The Early Lieder of Josephine Lang: A Comparative Study

Rachel E. Cisneros
Louisiana State University at Baton Rouge

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THE EARLY LIEDER OF JOSEPHINE LANG:
A COMPARATIVE STUDY

A Thesis
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Rachel Cisneros
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ABSTRACT

Josephine Lang's contribution to nineteenth-century song has been increasingly recognized in recent scholarship. This is largely because of Harald Krebs’s and Sharon Krebs's groundbreaking book, *Josephine Lang: Her Life and Songs* (2007). In their book, Krebs and Krebs draw information about Lang’s life from two early biographies, the first written during Lang’s lifetime by Ferdinand Hiller and the second written after her death by her son Heinrich Adolf Köstlin. Primary sources fill in the gaps that these two nineteenth-century biographies left open. For example, the letters between Lang and her correspondents also reveal much about her social reputation, financial hardships, dealings with publishers, and relationships with contemporary composers, including Felix Mendelssohn and Ferdinand Hiller. In my thesis, I study the influence of Felix Mendelssohn and Ferdinand Hiller on Josephine Lang. To do so, I use primary sources (letters and manuscripts) and secondary sources (historical and modern biographies). I also provide a comparative study of settings of the same text by Lang and her contemporaries, focusing on her songs “Schon wieder bin ich fortgerissen” and “An die Entfernte,” in order to demonstrate how her works may have been inspired or influenced by others. This research finds hints of influence in the settings that are examined and highlights the impact of Mendelssohn and Hiller on Lang’s professional career.
CHAPTER 1. INTRODUCTION

Josephine Lang's contribution to nineteenth-century song has been increasingly recognized in recent scholarship. This is largely because of Harald Krebs’s and Sharon Krebs's groundbreaking book, *Josephine Lang: Her Life and Songs* (2007).¹ Their book followed a dissertation by Sharon Krebs on Lang’s Köstlin settings (2001).² Krebs and Krebs provide a comprehensive catalogue of Lang’s published and unpublished songs in their book, along with a recording of thirty songs by Lang (performed by Krebs and Krebs). An earlier dissertation on the life and songs of Josephine Lang by Roberta Werner (1992) informs some of their book.³ This dissertation provides valuable information on Lang, her family, and her background; Werner also includes brief analyses of all of Lang’s published works. Krebs and Krebs extend Werner’s research with a close examination of Lang’s manuscripts that had been inaccessible before.

In their book, Krebs and Krebs draw information about Lang’s life from two early biographies, the first written during Lang’s lifetime by Ferdinand Hiller and the second written after her death by her son Heinrich Adolf Köstlin. Hiller’s biographical essay includes descriptions of some of Lang’s songs and highlights her connection to composer, Felix Mendelssohn. Having access to more of Lang’s personal documents, H.A. Köstlin provides a detailed biography based on Lang’s memoirs, her diary, and letters. These two biographies are valuable in revealing important details of Lang’s life, but are not totally sufficient alone.

Primary sources fill in the gaps that these two nineteenth-century biographies left open. For example, the letters between Lang and her correspondents also reveal much about her social

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² Sharon Krebs, "'My Songs Are My Diary': An Investigation of Biographical Content in the Köstlin settings of Josephine Lang" (PhD diss., University of Victoria, 2001).
reputation, financial hardships, dealings with publishers, and relationships with contemporary composers. Her letters show a connection to prominent composers and publishers of the day, including Felix Mendelssohn, Ferdinand Hiller, Friedrich Kistner, Stephen Heller, Franz Lachner, Clara Schumann, and more. Additionally, a bound notebook of copied songs from 1828 illuminates Lang’s early studies in composition and will reveal some contemporary influences on her compositions.

In my thesis, I will study the influence of Felix Mendelssohn and Ferdinand Hiller on Josephine Lang. To do so, I will use primary sources (letters) and secondary sources (historical and modern biographies). I will also provide a comparative study of settings of the same text by Lang and her contemporaries, focusing on her songs “Schon wieder bin ich fortgerissen” and “An die Entfernte,” in order to demonstrate how her works may have been inspired or influenced by others.

Composer Background

Josephine Lang was born in Munich, Germany, to Theobald Lang and Regina Hitzelberger on 14 March 1815. Theobald Lang was a violinist in the Munich court orchestra, and Hitzelberger was a prominent opera singer who studied with Peter von Winter, Carl Cannabich, and Abbé Vogler. Together they exposed their children to contemporary music and inspired their children to pursue artistic talents; Josephine Lang’s brother, Ferdinand Lang, would become a well-known comic actor in Munich. From an early age, Josephine Lang was encouraged to experience and perform music. Krebs and Krebs explain that Lang learned songs from her mother at the piano as early as three years old. Her reputation as a child prodigy only

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4 Krebs and Krebs, 9.
grew as she began to perform for larger audiences; she appeared as a pianist on a Museum Concert program when she was just eleven years old.\textsuperscript{5} In addition to performance, Lang composed her own songs. Her brother, Ferdinand Lang, apparently wrote down a song that Lang composed when she was five years old.\textsuperscript{6} However, the earliest of Lang’s compositions that have been preserved were composed when she was thirteen years old.

Frequent illness prevented Lang from traveling and experiencing culture outside of the south of Germany. She was often in poor health, likely from being born two months premature. But Lang’s extended family further broadened the influences on Lang and her music. Her godfather was Joseph Stieler, portrait-painter for Ludwig von Beethoven and Johann Wolfgang von Goethe. Lang visited the Stieler home often, and it became a place of much artistic inspiration and social connection for Lang. The Stieler home is where Lang first met Felix Mendelssohn and other contemporary musicians and composers, many of whom would play a major role in her profession as a composer.

**Contemporary Influence**

Felix Mendelssohn is known as one of Lang's earliest and most influential musical mentors. In her lessons with him, Lang learned the conventions of the song genre from a contemporary master during the years 1830–32. Around the same time, the composer and conductor Ferdinand Hiller also sought after a relationship with Lang. In an effort to extend Lang’s reach, Hiller praised Lang in correspondence with highly influential people in society and included discussion of her music in published articles. Hiller's biographical essay, for which Lang provided her own personal documents, was published during her life in 1867; its reception

\textsuperscript{5} Krebs and Krebs, 11.
garnered the composer widespread admiration and several charitable donations to her family. Lang’s correspondence with Mendelssohn and Hiller provide context for her earliest publications and show their musical and professional influence on her life and work.

Because she was a woman, Lang did not have the kind of formal educational opportunities available to others. Instead, she received guidance from mentors like Mendelssohn and Hiller. Mendelssohn listened to her earliest compositions and provided some lessons in composition. Hiller met Lang once in Munich and they maintained a friendly relationship through letters for the remainder of her life. In her youth, Lang also cultivated her own musical instincts through personal study and performance. She performed, sometimes her own compositions, for house guests. A compositional notebook from 1828 shows songs that Lang chose to copy and learn from in the midst of writing her earliest compositions. When Lang lived in Tübingen with her husband CR Köstlin, she witnessed performances at the University of Tübingen. Various ensembles put on performances of contemporary composers, including music by Mendelssohn and Hiller. Additionally, Lang, with her husband and poet CR Köstlin, hosted private salon performances in their family home, the “Köstlin villa” as Lang called it, where she showcased her own songs and Köstlin’s poetry. Lang’s overall approach to her songs was affected by her life circumstances. Motivation to compose songs was often guided by personal catharsis through musical expression, and a desire to thoughtfully compose lieder that respects the poetry.

This thesis will provide an in-depth look at the influence of Felix Mendelssohn and Ferdinand Hiller on Josephine Lang and her music. Both Felix Mendelssohn and Ferdinand Hiller facilitated the publication of some of Lang's works by writing to publishers on her behalf. The letters and exchange of music between Lang and her contemporaries reveal more about their
relationship and the musical values they imparted on her. This thesis will show some instances of Mendelssohn and Hiller’s influence found in musical aspects of Lang’s early lieder. Included, is discussion of primary sources such as bound volumes of songs, along with the correspondence of Lang and her contemporaries to augment our understanding of these influences.
CHAPTER 2. JOSEPHINE LANG AND FELIX MENDELSSOHN

Josephine Lang’s relationship with Mendelssohn began when he visited the Stieler home in mid-June of 1830; Mendelssohn was touring Europe after the success of masterworks like the Octet and the Midsummer Night’s Dream Overture. Lang performed for him, just as she did for many house guests. She first played several songs, including those of her earliest compositions, such as her “Fee’n-Reigen” (also known as “Die silbernen Glöckchen,” op. 3, no. 4). Mendelssohn immediately recognized her talent and offered lessons in composition. There is no evidence in Lang’s notebooks of theoretical training from Mendelssohn. But there are written accounts from those who knew about his educational influence on Lang. Lang’s friend and fellow composer Stephen Heller told Robert Schumann that Mendelssohn taught Lang for a total of twelve hours. Ferdinand Hiller wrote that Mendelssohn taught Lang “lessons in thoroughbass every day from twelve to one.” According to Hiller, Lang watched Mendelssohn play and improvise at the piano every day, including improvisations on her own compositions.

Mendelssohn must have been impressed with Lang’s abilities, as he wrote to his family that he was “teaching [Lang] what she already knew by nature.”

During these visits in Munich, Mendelssohn advised Lang to keep her compositions organized and explicitly dated; he may have been the first to regard her music with this level of seriousness. Lang seems to have followed Mendelssohn’s advice. Before these lessons, her sketches were somewhat disorganized. But her subsequent autographs are full of detail,

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7 Krebs and Krebs, 22.
8 Krebs and Krebs, 256.
10 Ibid., 23.
including, dates, times of day, and even notes about her state of health. Krebs and Krebs describe pages from her manuscript booklets from the years of 1834 to 1840: “About fifteen such pages [...], are covered with quotations, diary-like jottings, drawings, and so on, from which one can deduce a great deal about Lang’s education, her friends, and the circumstances of her life.”

Many of her autographs held in the Württemberg State Library contain date of composition (sometimes with time of day, e.g., “abends,” or evening), along with date of copying, and sometimes even including that she was “krank” (sick) while composing.

Mendelssohn wrote statements in support of Lang’s music and described positively the impression her music had on him. Before Mendelssohn left Munich in 1830, he gifted Lang a book of Goethe poetry with an inscription: “Do not merely read, but always sing, and the whole book is yours!” This line is drawn from Goethe’s “An Lina.” Krebs and Krebs interpret this excerpt of poetry as Lang might have interpreted it: “The excerpt that Mendelssohn wrote down for Lang reveals that he respected her as a performer and composer of song—as one who had the gift of ‘singing’ poetry.”

After visiting Munich once again in 1831, Mendelssohn described hearing Lang perform as “the most perfect musical pleasure that has yet been granted to me.” He wrote to his family: “She has a gift to compose songs, and to sing them, the like of which I have never heard.” Mendelssohn went so far as to arrange two of her songs for male chorus and have them performed during his visit. He began to “drum up a racket” about Lang’s music. His promotion of Lang seems to have played a role in her first publication, which appeared in 1831.

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12 Krebs and Krebs, 5.
13 Ibid, 23.
14 Felix Mendelssohn, Letter to his family (Stuttgart, 7 November 1831), translated by Krebs and Krebs, 23.
15 Ibid.
16 Ibid.
Primary documents from this time period and in the decade that followed reveal important information about Mendelssohn’s influence on Lang. In this chapter, I will show that Mendelssohn was an important early influence on Lang. I will do so by using Lang’s early compositional notebook from 1828, correspondence between Lang and Mendelssohn, and other correspondence and documents that include Mendelssohn’s comments on Lang’s music. Although we do not know exactly what Mendelssohn taught Lang during her composition lessons, we can get a sense of the musical values he imparted to her by using these later sources.

**Notebook of 1828**

A compositional notebook from Lang’s early period contains over forty songs (Fig. 1). This notebook illuminates specific influences on Lang’s musical education, because it shows the music that she chose to copy and learn from. The front of the notebook bears the year 1828; Lang would have been thirteen years old. Nine songs are composed by Lang and the rest are neat copies of songs by other composers, including Schubert and Carl Maria von Weber. Lang copied “Italien” from Mendelssohn’s op. 8, which he published just one year prior, in 1827. (In reality, this song was composed by Fanny Mendelssohn, but Lang had attributed it to Felix Mendelssohn).

An original sketch of Lang’s setting of Ludwig Heinrich Hölty’s “Hexenlied” is also included in the notebook. The choice to set “Hexenlied” may have also been influenced by Mendelssohn’s op. 8, which included a setting of the same text. Lang’s “Hexenlied” is a short, chordal setting, whereas Mendelssohn’s setting is more elaborate.

Sketches in this notebook must span several years, because there are two other copied Mendelssohn settings that he composed after 1828. “Riesenlied” and “Der ersten Liebe Verlust”
are copied from Mendelssohn’s op. 19a, composed in the period 1830–32. It is unclear how Lang obtained Mendelssohn’s recent publications, whether as purchase or as a gift. As Mendelssohn’s visit to Munich falls in this same period, he may have given Lang the music himself. No matter how she acquired his music, Lang’s desire to learn from Mendelssohn’s compositions is evident throughout this notebook.

After the visits to Munich in 1830–32, Mendelssohn never saw Lang in person again. However, they maintained a professional and friendly relationship through letters.

Correspondence is an important source in demonstrating the significance of Mendelssohn’s influence on Lang’s career. In letters, Mendelssohn commented on several of Lang’s early settings. He was aware of Lang’s published collections and other composed songs from the period 1830–44, according to correspondence between Mendelssohn, Lang, and her husband, Christian Reinhold Köstlin. Lang and Mendelssohn also exchanged music during this time, sometimes for assistance with the publication of Lang’s lieder. An examination of this correspondence will demonstrate Mendelssohn’s influence on the professional career of Josephine Lang. I will also take a closer look at the songs mentioned in letters and provide a comparative study of Lang and Mendelssohn’s settings of “An die Entfernte,” composed around the same time.

Josephine Lang addressed a letter to Felix Mendelssohn on February 19, 1841, that provides insight into Lang’s personality and Mendelssohn’s influence on her. She wrote to him primarily for assistance with publication of her songs. Lang writes with humility, thanking Mendelssohn for his instruction, which she remembers fondly. She seeks to become more acquainted with Mendelssohn’s music and asks him to write down a song for her; an empty piece of manuscript paper was sent with the letter. She also sends him music, including the entire Liederkranz, a collection of songs by other composers along with nine of her own songs. The first Heft, or volume, of the Liederkranz was available for purchase in Munich from Falter & Sohn. Lang’s intention was that Mendelssohn will evaluate her music; she asks for his honest

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18 Josephine Lang, Letter to Felix Mendelssohn (1841), held in the Bodleian Library Oxford, MS.M.D. Mendelssohn d.39 no.83 (Green Book 13), transcribed by Harald and Sharon Krebs.
19 These lessons in the 1830s must have impacted Lang deeply; upon first meeting Lang in 1840, Köstlin noted that Lang was proud to call herself Mendelssohn’s student. Christian Reinhold Köstlin, Letter to Felix Mendelssohn (1840), held in the Bodleian Library Oxford, MS.M.D. Mendelssohn d.38 no.230 (Green Book 12), transcribed by Harald and Sharon Krebs.
judgement. She is quick to note the inferiority of her own songs in comparison with the others, but still hopes to satisfy Mendelssohn’s esteemed taste.

Lang mentions the composer and conductor Franz Lachner and his commentary on her songs in the *Liederkranz*. Lachner also was instrumental in the publication of many of Lang’s collections. Three of his settings are also included in the *Liederkranz*. By this time in February, Lang had already sent the newest of the songs to the publisher Kistner in Leipzig, and hoped for Lachner and Mendelssohn’s endorsement. But several of her songs included were not intended for immediate publication; she would publish many of them in separate collections years later.

Aside from publication concerns, it seems that Lang was most interested in the evaluation of her music by her most respected contemporaries. In the letter, she asks Mendelssohn to check for mistakes, such as parallel fifths or missing sharps. The postscript of this letter shows Lang’s interest in Mendelssohn’s latest music. She describes how much she enjoys Mendelssohn’s concert overture, *The Hebrides*. Lang expresses excitement at participating in upcoming performances of his oratorio *St. Paul*, under the direction of Lachner.

Mendelssohn responded to Lang in April of 1841.\(^{20}\) With this letter, he does fulfill her first request and sends a short song of his own. He does not identify the song, but it must have been unpublished material as he asks Lang not to share it with anyone. Mendelssohn hopes his song will remind her of him. With this wish, he expresses a similar sentiment about her music. Her songs remind him of her unique personality and style of performance. Mendelssohn praises his favorites of the songs that Lang sent him, especially a setting of a Platen text and “Sie liebt mich” (one Lang mentioned as her favorite as well). What is interesting is his praise of specific sections of certain songs, such as the beginning of “Sprache der Liebe” and the ending of “Wenn

\(^{20}\) Felix Mendelssohn, Letter to Josephine Lang (1841), held at Stadtbibliothek Preussischer Kulturbesitz Haus 2 MA Nachl. 7,85,1, transcribed by Harald and Sharon Krebs.
du wärst mein eigen.” A brief examination of the songs Mendelssohn mentions in correspondence will reveal particular aspects of Lang’s lieder that he appreciated and endorsed.

At the outset, the melody of “Sprache der Liebe” is exposed with sparse accompaniment underneath. The poet, Wilhelm Kilzer, introduces a scene in which the speaker attempts to converse with nature. The first lines read, “I told it to the flowers. I lamented to the stars.” Lang punctuates the first two lines with two rolled chords, both ascending (Fig. 2). The piano seems to speak for nature, here; it evokes nature’s response, or the silent answer, to the subject. The poet speaks in words; nature speaks in music. After these lines, the rest of the setting moves more lyrically. The unique accompaniment and melodic phrasing must have been striking to Mendelssohn when he first heard it performed since he notes the opening of this song in the letter.

Mendelssohn names “Wenn du wärst mein eigen” as another favorite song, and he singles out its ending for praise. As the piano postlude is simply a repeat of the introduction, it seems that he is probably referring to the final melodic phrase of the setting. Lang’s setting is in strophic form. The last line of each stanza is delivered dramatically with a forte leap of a seventh

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up to a high G-flat (Fig. 3). The phrase falls downward beneath the tonic before turning upward to it. Perhaps the technical demands of this final phrase reminded Mendelssohn of Lang’s singing voice. Or it may be that Mendelssohn favors the piano postlude that closes the setting; the instrumental introduction and postlude of this setting contain melodic material independent of the poem itself.

Figure 3. Josephine Lang, “Wenn du wärst mein eigen,” mm. 19-28.²²

Another important letter was sent in December of 1841 from Mendelssohn to Christian Reinhold Köstlin. The two had a relationship prior to Köstlin meeting Lang in 1840; he wrote to

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Mendelssohn when he first met her while reviving in the baths in Kreuth. Lang and Köstlin’s engagement prompted Mendelssohn to congratulate Köstlin in 1841. In this letter, Mendelssohn takes time to comment on Lang’s latest publications, opp. 9 and 10, which did appear with Kistner in Leipzig earlier that year. The following selection from this letter demonstrates his support of Lang and his willingness to evaluate and appreciate her music. He lists here several songs from opp. 9 and 10.

It is long since I have seen any new music so genial, or which affected me so deeply; these charming songs; their appearance was equally unexpected and welcome, not only to me, but to all those whose predilections are in accordance with my own, who participate in my love of music, and feel in a similar manner with myself. I sent my Sister a copy at the time from Leipzig, but when it arrived she had already bought one, without our ever having corresponded on the subject. The “poem” in F sharp major, is, I think, best of all, and the “Lenau Meer,” in C major, and the “Frühlingskinder” in E, and the “Goethe’schen geliebten Bäume” in D; I also think the “Blumauer’sche” in F major 3/8 wonderfully lovely. Nothing more charming could be devised than the happy way in which they prattle together, one after the other telling their tale, and all so delicate and sportive, and a little amorous too. In so many passages in both books, I thought I heard Josephine Lang’s voice, though it is a long time now since I have heard her sing; but there are many inflections peculiar to her, and which she inherits from the grace of God, and when such a turn occurred in the music, she made a little turn with her head; and in fact the whole form, and voice, and manner, were once more placed before my eyes by these songs.

Figure 4 shows Lang’s songs that are mentioned in the letter. The way Mendelssohn refers to the songs is somewhat different than how they appeared in publication. The songs mentioned in the letter are listed with publication information. (Fig. 4).

Mendelssohn names Lang’s “Scheideblick” setting among his favorites. Interestingly, Ferdinand Hiller would also name this song as one of Lang’s most charming songs.

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25 Hiller, “Josephine Lang, the Song-Composer. (Continued),” 236.
published this poem in 1832. The one-stanza text describes a sorrowful departure; the subject sinks beneath the waves of a deep ocean. Lang depicts the waves of the ocean with relaxed, arpeggiated triplets in the left hand (Fig. 5).

**song mentioned** | **Lang’s title** | **collection** | **author**
--- | --- | --- | ---
“poem in F sharp major” | “Nach dem Abschied” | op. 9/3 | CR Köstlin
“Meer” | “Scheideblick” | op. 10/5 | Lenau
“Frühlingsskinder” | “Frühlingsgedränge” | op. 9/2 | Lenau
“Goethe’schen geliebten Bäume” | “Lebet wohl, geliebte Bäume” | op. 9/1 | Goethe
“Blumauer’sche” | “Lied” | op. 9/5 | Blumauer

Figure 4. Table of Songs Mentioned in Mendelssohn’s Letter to Köstlin of 1841.

The introduction and postlude contain different melodic material than the poem itself, which is in a through-composed structure. Lang often utilizes the piano introduction for moments of musical creativity and variety. In her examination of Lang’s settings of Lenau poetry, Karin Strey notes the significance of the piano preludes and epilogues. Lang shows a preference for piano introductions with independent musical material in her Lenau settings. Often the purpose of her instrumental prologue and epilogue is not only to reinforce the structure of the setting, but also to anticipate and remember the content of the poem between them.26 Other settings that Mendelssohn mentions also contain significant instrumental introductions, including “Nach dem Abschied” and “Frühlingsgedränge.”

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There are significant examples of text-painting in “Nach dem Abschied.” Köstlin’s poem deals with separation, a departed lover; the mood is melancholy, but with a calmness inspired by nature. Lang gives the two-stanza poem a perfectly strophic structure, framed by an introduction and short instrumental coda. The piano prologue introduces the idea of “sinking” with a descending figure; this descending motive also prepares the listener for the singer’s melody that begins with a descending stepwise gesture. This motive matches the image of the sun sinking beneath the waves. Krebs and Krebs determine that Köstlin’s text motivates a dualism between

Figure 5. Josephine Lang, “Scheideblick,” mm. 1 - 10.\(^{27}\)

descending and rising gestures in Lang’s setting.\textsuperscript{28} There is not only descent, but also ascending figures that continuously disrupt this motion, both in the melody and the accompaniment. The first melodic phrase begins with a descending motion, but the voice turns upward in mm. 8–9. The accompaniment continues this upward movement into 9–10 (Fig. 6). Descending gestures are sometimes associated with ascending motion in the accompaniment. Perhaps this interplay between the voice and piano is an example of Mendelssohn’s description of these songs: “Nothing more charming could be devised than the happy way in which they prattle together, one after the other telling their tale.”\textsuperscript{29} The text painting in this setting appears overt at first, but the complexity of the undulation suggests a deeper level of interpretation.

![Figure 6. Josephine Lang, “Nach dem Abschied,” mm. 7-11.\textsuperscript{30}](image)

Mendelssohn often alluded to Lang’s personality in her songs, to qualities of her composition and performance peculiar to her. Mendelssohn’s enthusiasm in this regard can be read as encouragement. From listening and playing through the songs published in opp. 9 and 10, he imagines hearing Josephine Lang’s actual voice in the particular manner she would perform.

\textsuperscript{28} Harald Krebs and Sharon Krebs, 99.
His comments endorse the fact that Lang often composed for her own voice and her own hands. Lang preferred her songs that fit her voice most. Her personality, manner of performance, and connection with the text of the poem are important in driving her compositional practice. Lang’s lieder oftend acted as personal catharsis for her. Mendelssohn encourages Lang’s lieder that exhibit these qualities. He most appreciated Lang’s songs when they reminded him of her; such praise may have prompted Lang to write music that was deeply personal.

**An die Entfernte**

Many of Lang’s songs composed in the 1830s would be published much later, as she had little time to compose in the following decade. Lang married CR Köstlin in 1841, then gave birth to six children and was quite consumed with family life. One setting of a text by Nikolaus Lenau, entitled “An die Entfernte,” (op 15/3) was composed in 1839. It was later published in a collection of six lieder with publisher B. Schott in the fall of 1847. This setting is important because Mendelssohn would conceive his own setting of Lenau’s text around the same time. Although there is no recorded connection between the two composers’ settings of “An die Entfernte,” the history of Mendelssohn’s influence on Lang’s life and music seems to play a role in her setting.

Nikolaus Lenau published this poem in 1832. His text contains linking motifs that are quite stereotypical for the time and genre (Fig. 7). The wanderer who wanders far away and his “dear girl” who awaits him are repeated topics in Romantic poetry. The rose that blooms or wilts away is a common symbol for love, but here the rose is more emblematic than symbolic. Its

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31 Josephine Lang, Letter to Felix Mendelssohn, held in the Bodleian Library Oxford, MS.M.D. Mendelssohn d.39 no.83 (Green Book 13), transcribed by Sharon and Harald Krebs.
meaning is clear; the blooming rose stands for youth and the wilted rose for aging and transience.

The repetitive meter of this poem is observed by both Lang and Mendelssohn in their settings. The first and third line of each stanza consist of seven syllables, the second and fourth lines of each contain six. Both composers utilize musical structure and phrasing to convey this uniformity of poetic meter.

> Diese Rose pflück' ich hier  
> In der [fremden] Ferne,  
> Liebes [Mädchen], dir, ach dir,  
> Brächt' ich sie so gerne!

> Doch bis ich zu dir mag ziehn  
> Viele weite Meilen,  
> Ist die Rose längst dahin;  
> Denn die Rosen eilen.

> Nie soll weiter sich ins Land  
> Lieb' von Liebe wagen,  
> Als sich blühend in der Hand  
> Läßt die Rose tragen;

> Oder als die Nachtigall  
> Halme bringt zum Neste,  
> Oder als ihr süßer Schall  
> Wandert mit dem Weste.

> I pick this rose here  
> In the [unknown] distance.  
> Dear [maiden], to you, ah to you  
> I would bring it so gladly!

> But by the time I could travel to you  
> Many distant miles,  
> The rose would long be wilted;  
> For roses hasten to die.

> Never should lovers venture  
> Farther from each other  
> Than a blooming rose may be  
> Carried in a person's hand without wilting;

> Or farther than the nightingale  
> Brings straws to its nest,  
> Or farther than the nightingale's sweet sounds  
> Are carried by the west wind.

Figure 7. Nikolaus Lenau. “An die Entfernte,” *Gedichte.*

Some consideration should be given to different textual changes made by Lang and Mendelssohn. Mendelssohn exchanges “fremden” with “weiten” in the second line of the poem. His reasoning may be influenced by a desire to match the following stanzas. As his setting

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unfolds in a modified strophic structure, this change in the first stanza would mirror the “weite” in the same place of the second stanza. For her setting, Lang changes “Mädchen” to “Herze” in the third line of the first stanza. This results in a more gender-neutral interpretation, reading “my love/heart” instead of “dear girl/maiden.” It allows a female soprano to perform these words in a manner suited to gender conventions of the time. More so than Mendelssohn, Lang’s textual changes appear personally motivated.

Both Lang and Mendelssohn make similar choices in their settings. Both composers write in a flat key: Mendelssohn’s in B-flat major, and Lang’s in F major. Both composers adopt a modified strophic form that suits this lyrical four-stanza poem. The meter is 2/4 in both settings, and their primary melodies are mostly constructed in four-bar phrases. The opening phrases of each stanza contain almost identical rhythms. Lang and Mendelssohn were both adept at setting the syntax of a text appropriately, but it is significant that their choices of melody are so alike. In her dissertation, Meagan Lacher points out that Lang composed her setting before Mendelssohn. But it is suggested that Lang’s choices of meter, rhythm, and key could be evidence “of her teacher’s lingering influence.”

Lang’s modified strophic form is divided into two pairs of stanzas. Stanzas 1 and 2 open with a primary theme in F major for the first stanza and a secondary theme outlining the supertonic for the second stanza. Lang places a piano interlude after the first pair of stanzas, then repeats the same music for the second pair (stanzas 3 and 4). Additionally, the ending melody and its harmonization for each group/pair is slightly different. The key center of Lang’s setting is surely F major, but this tonality is effectively challenged by G minor in the secondary theme. The postlude reestablishes the home key, with an accented F on every beat in the first two

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measures. In Lang’s autograph, the original introduction included these first two measures from the postlude. Even with the exploration of the supertonic in Lang’s setting, both Lang’s and Mendelssohn’s harmony remain quite balanced; far-reaching tonal deviations or modulations do not occur in either setting.

<table>
<thead>
<tr>
<th>Versions of “An die Entfernte”</th>
<th>Date</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manuscript 1</td>
<td>1839 (June)</td>
<td>no piano intro; short 5-bar postlude; no dynamic marking</td>
</tr>
<tr>
<td>Manuscript 2</td>
<td>1839 (November)</td>
<td>6-bar piano intro; 11-bar postlude; first two bars of postlude and introduction are identical; piano intro marked <em>piano</em> dynamic</td>
</tr>
<tr>
<td>Published Version</td>
<td>1847</td>
<td>4-bar piano intro (adapted from 4-bar interlude in mm. 23-26); 10-bar postlude; piano intro marked <em>forte</em> dynamic</td>
</tr>
</tbody>
</table>

Figure 8. Versions of Lang’s “An die Entfernte.”

Two manuscripts for Lang’s “An die Entfernte” offer insight into the construction of her setting. A table containing all versions of this setting, along with a description of their differences, is shown above (Fig. 8). The first and earliest manuscript does not include the piano introduction of the published version. The second manuscript and the published version have a similar piano introduction and identical postlude. There was a decision made, either by Lang or a third party, to adapt the piano interlude that occurs in mm. 23–26 as the piano introduction in the published version. Another difference between the manuscript and the published version is the change of dynamic at the beginning; the manuscript contains a *piano* marking, while the

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34 Josephine Lang, “An die Entfernte,” Stuttgart, Württembergische Landesbibliothek, [Cod. mus. II fol. 53u, 6r-7r; Cod. mus. II fol. 54f, 34r-35r].
published version is marked *forte*. With these changes, the introduction now enters with loud, bombastic octaves. It is quite an abrupt beginning, slightly contradicting the quiet, *piano* entrance of the singer. The changes to the piano introduction result in a setting that opens differently from Lang’s typical style. According to Lacher, “It is typical for Lang’s piano introductions to either present some new melodic material, foreshadow melodic material, or to introduce the vocal melody, yet in her setting of “An die Entfernte” none of these elements are present.” Perhaps a third party who was involved with the publication of this setting played in a role in these changes.

![Figure 9. Josephine Lang, “An die Entfernte,” mm. 41 - 54.](image)

More similarities between the settings are found in the final stanza. A bass pedal supports the first two lines of the fourth stanza in both settings. The alliteration in the poem’s fourth

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stanza (wandert/Weste) seems to inspire in both composers the musical realization of an echo. In the dissertation on Lang’s Lenau settings, Karin Strey names this the “Echo-Idea.” With Lang’s setting, this “Echo-Idea” is achieved mostly through repetition and dynamic effect. The most obvious example occurs with the final words “wandert mit dem Weste”; Lang repeats this final phrase with a melodic echo the second time. Although the melody intensifies by jumping up an entire octave, the final two bars slightly mirror the last two and are marked with a piano dynamic (Fig. 9). This “Echo-Idea” is the basis of Lang’s postlude as well, as the first four bars are introduced in fortissimo then immediately repeated in pianissimo. Mendelssohn implements the “Echo-Idea” consistently in the final phrase of his setting. His melody closes with a sixth leap up to the third scale degree then downward to the tonic in mm. 26 (Fig. 10). This exact motive is echoed several times by the piano in the following two bars. It is striking that both composers are inspired by the text to explore a similar “Echo-Idea.”

![Figure 10. Felix Mendelssohn, “An die Entfernte,” mm. 24 - 30.](image)

**Conclusion**

Based on primary documents, it is evident that Mendelssohn played a significant role in the professional career of Josephine Lang. Her notebook is evidence of his influence, and their

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correspondence contain clues regarding the musical values he imparted while she was his student. He not only assisted with the publication of her songs, but also encouraged Lang personally to regard herself as a serious composer. His musical style and personal approval were clearly important to her. Mendelssohn’s tragic death in 1847 cut their artistic and personal relationship short. Although they did not get the chance to meet again, Lang remembered the teacher and friend of her youth until her death in 1880. Perhaps it is best to turn to Ferdinand Hiller’s words when considering the impact of Felix Mendelssohn on Josephine Lang. “Mendelssohn has always remained, and will always remain, the Ideal of her artistic efforts.”38

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38 Hiller, “Josephine Lang, the Song-Composer. (Continued),” 220.
CHAPTER 3. JOSEPHINE LANG AND FERDINAND HILLER

Lang's life was greatly impacted after Mendelssohn promoted her compositional career. Several composers “sought her acquaintance” in the early 1830s, including Sigismond Thalberg, Frédéric Chopin, and Delphine von Schauroth. Mendelssohn not only wrote letters of support to colleagues, but also “brought or sent some of his prominent friends from outside of Munich to Lang so that she could sing for them.” Among them were Adolf Bernhard Marx, Franz Hauser, and composer and conductor Ferdinand Hiller.

Ferdinand Hiller (1811-1885) was a German composer, born into a wealthy Jewish family in Frankfurt. A close friendship between Hiller and Felix Mendelssohn began in his youth when the Mendelssohn family lived in Frankfurt in 1822. Both men would go on to explore similar musical pursuits across Europe. Hiller enjoyed a musical education of high quality, studying with composer, Johann Nepomuk Hummel. He found success in conducting as well as composing, working as music director in several areas in Germany, including Düsseldorf, Cologne, and Dresden. The most significant of these positions was Cologne where he founded the Cologne Conservatoire in 1850; Hiller remained there as Kappellmeister until 1884.

In the years 1828 to 1835, Hiller was beginning his career as a composer and was based in Paris as a teacher of composition at Choron’s School of Music. Josephine Lang and Hiller met during this period after Mendelssohn’s introduction. Although we know they met in 1832, there is no recorded description of what occurred at their meeting. Lang played some of her earliest compositions for Mendelssohn around this time, and so it is possible that Hiller heard the same music. After Hiller’s visit, Lang occasionally corresponded with him. But in 1859, Lang sent

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40 Ibid., 24.
Hiller a letter, quite friendly in tone; in it, she included six Köstlin settings and expressed hope that Hiller could facilitate their publication. This letter seems to have inaugurated a new period in their relationship, as there are twenty-one letters from Lang to Hiller between the years 1859 and 1874; they are preserved today at the Historisches Archiv der Stadt Köln. Additionally, at least eight letters from Hiller to Lang are held in the Nydahl Collection of the Stiftelsen Musikkulturens Främjande in Sweden, including one letter addressed 1833, another 1845.

Even in the absence of some of Hiller’s responses, the timing and content of Lang’s letters show that he responded to her quickly and commented with enthusiasm about her music. Lang had little connection to the outside musical world during this period, as she was tucked away in Tübingen. There were small chamber concerts and oratorios performed at the University of Tübingen, sometimes including Hiller’s music. In one letter, she expressed her great hope that his newly published oratorio, a Passion, would be performed there. Lang often complained of her lack of exposure to great music in her letters. As Krebs and Krebs explain, “Hiller kindly sent her some scores of his own works, which she studied carefully.” In a letter thanking Hiller for sending scores, Lang mentions Hiller’s Christnacht Cantata and some “geistliche Gesänge,” which are likely his op. 71. Through these and other encounters, Lang became well acquainted with Hiller’s compositional style.

Although Lang had little confidence in her own compositional abilities, Hiller held her in high esteem. He often praised her in correspondence to colleagues and promoted her music to publishers. After Köstlin’s untimely death in 1859, Hiller’s biographical essay on Lang’s life and

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41 Ibid., 6, 154.
42 Some of Hiller’s belongings were possibly sold by the family and then scattered through auctions. The collector, Rudolf Nydahl, most likely obtained these letters through auction in Paris or Berlin sometime between the world wars.
43 Krebs and Krebs., 156.
career would inspire important figures in German society, such as Clara Schumann and Felix Mendelssohn’s brother Paul, to write to Hiller asking how they may assist or donate to Lang.\textsuperscript{44}

In the collection of documents at the Stiftelsen Musikkulturens Främjande, there exists an early letter from Hiller to Lang from July of 1833.\textsuperscript{45} Hiller wrote this letter to Lang approximately one year after their first and only in-person meeting. This correspondence is important in showing the foundations of Lang and Hiller’s relationship.

Hiller begins his letter with flowery praise of Lang and her talents, which he describes as charming, rich in feeling, and brilliant. For these reasons, Hiller finds it necessary to promote and bring awareness to Lang’s music. There are several instances of his efforts to acquaint Lang with well-connected people of high status in society and this letter is no different. He introduces Lang to the wife of the Attorney General of Canada, Anna Jameson. Hiller hopes to interest Jameson in Lang’s music. Lang did, indeed, meet Jameson and perform for her later that year in October; Jameson wrote about their encounter, in which she was initially suprised to find that Lang was “one of the Muses in disguise” because of Lang’s calm, imperturbable demeanor.\textsuperscript{46} Jameson’s commentary on Lang’s music is quite similar to Felix Mendelssohn’s observations. She describes Lang as a “musician by nature” and possessing “a style peculiar to herself.”\textsuperscript{47} This is just one of the many examples of Hiller facilitating the exposure of Lang and her music to the high-status purveyors of art at that time.

In the second half of Hiller’s letter in 1833 is an exchange of music and an acknowledgement of Lang as an accomplished composer of the lied genre. He explains to Lang

\textsuperscript{44} Ibid., 184.
\textsuperscript{45} Ferdinand Hiler, Letter to Josephine Lang (1833), held in the Stiftelsen Musikkulturens Främjande (Nydahl Collection, Letter 5388), transcribed by Harald and Sharon Krebs. I am grateful to Sharon Krebs for bringing this document to my attention.
\textsuperscript{46} Anna Jameson, \textit{Visits and Sketches at Home and Abroad}, Volume 2, 3rd ed. (London: Saunders and Otley, 1839), 23–24
\textsuperscript{47} Ibid., 23.
that he has composed a collection of twelve songs, which would be published later that year. As *Neuer Frühling*, op. 16 (1834), was his very first collection of lieder, he recognizes the genre almost as Lang’s territory in which he is an interloper. Lang had composed several lieder and had one collection of eight songs published at this time. Hiller promises to send the collection to her and implores Lang to not evaluate his songs too harshly.

Figure 11. Heinrich Heine, *Neue Gedichte*, in *Neuer Frühling*, no. 39.48

The final song in Hiller’s collection, “In die Ferne (op. 16/12),” sets a poem by Heinrich Heine. It warrants further consideration because Lang would compose her own setting of this text in 1839. The similarities and differences between these two settings reveal much about the compositional approaches of these two musicians.

Heine’s poem references a common topic of separation among lovers (Fig. 11). Vivid images like a carriage rolling and stars racing across the heavens recall feelings of sadness, departure and distance. Conflicting emotions are presented when the subject would gladly stay,

but cannot for whatever reason. There is ample opportunity for diverse musical interpretation of this tension in a composer’s setting of this text.

In Hiller’s setting, undulating sixteenth-note arpeggiation constitute most of the accompaniment. The one departure from this pattern occurs when Hiller repeats the last line of the first stanza. The texture changes to quarter-note homophonic chords, as if to signal the text’s importance (or to provide an apt musical analogue to the word “bliebe,” or stay). The phrase peaks on the word “du”; Hiller harmonizes this word with the borrowed secondary dominant, D7 (Fig. 12). He enriches the harmony even further with a pedal B-flat added underneath, creating a potent cluster of dissonance (A, B-flat, C, D). It seems odd and somewhat counterintuitive to set this line with an emphasis on this tiny pronoun rather than “wüßtest.” Indeed, this is what Hiller does his first time through the stanza (mm. 8–9), with metrical accents striking the line’s two verbs (“wüßtest” and “bliebe”). Hiller’s first sets the line as “If only you knew”—then, at its repetition, as “If only you knew.”

Hiller takes musical liberties with his settings of poetry, repeating lines and stretching phrases beyond what the poem itself would seem to dictate. In “In die Ferne,” lines are

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constructed to fit into a somewhat symmetrical phrasing structure. Marked *ruhiger*, the third stanza begins with the words “Leb woh! Geliebte”—and those three words are repeated and regrouped to fit the melodic phrase. From this point, the song’s intensity builds until the melody peaks on “Herze” (mm. 43). The melody in Hiller’s setting is made up of mostly four-bar phrases throughout; he alters the text to fit his desired mold.

There is no direct evidence that Lang considered Hiller's song when she composed her own setting of Heine’s poem, but it is certainly possible considering the contents of his letter to her in 1833. Moreover, some compositional choices in Lang's setting are reminiscent of those in Hiller's. With her documented history of studying Hiller’s scores, it is probable that she would have examined closely the twelve settings that he sent her.

![Figure 13. Josephine Lang, “Schon wieder bin ich fortgerissen,” mm. 22-25.](image)

According to Lang's autograph copy of the song, she composed her setting, entitled “Schon wieder bin ich fortgerissen,” in May 1839, and wrote out a clean copy in November.

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Although an early setting, it includes certain elements, including some bold harmonic choices, that are characteristic of her later mature style.

Lang’s accompaniment is similar to Hiller’s. Like Hiller, Lang elects for pervasive arpeggiation in the piano part. Her accompaniment swirls in triplets rather than sixteenths, but the effect is much the same. (The manuscript shows 12/8 for the time signature, rather than the common time on the published version. Although Lang often uses arpeggiation in her accompaniments, it is striking that, in this song, they closely resemble Hiller’s. In both cases, the left hand plays on the downbeat followed by the upward-downward motion of the right hand, its pitches mostly contained within the span of an octave (Figs. 13 and 14).

Lang’s setting of the last line of the first stanza (“o wüßtest du, wie gern ich bliebe”) mirrors Hiller’s approach. In her first setting of line, she generously accents “wüßtest,” setting it on the downbeat and at a melodic and dynamic peak. But the second time through, she dramatically emphasizes “du” (Figure 15). The strength of this climax is supported by a diminished vii leading to I, briefly touching on the home key of D major. Lang would typically

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51 Josephine Lang, “Schon wieder bin ich fortgerissen,” Stuttgart, Württembergische Landesbibliothek, [Mus.fol.53u.3r-3v].
52 Hiller, “In die Ferne.”
53 Ibid.
create a melody that carefully reflects the syntax of the text in her setting, but she doesn’t do so here.

By contrast, consider Heinrich Marschner’s setting of the poem (1834), which adopts a more conventional approach to this line (Fig. 16). Like Hiller and Lang, Marschner repeats the last line of the first stanza, but the pronoun “du” is never emphasized; instead, he peaks the phrase on the first syllable of “wüßtest” both times. It is significant that both Lang and Hiller would depart from conventions in this instance, both making the same counterintuitive compositional choice. This suggests that Lang was influenced by Hiller’s earlier setting.

Figure 15. Lang, “Schon wieder bin ich fortgerissen,” mm. 13-18.54

Lang often utilizes the accompaniment to paint the text rather than leaving this responsibility to the singer. Her expertise with the piano allowed for a seemingly effortless writing process in the accompaniment part. There are few if any corrections in the piano part in Lang’s manuscript, a clean copy with light emendations. Most corrections occur in the melody line and not in the accompaniment. Lang seems sure of herself when it comes to the piano. Her confidence in this area also influences other aspects, such as spontaneous harmonic choices and returning motives.

Figure 16. Heinrich Marschner, “Leb’ wohl,” op. 82/4. mm. 25-28.

Lang's harmonic choices in "Schon wieder bin ich fortgerissen" are surprising, yet subtly executed. She begins the song off-tonic, in G major rather than D major. An authentic cadence corresponds with the entrance of the voice (m. 7), but Lang underplays subsequent cadences, seldom leading to full harmonic closure throughout the setting. Lang favors a motive in the accompaniment that is a three-note chromatic ascent of D, D-sharp, and E. It first appears harmonized by D major, the secondary-dominant (B7), then E minor in mm. 8-9 (Fig. 17). The

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55 Josephine Lang, “Schon wieder bin ich fortgerissen,” Stuttgart, Württembergische Landesbibliothek, [Cod. mus. II fol. 53u, 3r-5r].
56 Heinrich Marschner, “Leb’ wohl,” 1834
most dissonant chord (B7) lands on the first syllable of “fortgerissen” before quickly resolving into a standard ii-V-I progression.

![Figure 17. Josephine Lang, “Schon wieder bin ich fortgerissen,” mm. 7-9.](image)

It seems that Lang might follow Hiller’s example and use identical music for the first and third line of the first stanza. Hiller retains the same music in both parts for each line, but Lang introduces new harmony here to move away from the home key. In this second iteration of the motive (mm. 11-12), the dissonance occurs a beat earlier this time (Fig. 18). Harmonic function has also changed, with the inclusion of a C-natural, resulting in a D-sharp diminished chord. The motive ends on an A minor chord, leading into a brief period of E minor tonicization. Lang revisits this motive again in the third stanza, adhering to the rhythmic values of its first iteration, but retaining the C-natural from its 2nd iteration. The reason for Lang’s choices is difficult to discern. This ever-changing motive demonstrates a spontaneity that is prevalent in Lang's lieder.

This through-composed setting reflects Lang’s approach to song. Likely, Lang’s interpretation of certain lines of text is what motivates her harmonic shifts. Her harmonic choices are bold, but always controlled. They are driven by the piano—and it is the accompaniment, not

the singer, that seems to be in charge. One might imagine Lang sitting at the piano and enjoying
the feel of chromatically-moving octaves in the left hand. According to the manuscript er
creativity flows effortlessly in the accompaniment, while the melody requires more tedious work.
This process bears similarities to many of Lang’s other settings. Hiller presents a more balanced
and reserved setting in terms of harmony and form when compared to Lang’s setting.

Figure 18. Josephine Lang, “Schon wieder bin ich forgerissen,” mm. 10-12. 58

Conclusion

“Schon wieder bin ich forgerissen” is representative of Lang’s approach to song. Lang
constructs the melody to serve the the grammar of the text. In her settings, she pays special
attention to the punctuation and the syllabic accents. Lang will generally not repeat text, except
for the standard repetition of the last line of a stanza or final line of the poem. The musical
liberties that Hiller takes with his setting does not seem to affect Lang’s overall approach to the
lied: the two, it must be said, are very different composers. But Lang’s melodic climax on “du”
seems atypical of her philosophy, reflecting an outside influence. Lang may have have been
inspired to incorporate elements of Hiller’s setting. The letter from 1833 between the composers

58 Ibid.
suggests that Lang knew and studied Hiller’s setting. Their respect and admiration for each other’s music is evident in this correspondence. It is likely that Lang was influenced by Hiller when composing this setting. Their relationship, although guided primarily by a more powerful and better connected Ferdinand Hiller, warranted an exchange of creativity and influence.
CHAPTER 4. CONCLUSION

The influence of Felix Mendelssohn and Ferdinand Hiller on Josephine Lang is best seen in correspondence. They both describe Lang and her music with respect and admiration. Mendelssohn was a prominent music critic of his day, thus his words carried weight in the world of music. He did not mince words when reacting to the new and controversial. This suggests that his comments about Lang’s music would have been delivered with honesty and objective judgement. Ferdinand Hiller was a friend of Mendelssohn, but also an admirer of his work and success. Hiller knew the significance of Mendelssohn’s appreciation; this is shown in the many times he wrote of Mendelssohn’s words about Lang.

Mendelssohn’s influence on Lang cannot be understated. The lessons that he provided her at an early age, the gifts and compliments he bestowed upon her, and his assistance with early publications are signs of his acknowledgement of Lang. His influence is shown in the values that he imparted on Lang in early visits and in the correspondence that followed. He called her music “fresh and lively” and praised her for composing so “expressively and peerless.”\(^59\) This extraordinary recognition of her songs and compositional talent surely encouraged her to consider herself a professional composer and to continue publishing with confidence. After Mendelssohn’s death, Hiller continued this support of Lang’s music.

Although Lang’s music shows hints of influence from both composers, Lang’s overall approach to the lied is unique. Her knowledge of the settings of Mendelssohn or Hiller does not always affect her approach to those same poems. It is important to remember Lang's philosophy

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in the study of her lieder: “My songs are my diary.” Her personal interpretation of the poetry often correlates with the circumstances of her life and events. Her life brought much tribulation, such as persistent illness, precarious betrothals, six pregnancies within seven years, and the early death of three of her children and her husband. These events often hindered her in composing. Even when most preoccupied by life's responsibilities, she found composing irresistible. She wrote: “[Composing [songs] is a rampant weed within me that cannot be exterminated, even in the autumn of my life, and that is so interwoven with my being as to be one of life’s necessities for me.” Lang’s approach to her lieder is affected by various motivations, including but not limited to, an intrinsic need to compose, personal catharsis through musical expression, and a desire to thoughtfully compose lieder that respects the text.

The early influence of contemporaries like Mendelssohn and Hiller motivated Lang to regard her creative output seriously. Mendelssohn’s advice to date and organize her music, along with his support of her earliest publications, began this influence. In correspondence, Lang shows an eagerness to be exposed to and learn from the music of Mendelssohn and Hiller. There is evidence of her awareness and study of their music. I believe their influence is shown in some musical aspects of her early lieder, but also in the extraordinary output of music. She published at least 100 songs during her lifetime, and published quite consistently despite difficult life circumstances and limitations inflicted by her gender. Perhaps the early recognition and support of Mendelssohn and Hiller inspired Lang to continue expressing herself in song throughout her lifetime. Josephine Lang’s contribution to nineteenth century lieder was recognized by

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60 Sharon Krebs, "'My Songs Are My Diary': An Investigation of Biographical Content in the Köstlin settings of Josephine Lang" (PhD diss., University of Victoria, 2001).
61 Lang to Eduard Eyth, A; Eyth, 28801, DLA, cited and translated in Krebs & Krebs, Josephine Lang, p. 223.
Mendelssohn and Hiller and her relationship with these contemporaries was highly influential in Lang’s early career.
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Articles


**Books**


VITA

Rachel Cisneros was born and raised in Bossier City, Louisiana, where she graduated from Airline High School in 2010. She then attended Northwestern State University, pursuing a Bachelor of Music Education and graduating cum laude in December 2014. She returned to Northwestern State University for her master’s program in music, with a concentration in oboe performance, and graduated in 2017. After teaching band and general music in central Louisiana for three years, Rachel began her master’s program in musicology at Louisiana State University in 2020. Dr. Blake Howe supervised her thesis on the early lieder of Josephine Lang. Rachel plans to receive her Master’s degree in May 2022. In the following school year, she will begin work on her doctorate at Indiana University, Bloomington.