir not only patronized by the King but also composed of many Royal Court Musicians”

according to her biographers, had her debut as a pianist in 1827 (Köstlin, 1881, p. 57; Hiller, 1868, p. 121). Located on Promenadenstraße, the Society maintained a large hall (Fig. 4) that functioned as both a concert venue and a resource for its members, as described by a contemporary city guide:

“In one of the society’s rooms, one finds a very fine grand piano, and all newly published music is made available. [...] Frequently, particularly in the winter season, concerts and splendid balls are

also held in the spacious and elegant hall.”^{xi} (Baumann, 1832, p. 145)

Another notable organization was the Philharmonic Society, founded in 1830. Although the society had its own hall

at the Wittelsbacher Platz, it regularly hosted concerts in the grand hall of the royal Odeon, where Lang often performed. These midday Sunday concerts seem to have been quite popular, drawing a diverse audience. A travel guide from Lang’s time notes:

“The Philharmonic Society generally offers entertainment on Sundays around midday, featuring performances by local artists and amateurs, and often even by visiting musicians. The gatherings are select and well-attended. Any visitor can join as a member at any time for a modest fee. The venue is the Royal Odeon.”^{xii} (*Acht Tage in München*, 1834, p. 102)

In the 1830s, Lang was also featured in the concerts of the Munich Liederkranz – the aforementioned men’s choir not only patronized by the King but also composed of many Royal Court Musicians. The Liederkranz’s performances were held at the Odeon, with rehearsals taking place at the Tambosi Café across the street (*Münchener Tagblatt*, 1829, September 28, p. 1220). Such cafés, restaurants, and beer gardens were central to Munich’s social life, frequently advertising events like “harmony music,” “dance music,” or “evening festivities with singing.”^{xiii} Announcements like these provide valuable insights into the city’s popular musical culture. However, the musical activities in those venues appear to have been predominantly male-dominated, and there is no evidence that Lang participated in them.

Private Homes

Lang also performed her songs at private gatherings. While these events were not covered in the press, other sources allow us to identify some of the private residences that hosted such occasions (Krebs, 2019). These gatherings were often held in the homes of influential families of Munich’s bourgeoisie, such as the Eichthal, Kerstorf, or Martius families (Köstlin, 1881, p. 58; Jameson, 1835, p. 23). Alternatively, they took place in the residences of prominent musicians and artists, including the pianist Sophie Dülkenxiv and the court painter Joseph Stieler, who was also Lang’s godfather (Köstlin, 1881, p. 58).

Music Stores and Publishers

Other important locations for the dissemination of Lang's songs included Munich's three music stores which

subscription through Falter and Aibl, as shown by advertisements in Munich newspapers from 1840 (Fig. 5). The inclusion of Lang's songs in this col-

performed, promoted, and supported Lang's songs.

Organizers and Promoters

Table 1 provides an overview of the performances of Lang's songs in Munich by herself or others, as documented in press reports.^{xvii}

These occasions were organized by the Liederkranz, the Philharmonic Society, the Museum Society, or by individual musicians. Lang's engagement in events such as a concert featuring the Parisian violin virtuoso Charles Lafont, a performance by the "Moralt Brothers", and a farewell concert for composer Hyppolite Chélard in 1840, underscores her close integration into the musical milieu of Munich. The Moralt family, centered around the violinist and "Director of Instrumental Music" Joseph Moralt (Anzeige derjenigen Kirchenfeste, 1841), was a pivotal musical dynasty in Munich. Their connection to Lang extended beyond professional interactions within the Royal Court Chapel, where they were colleagues of her father, to personal proximity as neighbours. This neighbourly closeness is vividly illustrated in Stephen Heller's correspondence with Robert Schumann, in which Heller humorously notes that Lang "resides in a building owned by a person named Himbssel (!!), on the 5th floor, while on the 6th, seven Moralts are engaged in vigorous fiddling, blowing, and hammering"^{xx} (Kersten, 1988, p. 132). Further evidence of a deeper connection is provided by a violin sonata fragment co-composed in 1838 with Peter Moralt, Joseph's nephew and a violinist in the Royal Court Music (Anzeige derjenigen Kirchenfeste, 1841).^{xxi}

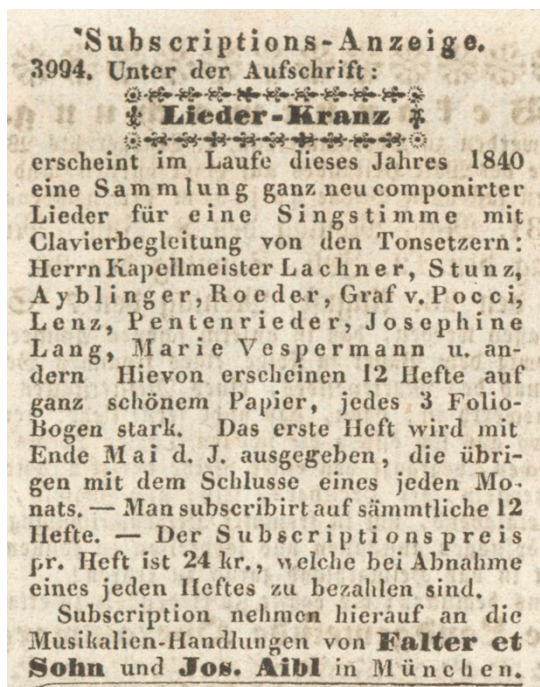


Fig. 5. „Subscriptions-Anzeige for the Liederkranz Collection“ from Die Bayerische Landbötin, 1840, May 28, Bayerische Staatsbibliothek München, 4 Eph. pol. 15 k-1840,1, p. 542.

also operated as music publishers. Lang published her initial seven song collections in Munich, collaborating with publishers outside Bavaria only starting in 1838. Lang's Op. 1-3 and 5 were issued by the Royal Court Music publisher, "Falter und Sohn".^{xv} The publisher Joseph Aibl released two of Lang's song collections as well (Op. 4 and 7). One of those works, referred to as Op. 4, can be dated to 1833 based on contemporary newspaper advertisements that announce the collection's release that year (Der Bayerische Volksfreund, 1833, April 18, p. 511). As a result, the numbering of Lang's published works—compiled in a handwritten catalogue by Lang in 1867 and continued by Köstlin (1881)—should be interpreted cautiously with respect to chronology. The 1833 publication, known as Op. 4, is, in fact, her second published work.

Lang's songs were also featured in 9 out of the 12 issues of the prestigious Liederkranz Collection, available for

lection alongside the works of several prominent Munich composers of the time not only again underscores her strong connections but also reflects the esteem in which she was held as a composer.^{xvi} Finally, Lang's Op. 6 was printed by J. A. Schäffer, a retailer of art, maps, and music in Munich, confirming that her songs were published by all three of the city's music houses.

Tracing the Performers and Promoters of Lang's Songs

The locations described above did not merely serve as a backdrop for Lang's musical activities but were shaped into central hubs of her work through the actions of musicians, patrons, and societies. At the same time, these spaces, with their specific characteristics and social dynamics, influenced the ways in which Lang's voice—both literally and figuratively—could be perceived and heard. To fully understand this interplay, it is essential to examine the individuals and groups who

Singers

Remarkably, only two reports, both in Flora, specifically acknowledge Lang performing her own compositions. On diverse occasions, various court singers brought her songs to life, the most notable being Katharina Sigl-Vespermann, a celebrated prima donna of the Munich Opera at the time (Eisenberg, 1903). A letter from the Munich clarinetist Heinrich Baermann provides an explanation for why Lang did not sing herself: she feared her voice might not fill the large hall of the Odeon (Krebs & Krebs, 2007, p. 43). Indeed, Lang's voice

is described in contemporary accounts as “delicate” (“zart”, Felix Mendelssohn Bartholdy to his family, November 7, 1831, in Morgenstern & Wald, 2009, p. 414) or “weak, but silver-clear” (“schwach, aber silberklar”, Nindorf [Niendorf], 1840, p. 1). That the renowned Sigl-Vespermann sang Lang’s songs can be understood as an honour for the composer, as the famous singer had withdrawn from the stage a year earlier due to health reasons and only performed on rare occasions:

“In the 11th performance of the Philharmonic Society, which took place the day before yesterday, Madame Sigl Vespermann had the kindness to perform two songs set to music by Josephine Lang, *Der Sanger aus der Ferne* and *Liebesgrue*. The highly esteemed artist could not have given the members of the Philharmonic Society greater pleasure, as it is so rarely that the art lovers of Munich have the privilege of hearing and admiring her.”^{xxii} (Munchener Tagblatt, 1834, April 8, pp. 389-390)

Moreover, Lang’s music being performed by several of her Royal Court Chapel colleagues further underscores her strong network within the local music scene.

Pianists

Press coverage seldom disclosed the identity of the accompanying pianist, but other sources indicate that Lang usually accompanied herself when performing her songs

(Nindorf [Niendorf], 1840; Jameson, 1835). Lang’s biographers suggest that she frequently appeared in this role as well (Hiller, 1868, p. 123; Kostlin, 1881, pp. 57-58), making it likely that she provided the accompaniment herself even when she was not singing. Her reputation in this regard is notably highlighted in a report by the Munchener Tagblatt, stating that she was “only 14 years old and already renowned as a pianist”^{xxiii} (Munchener Tagblatt, 1830, July 4, pp. 762). Although Lang had initially been known for her pianistic skills, there is only one explicit press report of her performing piano pieces: in June 1839, she played works by Thalberg and Mendelssohn in the aforementioned concert of the Moralt brothers (see Table 1).

Excursus: Lang and the Bavarian Royal Family

The previous sections have highlighted Lang’s strong ties both to the Munich bourgeoisie and the city’s musical community. Another significant connection was with the Bavarian Royal Family, a relationship which will be explored briefly below, as it is also reflected in a newspaper report.

The Dedication of Op. 1

The report in question concerns Lang’s Op. 1, and illustrates the esteem in which she was held by the Bavarian Royal Family:

“A collection of songs has been published by the Hof-Musikhandlung [Court Music Shop] Falter und Sohn, composed and dedicated by Josephine Lang to Her Royal Highness Princess Marie of Bavaria. The small collection consists of eight songs, which stand out favourably both in the choice of poems and in their musical interpretation as the first works of a young talent. The Hex-enlied rises to a higher significance, justifying considerable expectations. Miss Lang, who is also an outstanding pianist, recently had the honour of performing before Her Majesty Queen Caroline. This gracious patroness of the arts deigned to express her utmost satisfaction with Miss Lang’s performance and sent the young artist a precious gift as a token of Her Majesty’s highest favour.”^{xxiv} (Flora, 1831, July 15, p. 248)

Op. 1 was dedicated to Princess Maria Anna Leopoldine of Bavaria, half-sister of King Ludwig I. Such dedications, when accepted by high nobility, were typically considered a significant honour for the composer. By agreeing to have their name associated with the work, the aristocratic recipients publicly affirmed the quality of the composition (Rosenthal, 2024, p. 66; see also Hammes, 2015, p. 111 and Beer, 2000, pp. 66-72). The coverage of Op. 1 as a newly published edition of sheet music – which, based on my analysis, was rare for daily newspapers at the time – further emphasizes this point. The mention of the noble dedicatee in the opening sentence seems to

boost the newsworthiness of Lang’s publication. After a concise positive review, the article notes that Lang had the privilege of performing before the Bavarian Queen Caroline, the mother of the dedicatee, and was rewarded with a “valuable gift”. This aligns with Andrea Hammes’ concept of “benefactor dedications” (“Gonnerwidmungen”): Composers benefit from these dedications by receiving money or gifts in return (Hammes, 2015, pp. 43-53). Although the gift in Lang’s case was not directly linked to the dedication, its mention in connection with the publication reinforces the overall narrative. Thus, the article publicly signals that Lang had entered the ranks of musicians under royal patronage.

Lang’s Settings of the King’s Poems

Another connection between Lang and the Bavarian Royal Family, particularly King Ludwig I, lies in her setting and publication of several of his poems. Ludwig I, not only a prominent patron of the arts and architecture, but also an amateur poet, published his first volume of poems in 1829 (Ludwig I, 1829). This inspired several Munich composers to set his verses to music, including Joseph Hartmann Stuntz, Leopold Lenz, Ferdinand Lohle, and Georg Schinn. That same year, a concert by the Liederkranz at the Odeon featured 13 settings of Ludwig’s poems, composed by Liederkranz members, most of whom also played or sang in the Royal Court Music ensemble (Der Bayerische Volksfreund, 1829, May 28, p. 344). The publisher Falter produced both a text booklet for the concert (Dreizehn Gedichte, 1829) and an elaborate edition of the choral arrangements (Flora, 1829, September 15, p. 760). This again highlights a network of Munich musicians with whom Lang was connected through her involvement with the Liederkranz, the Royal Court Music, and the publisher Falter. Lang herself composed four settings of the King’s poems, two of which appear in her Op. 1, the same opus she dedicated to the King’s half-sister.

Das Asyl, Op. 7, No. 5

The song *Das Asyl*, Op. 7, No. 5 is the only setting of King Ludwig’s poetry by Lang that has been transmitted in

print. The song exemplifies a typically folk-like tone, evident in an alternating bass accompanied by offbeat chords in the piano, along with a harmonic concentration mainly on primary functions. At first glance, this renders the song stylistically simpler in comparison to most of Lang's other compositions. However, upon closer inspection, intriguing details emerge, such as a surprising shift from major to minor keys in measure 14.^{xxv} These nuanced elements contribute depth, while still being well aligned with the aesthetic of the Liederkrantz settings of the King's poems. Thus, this example demonstrates that Lang was not only well-connected but also very much in tune with what was current in Munich's musical landscape.

The Press's Depiction of Lang as a Performer and a Composer

The Munich press played a crucial role in shaping the early public perception of Josephine Lang both as a composer and performer in her hometown, contributing significantly to her image as a musical talent. The following section explores how the press depicted Lang at different stages of her career, portraying her as an exceptional talent and a "genius", with particular emphasis on her role as a composer.

Lang as a Prodigy

The first public performance of Lang's compositions mentioned in the press dates back to a Liederkrantz concert in 1830. Notably, the work performed was not a solo song, as one might expect, but rather a choral piece for male voices. Unfortunately, the exact composition remains unknown:

"A delightful experience for music lovers was offered in the latest production by the Liederkrantz: a choral piece by Mademoiselle Josephine Lang, marking the debut of her remarkable talent. It was met with universal acclaim from all connoisseurs of the arts. May this young artist (only 14 years old and already renowned as a pianist) continue on this path to fame with the same diligence and passion." ^{xxvi} (Münchener Tagblatt, 1830, July 4, pp. 762)

What makes this event remarkable is that the work of a 14-year-old

girl was performed by the city's most prestigious men's choir, whose concerts often drew the attendance of the Royal Family.

This early recognition can be viewed as highlighting Lang's exceptional talent; however, it must be taken into account that "prodigies" were a popular phenomenon at the time who were eagerly seen on the concert stage and frequently reported on by the press (Traudes, 2018, p. 10). This probably also explains why Lang's young age is specifically mentioned here, along with the note that she is already known as a pianist. It is worth noting, however, that Lang's debut as a pianist at the Museum, as reported by her biographers, does not appear in the press. It remains an open question whether it was only her appearance as a composer that was considered newsworthy, or whether the reporting is related to the different news values attributed to the Museum Society and the Liederkrantz (see above). Nonetheless, Lang's first appearance in the Munich press portrays her as a composing child prodigy, rather than as an instrumentalist or vocalist. This aligns with the fact that the press later rarely reported on her singing or playing, focusing primarily on her songs instead.

Lang as a Composer and a Performer

One striking example of the high esteem in which the press held Lang can be found in the periodical *Flora*, which offered high praise for her in connection with a concert at the Philharmonic Society:

"On this occasion, we must mention the charming songs of Miss Josephine Lang. She performed two songs of her own composition. The talent of this young artist, the originality and intimacy of her compositions, the lively and very powerful lyrical surge, the unique presentation, which in its shy enthusiasm spreads the charm of improvisation over the whole, indeed form an attraction as remarkable as it is captivating." ^{xxvii} (*Flora*, 1831, December 2, p. 568)

The review praises both the originality of Lang's compositions and her ability to captivate audiences with her "unique presentation." Remarkably, this is the only review I found that explicitly describes Lang's perfor-

mance. The author portrays Lang's work and her performance – much like Mendelssohn's characterization – as so deeply intertwined that they combine to form a single, unified "attraction." Furthermore, the review's observation that Lang's performance felt like an improvisation underscores the immediacy and authenticity of her musical expression. This notion resonates with Mendelssohn's depiction of Lang's music as emanating "from the deepest soul" ("aus der innersten Seele herauf", Felix Mendelssohn Bartholdy to his family, November 7, 1831, in Morgenstern & Wald, 2009, p. 414).

The impression of improvisation also reinforces the perception of Lang as both the creator and interpreter of her music. This dual identity of composer and performer appears to have contributed significantly to the appeal of her performances, as echoed in other contemporary accounts. For instance, Emma Niendorf wrote: "It is a great pleasure to hear her deeply poetic compositions from her own hand" ^{xxviii} (Niendorf [Niendorf], 1840, p. 1).

In a review of a Museum concert, the piano accompaniment of Lang's songs is explicitly praised – an uncommon occurrence in the Munich press's coverage of vocal performances. The *Münchener Tagblatt* writes: "The accompaniment was delightful, as consistently found in Miss Lang's songs" (*Münchener Tagblatt*, 1835, April 18, p. 436).^{xxix} Since the reviewer explicitly mentions Lang's "songs", it appears, however, he is more likely referring to the quality of her compositions rather than the manner of execution.

Lang as a "Tondichterin" and a "Genius"

When examining how the previously cited review from *Flora* continues, one word stands out: Lang is described as a "Tondichterin" [literally: tone-poetess]. By using this term, the review explicitly moves beyond depicting her songs as merely "pretty and pleasing," transcending an assessment often linked to superficiality and femininity:

"We were astonished to hear from such a young tone-poetess (for that is what she truly is) not only a lovely melody but also such surprising character,

and such accurately maintained and thoroughly executed accompaniment. Undoubtedly, what is developing here is not only a pretty and pleasing, but also a highly significant talent that cannot fail to attract the general attention of the musical public.”^{xxx} (Flora, 1831, December 2, p. 568)

The parenthetical remark “for that is what she truly is” underscores the reviewer’s insistence on recognizing Lang not just as a gifted amateur but as a legitimate composer in her own right – an assertion that was particularly significant in a time when such recognition was rarely afforded to women. Just a few months later, Flora reaffirmed this assessment, underscoring Lang’s exceptional promise and explicitly comparing her to the distinguished composers of her time: “Two new songs composed by Miss Josephine Lang and performed by her confirmed what has previously been said in these pages about Miss Lang’s outstanding talent in this field. Indeed, with such progress in technical and rhythmic treatment and such original creativity, one is justified in expecting that she will eventually rank among the distinguished song composers”^{xxxi} (Flora, 1832, February 9, p. 92).

Another highlight in the press’s portrayal of Lang came in 1836, when a report described her as “genial” [the German adjective referring to “genius”] – a term that, in 19th-century discourse, was typically reserved for male composers (Unsel, 2010): “Two songs by the genius artist [geniale Künstlerin] Josephine Lang, whose heartfelt compositions have already been praised by several publications, were sung by the royal court singer Madame Heigel”^{xxxii} (Der Bayerische Landbote, 1836, November 24, p. 1714).

Indeed, it is noteworthy that the lexical field of “genius” is recurrently employed in contemporary comments about Josephine Lang. Mendelssohn himself articulated in his previously cited letter that “all her movements and every word” were “full of genius”^{xxxiii} (Felix Mendelssohn Bartholdy to his family, November 7, 1831, in Morgenstern & Wald, 2009, p. 414). Emma Niendorf depicted a performance by Lang within a private Munich circle, concluding with the wish that Lang’s

“genius could unfold unrestrained in full joy”^{xxxiv} (Nindorf [Niendorf], 1840, p. 2). In a letter to Mendelssohn, the Munich diplomat Wilhelm von Eichthal cites Lang’s godfather’s (Joseph Stieler’s) statement that Lang is “endowed with sufficient qualities of mind and spirit, and could indeed be considered a genius to a certain extent”^{xxxv}. And the correspondence between Mendelssohn and Lang’s husband, Christian Reinhold Köstlin, in 1841 reveals that Lang’s reputation as a “true musical genius” had already been established prior to her arrival in Tübingen (“wahres musikalisches Genie”, Tomkovic et al., 2013, pp. 269-270). This observation may indicate a recognition of Lang’s exceptional talents that transcended the gendered connotations of genius within her contemporary cultural context – yet this assumption warrants further investigation.

Lang as a Munich celebrity: Local Appreciation

In a report on a concert hosted in 1835 by the Museum Society, Lang is praised as “always a delight for the audience” (“stets eine erfreuliche Erscheinung für das Publikum”, Münchener Tagblatt, 1835, April 18, p. 436). This serves as confirmation that, five years after her initial appearance in the press, she had become a distinguished figure within Munich’s concert scene. This prominence is further confirmed by her connection with the music publisher Aibl. When the publishing house changed ownership, the press cited her song publications as evidence of the new owner’s “good taste”:

“The Aibl music shop has also changed its owner. The current owner [...] has already demonstrated his good taste through several new published items from the compositions of Mr. Lachner, Mr. Bonn, Miss Josephine Lang, among others.”^{xxxvi} (Münchener Tagblatt, 1839, January 8, p. 34)

Lang’s artistic work was not only locally appreciated but also viewed with a sense of local pride. For example, in 1841, the Bayerischer Landbote quoted a positive review of her Op. 9 from the Blätter für Literatur und Theater and added: “We are delighted by this recognition that our compatriot

[Landsmännin] has received abroad.”^{xxxvii} (Der Bayerische Landbote, 1841, February 15, p. 199)

To conclude, the Munich press was instrumental in shaping Josephine Lang’s public image, highlighting her exceptional talent both as a composer and as a performer. From her early recognition as a prodigy to her later portrayal as a gifted composer, Lang’s contributions were celebrated, securing her a prominent place in Munich’s musical scene.

Lang’s Songs in the Munich Press

In the previous sections, I have examined Lang’s musical activities within the context of her societal, spatial, and institutional environment, as well as her reception in the press. In the following, I will investigate how her music itself was described in the Munich newspapers. This also provides an opportunity to offer at least a few glimpses into her songs from this period. A detailed analysis of these complex musical works cannot be conducted in this text; however, a look at her compositions is an integral part of understanding Lang’s musical voice.

General Tendencies of the Press Reports

References to Lang’s songs in the Munich press place more emphasis on the audience’s reaction and the vocal qualities of the singers than on compositional details. Only three times specific song titles are mentioned, including *Der Sänger aus der Ferne* – later published as *Aus der Ferne*, Op. 13, No. 3 – and *Liebesgrüße*, published as Op. 3, No. 3. However, nothing more is said about these two songs, except that they were sung by Katharina Sigl-Vespermann. The “joy” experienced by the audience is exclusively linked to the performance of the singer, not to the songs themselves (Münchener Tagblatt, 1834, April 8, pp. 389-390). The *Hexenlied*, Op. 1, No. 6, with lyrics by Ludwig Höltz, is the only one about which some content-related comment is made – albeit also remaining vague: The above-quoted review of Op. 1 attributes to the song a “higher significance” which “justifies considerable expectations” (Flora, 1831, July 15, p. 248). However, what this significance is based on remains as unclear as the



Fig. 6: Josephine Lang, Mignons Klage, op. 10, No. 2, printed 1841 by Kistner in Leipzig, Bayerische Staatsbibliothek München, 4 Mus.pr. 88.1683#Beibd.2.

nature of these expectations. Indeed, it is a general tendency in the reports I have gathered that music is rarely described concretely. Typically, reporting is limited to mentioning names. Occasionally, there is also a description of a beautiful singer's voice or the favourable reaction of the audience. In this regard, the following review can serve as a typical example: "[The Songs] were sung by the royal court singer Madame Heigel, who possesses a very beautiful alto voice, and were received with applause" ^{xxxviii} (Der Bayerische Landbote, 1836, November 24, p. 1714).

"Surprising Character"

Nevertheless, there are a few instances where the musical qualities of Lang's compositions are acknowledged. A review in the Tagblatt, for instance, highlights the emotional range that Lang's songs cover, from "serious and melancholic" to "light-hearted and joyful", which is seen as proof of Lang's strong understanding of and capability to express these emotions through

music (Münchener Tagblatt, 1835, April 18, p. 436).^{xxxix} Her skills as a composer also receive direct praise in Flora, with comments on her "progress in both technical and rhythmic aspects" ^{xl} (Flora, 1832, February 9, p. 92). However, it is the originality of Lang's songs that is most frequently emphasized, alongside with their affective quality: Her songs are described as "soulful" ("gefühlvoll", Der Bayerische Landbote, 1836, November 24, p. 1714) and possessing "ahnungsvolle Innigkeit" (difficult to translate, "auspicious ardency" may come close, Flora, 1831, December 2, p. 568). One review that emphasizes the emotional depth of Lang's songs is the above-quoted review in Flora which refers to Lang as a "tone poetess." The poetic quality implied by this term is here highlighted by the observation that her songs possessed not only a "lovely melody" but also a "surprising character" ^{xli} (Flora, 1831, December 2, p. 568). The review is one of the earliest accounts of Lang's songs. The "surprising" aspect, therefore, might be interpreted as an

expression of astonishment that such qualities are found in the work of a sixteen-year-old girl.

An die Entfernte Op. 1, No. 1

Although we cannot determine which songs Lang performed at this particular concert, examining her early works reveals several elements that suggest a depth of character beyond mere prettiness. This, for example, is evident in Op. 1, No. 1, her musical setting of Goethe's An die Entfernte, included in an album dated 1828.^{xlii} Aisling Kenny interprets this piece as a reflection of Lang's early musical maturity, evident in her sophisticated use of harmony, expressive piano figuration, and poetic quality (Kenny, 2010, pp.165-172). Lang's use of minor and major tonalities, unexpected harmonic shifts, and alignment with the poem's structure indeed reflects a sensitivity to the interplay of poetry and music. Notably, two harmonic shifts stand out: the unexpected German sixth chord in bar 10, which highlights the final verse (Krebs

& Krebs, 2007), and the shift to major in bar 7, capturing the resonance of the lost addressee's words.

“Charming accompaniment”

The Munich press only twice compliments the quality of Lang's piano accompaniment, by calling it a “properly conducted and thoroughly executed accompaniment” xliii (Flora, 1831, December 2, p. 568) and describing it as being “charming” (“allerliebst”, *Münchener Tagblatt*, 1835, April 18, p. 436). Indeed, the piano parts in Lang's songs are often highly demanding and require a certain virtuosity. This applies to the songs created in the early 1830s as well. Striking examples include *Feenreigen*, op. 3,3 and *Frühzeitiger Frühling*, op. 6,3 (see also Krebs & Krebs, 2007, p. 227). These two are also good examples of the “lighthearted and joyful” mood that the above-quoted review attributes to some of Lang's songs. Sophisticated piano parts like these indeed “bear witness to the fact that the composer [Lang] is completely at home on the instrument,” as Ferdinand Hiller puts it (Hiller, 1868, p. 134). The fact that Lang's compositional voice is expressed not only through the vocal but also through the piano part has been vividly described by Emma Niendorf: “These [songs] are entirely original, [...] full of fantasy that cannot be confined to the singing voice alone, and thus pours out in the accompaniment, storming and jesting, lamenting and rejoicing” xliiv (Niendorf [Niendorf], 1840, p. 1).

Mignons Klage, Op. 10, No. 2

An example of such a “storming” accompaniment appears in *Mignons Klage* op. 10, No. 2, another Goethe setting from the year in which the *Tagblatt* praised Lang's accompaniments (Fig. 6). Lang's version stands out for its restless, urgent atmosphere, beginning without an introduction, with triplet eighth notes in the piano and straight eighth notes in the vocal line. This creates an excited mood, while also posing a significant technical challenge. Harmonically, rapid dominant and diminished seventh chords reflect the unrest, with chromatic bass and melody lines enhancing the feeling of instability. The piano part, dominated

by continuous triplet eighth notes, varies in different sections. In many of Lang's songs, such accompanying patterns serve formal functions. In *Mignons Klage*, the piano also takes on motivic significance, echoing the vocal line, which could symbolically represent the vastness (“Weite”) described by the speaker. A recitativo-like interlude follows the climax, contrasting the previous tension with a calm, melancholy passage, marked “cantando” in one manuscript version, xliiv which reinforces the impression that it is now the piano part that “sings”.

In summary: While the press reviews predominantly emphasize the vocal performance and emotional impact of Lang's songs, they occasionally acknowledge her musical craftsmanship. Although they offer limited insight into the musical elements themselves, they still provide a glimpse into the qualities that made her compositions resonate with audiences of the time.

Conclusion

Through a meticulous investigation of Josephine Lang's activities and her portrayal in Munich's newspapers, this study illuminates the ways her voice – as a singer and a composer – resonated within and beyond the city's artistic circles and venues.

While her physical voice may have been described as “delicate,” her figurative voice as a composer spoke with an originality that captured the attention of critics, audiences, and even royalty.

Lang's integration into Munich's cultural milieu provides not only insights into her life and career but also a deeper understanding of the city's musical culture during the first half of the 19th century. By examining Lang's performances and reception, this study highlights the cultural practices that underpinned Munich's musical culture. The city's daily newspapers prove to be both a valuable source and an active participant in musical life, as they not only documented performances but actively contributed to the creation of cultural value by framing events and artists according to broader social interests.

While Lang's achievements undoubtedly were remarkable, they also reflect the collaborative networks of Munich's musical landscape – a dynamic interplay of spaces, actors, and practices that shaped the city's artistic life. Lang's story thus becomes a lens through which we can better understand the mechanisms of musical culture in Munich, offering a valuable contribution to the city's music history from a cultural-historical perspective.

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Notes

¹ "Habe ich Euch den schon je von der kleinen L. geschrieben? Ich glaube kaum und doch ist sie eine der liebsten Erscheinungen, die ich je gesehen. Denkt Euch ein zartes, kleines, blasses Mädchen, mit edeln, aber nicht schönen Zügen, so interessant und seltsam, daß schwer von ihr wegzusehen ist und all' ihre Bewegungen und jedes Wort voll Genialität. Die hat den nun die Gabe Lieder zu componiren und sie zu singen, wie ich nie etwas gehört habe; es ist die vollkommenste musikalische Freude, die mir bis jetzt wohl zu Theil geworden ist. Denn da fehlt nichts, wenn sie sich an das Clavier setzt und solch ein Lied anfängt, klingen die Töne anders, die ganze Musik ist so sonderbar hin und her bewegt, und in jeder Note das tiefste, feinste Gefühl; wenn sie dann mit ihrer zarten Stimme den ersten Ton singt, da wird es jedem Menschen still zu Muthe und nachdenklich und wird jeder durch und durch ergriffen auf seine Weise, aber könntet ihr auch nur die Stimme hören!". All quotations appear in English translation in the main text, with the original German provided in the endnotes. Unless otherwise noted, all translations are my own. I used OpenAI's language model ChatGPT for assistance in translating parts of this text. I am also grateful to Sharon and Harald Krebs as well as Lea Schäfer-Fuß for their proofreading support.

² Krebs (2015) points out that Mendelssohn was also struck by Lang's manner of playing piano, as his remarks about how she begins a song refer to the piano introductions (p. 93).

³ "[...] wie Ihre Lieder mir Sie, Ihre Persönlichkeit, Stimme und Vortrag ganz und gar [zurückrufen], so oft ich sie singe oder höre."

⁴ The term "musical activities" refers to the concept of "kulturelles Handeln" (cultural action) as defined by Susanne Rode-Breyman (2018), expanded here with practical-theoretical considerations based on Unseld and Bebermeier (2018). Although "agency" could be a promising translation, I chose to avoid it due to its theoretical baggage, even though the connotations of the term seem to fit my questions regarding Josephine Lang. In the following, I will therefore sometimes refer to "activities" and sometimes to "practices."

⁵ The exact date of this first performance remains unclear, as both biographers place the event after the death of Lang's mother (1827), which contradicts the specified age of Lang (*1815), being 11 years old (see Krebs & Krebs, 2007, p. 11). Whether this is a case of retrospectively making Lang younger to fit the prodigy topos (Unseld, 2014; Amthor, 2012, p. 71) remains open to question.

⁶ Hiller notes the "demands that were placed upon her as a pianist during gatherings and concerts" (Hiller, 1868, p. 123), while Köstlin reveals that "society often sought her out for evening events" (Köstlin, 1881, p. 57). There are only a handful of instances where the names of the hosts of these gatherings are given: Köstlin once references the bourgeois families of Kerstorf, Eichthal, and Stieler (p. 58); likewise, Hiller mentions "a gathering at the Ascher residence" (p. 121).

⁷ Including a letter from Heinrich Baermann (Krebs & Krebs, 2007, p. 43) and travel reports (Jameson, 1835; Nindorf [Niendorf], 1840). See also Krebs (2019).

⁸ The majority of newspapers I engaged with were issued 5-7 times weekly. Solely the Bayerischer Landbote and Bayerische Landbötin made their appearance a mere three times a week.

⁹ digiPress - Das Zeitungsportal der Bayerischen Staatsbibliothek: <https://digiPress.digitale-sammlungen.de/>

¹⁰ The title Münchener Tagblatt has undergone slight variations over the years (e.g., Tagsblatt or Münchner instead of Münchener). To avoid confusion and clarify that these refer to the same newspaper, I have consistently used Münchener Tagblatt. This is also the overarching title under which digiPress categorizes the publication.

¹¹ „In einem der Gesellschaftszimmer findet man einen sehr guten schönen Flügel, auch werden alle neu erschienenen Musikalien gehalten. [...] Öfters, besonders zur Winterszeit werden auch Konzerte, und glänzende Bälle in einem schönen geräumigen Saale gegeben."

¹² „Der Philharmonische Verein giebt in der Regel Sonntags um die Mittagsstunde eine Unterhaltung, worin sich einheimische Künstler und Dilettanten, oft auch Fremde hören lassen. Die Versammlung ist gewählt und zahlreich. Jeder Fremde kann für einen geringen Beitrag sogleich und zu jeder Zeit als Mitglied eintreten. Das Lokal ist das königl. Odeon."

¹³ It would be unnecessary to cite individual advertisements, as similar ones appear almost daily in the Münchener Tagblatt. I would like to take this opportunity to thank my research assistant, Lea Schäfer-Fuß, for diligently reviewing the entire 1830 volume of the Tagblatt to identify event announcements.

¹⁴ This is evident from a letter by Josephine Lang to Ferdinand Hiller dated October 22, 1859, Historical Archives of the City of Cologne, Collection 1051, No. 28 (709). Many thanks to Sharon and Harald Krebs, who were generous enough to provide me with their transcription of the letter.

¹⁵ The first six opus numbers did not appear on the title pages; they were retrospectively assigned by Lang in 1867 when she created a list of her published works.

¹⁶ The complete title of this collection reads Lieder-Kranz, gewunden von den vorzüglichsten Tonsetzern [woven by the most excellent composers] für eine Singstimme mit Begleitung des Piano-Forte.

¹⁷ The table only shows the performances during the time Lang lived in Munich. After Lang left Munich in 1842, her songs continued to be performed sporadically in concerts organized by civic associations. Performances of Lang's songs outside Munich can also be traced through the digitized newspapers of the BSB. I have found reports from Augsburg, Straubing, Vienna, Leipzig, Düsseldorf, and Bayreuth, dated between 1839 and 1868.

¹⁸ The person referred to is the violinist Charles Philippe Lafont, who gave several concerts in Munich in 1831.

¹⁹ The person referred to is André Hippolyte Jean Baptiste Chélard, who was appointed Hofkapellmeister in Weimar in 1840, succeeding Johann Nepomuk Hummel.

²⁰ "[...] wohnt in einem Hause, dessen Eigenthümer Himbsel (!) heißt; u zwar im 5ten Stock, während im 6ten sieben Stück Moralt's geigen, blasen und hämmern."

²¹ These fragments are part of the musical estate of Josephine Lang in the Württemberg State Library Stuttgart (WLB), Cod. Mus. Fol. 57a. A pencil-written title page (4r.) says: "First part. | The first movement of an unfinished | sonata for piano with | obbligato violin accompaniment. | Composed in the year 1838 with | Mr. P. Moralt by J. Lang | dedicated to Eugen."

²² "In der vorgestern stattgehabten 11ten Produktion des philharmonischen Vereins hatte Mad. Sigl. Vespermann die Gefälligkeit, zwei von Josephine Lang in Musik gesetzte Lieder, „der Sänger aus der Ferne" und „Liebesgrüße" vorzutragen. Die hochgeschätzte Künstlerin konnte den Mitgliedern des philharmonischen Vereins keine größere Freude gewähren, da es den Kunstfreunden Münchens so selten vergönnt ist, dieselbe zu hören und zu bewundern."

²³ "[...] erst 14 Jahre alt und schon als Klavierspielerin rühmlich bekannt [...]."

²⁴ "In der Hof-Musikhandlung von Falter und Sohn ist eine Liedersammlung erschienen, componirt und I. K. Hoheit der Prinzessin Marie von Bayern gewidmet von Josephine Lang. Die kleine Sammlung besteht aus acht Liedern, die sich sowohl durch die Wahl der Gedichte, wie auch durch die musikalische Auffassung, als die Erstlinge eines jungen Talents, vorthellhaft auszeichnen. Das Hexenlied erhebt sich zu einer höhern Bedeutung, und berechtigt zu nicht geringen Erwartungen. Dlle. Lang, die auch eine ausgezeichnete Klavierspielerin ist, hatte vor Kurzem die Ehre, sich vor I. Maj. Der Königin Caroline hören zu lassen. Diese huldreiche Beschützerin der Künste geruhte, Ihre Allerhöchste

Zufriedenheit mit den Leistungen der Dlle. Lang zu bezeugen, und ließ der jungen Künstlerin als Beweis der Allerhöchsten Gnade ein kostbares Geschenk zustellen."

²⁵ For access to the score of Josephine Lang's 6 Gesänge, Op. 7, see: [https://imslp.org/wiki/6_Ges%C3%A4nge,Op.7\(Lang,_Josephine\)](https://imslp.org/wiki/6_Ges%C3%A4nge,Op.7(Lang,_Josephine))

²⁶ "Eine angenehme Erscheinung für die Freunde der Musik wurde uns in der letzten Produktion des Liederkranzes zu Theil, nämlich ein Chor von Mademoiselle Josephine Lang, zum ersten Versuch ihres ausgezeichneten Talents. Er erhielt von allen Kunstverständigen allgemeinen Beifall. Möge diese junge Künstlerin (welche erst 14 Jahre alt und schon als Klavierspielerin rühmlich bekannt ist) diese Bahn des Ruhms noch länger mit demselben Fleiß und Eifer verfolgen."

²⁷ "Bei dieser Gelegenheit müssen wir der reizenden Lieder der Dlle. Jos. Lang erwähnen. Sie trug zwei Lieder von ihrer eigenen Composition vor. Das Talent dieser jungen Künstlerin, die Originalität und Innigkeit der Composition, der muntere sehr kräftige lyrische Aufschwung, der ganz eigentümliche Vortrag, der in seiner schüchternen Begeisterung den Reiz einer Improvisation über das Ganze verbreitet, bilden allerdings eine eben so anziehende als höchst bemerkenswerthe Erscheinung."

²⁸ "Hoher Genuß ist es, ihre tiefpoetischen Compositionen von ihr selbst zu hören."

²⁹ "Das Accompagnement war allerliebste, wie dies durchgängig bei den Liedern von Fräul. Lang zu finden ist."

³⁰ "Wir waren erstaunt, von einer so jungen Tondichterin (das ist sie in der That) nicht bloß eine liebliche Melodie, sondern eine so überraschende Charakteristik, eine so richtig gehaltene und gründlich durchgeführte Begleitung zu hören. Unbezweifelt entwickelt sich hier nicht nur ein hübsches und angenehmes, sondern ein höchst bedeutsames Talent, das nicht verfehlen kann, die allgemeine Aufmerksamkeit des musikalischen Publicums auf sich zu ziehen."

³¹ "Zwei neue Lieder, von Dlle. Josephine Lang componirt und von ihr selbst vorgetragen, bestätigten was in diesen Blättern schon früher über das ausgezeichnete Talent der Dlle. Lang in diesem Fache gesagt worden ist. In der That, bei solchen Fortschritten in der technischen und rhythmischen Behandlungsweise und bei so origineller Erfindungsgabe ist man berechtigt, zu erwarten, daß sie sich den ausgezeichneten Lieder-Componisten dereins anreihen wird."

³² "Zwei Lieder von der genialen Künstlerin Josephine Lang, von deren gefühlvoller Composition schon mehrere Blätter rühmlich erwähnt haben, wurden durch die k. Kapellsängerin Mad. Heigel, die eine sehr schöne Altstimme besitzt, gesungen, und mit Beifall aufgenommen."

³³ "[...] und all ihre Bewegungen und jedes Wort voll Genialität [...]"

³⁴ "Zu wünschen wäre, daß ihr Genius sich ungehemmt in ganzer Freudigkeit entfalten könnte."

³⁵ "[...] als J zwar mit genugsamen Eigenschaften des Geistes und Gemüthes ausgestattet, ja gewissermaßen ein Genie zu nennen [sei]", Eichthal to Mendelssohn, Nauplia, 15 May 1833, MS. M.D.M. d. 28, no. 91, Mendelssohn MSS, Bodleian Library Oxford. See also Krebs & Krebs, 2007, p. 59.

³⁶ "Auch die Aibl'sche Musikhandlung hat ihren Besitzer gewechselt. Der jetzige Eigenthümer [...] hat bereits durch mehrere neue Verlagsartikel von der Composition der Herrn Lachner, Hrn. Bonn, der Dem. Josephine Lang und m. A. seinen guten Geschmack bewährt."

³⁷ "Wir freuen uns dieser Anerkennung, die unsere Landsmännin im Auslande findet."

³⁸ "[Die Lieder] wurden durch die k. Kapellsängerin Mad. Heigel, die eine sehr schöne Altstimme besitzt, gesungen, und mit Beifall aufgenommen."

³⁹ "Eines dieser Lieder hatte einen ernsten, melancholischen Charakter [...]. Das zweite Liedchen war scherzend und freudig, und bewies nur Genüge, daß die Componistin auch diese Art aufzufassen, vollkommen gewachsen ist."

⁴⁰ "[...] Fortschritte[n] in der technischen und rhythmischen Behandlungsweise [...]"

⁴¹ "[...] nicht bloß eine liebliche Melodie, sondern eine so überraschende Charakteristik [...]"

⁴² Although the first edition of "Op. 1" has been lost, song autographs that, judging by the titles in Lang's list of her works, likely belong to Op. 1 can be found in a handwritten album in Lang's estate at the WLB, Cod. Mus. Fol. 53a. Transcriptions of the song can be found in Kenny (2010) and Krebs & Krebs (2007).

⁴³ "[...] eine so richtig gehaltene und gründlich durchgeführte Begleitung [...]"

⁴⁴ "Diese [Lieder] sind ganz originell, [...] voll Phantasie, die gar nicht in der Singstimme allein unterzubringen, und sich deßhalb in der Begleitung stürmend und scherzend, klagend und jubelnd ausströmt."

⁴⁵ WLB, Cod. Mus. Fol. 53o, 8v.