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Fanny Hensel: Music Through the Fleeting Years

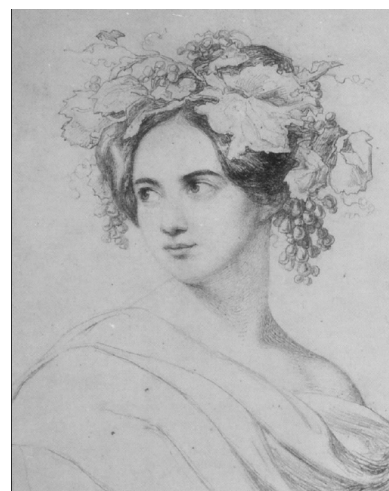
SUSAN JANE MATTHEWS

In these past five months of sheltering in place and fasting from synchronous music, I have felt held and strengthened by the music of a great host of women musicians. Reaching through the years, this great host awakens my soul anew to the beauty of the gift of life: musicians in convents, such as the composer Chiara Cozzolani cloistered at the Milanese convent of Santa Radegonda, the strict cloistering of the convent protecting the 140 nuns from the early seventeenth-century outbreaks of bubonic plague in northern Italy; the great German Romantic composer and pianist Fanny Hensel, the focus of this article and my creative life the past three years, strictly counseled by her father and famous younger brother to neither perform publicly nor publish her compositions under her own name; the inspiring lives of composers, pianists and organists Margaret Bonds, Undine Smith Moore, and Florence Price, whose music surmounted endless hurdles posed in the twentieth-century United States for a black woman. Despite the countless ways this great host of women musicians were denied a voice in the musical canon, they persisted to compose and to perform, to creatively share their music, often without leaving their homes.

In the Fall of 2017, a vestry and choir member of St. Paul's Episcopal Church, Burlingame, California, musicologist Jim Steichen, first introduced me to the wedding organ music of Fanny Hensel (1805-1847). I was captivated by her music, and at last learned the truth of the composer of the organ processions at the wedding of this older sister of Felix Mendelssohn Bartholdy (1809-1847). In Fanny Hensel's *Das Jahr* (The Year) for fortepiano, I found the musical voice of a woman that gave me life, learning a movement each month, through a challenging year as my mother's health suddenly declined. This musical calendar was very nearly lost to the world since Fanny was counseled by her brother and father to remain invisible, to neither publish nor perform publicly as appropriate for a woman of her upper class standing. This counsel she followed, despite the urging of her supportive husband, the artist Wilhelm Hensel, until the last two years of her short life of forty-one years, when she began to publish. Fanny funneled her passion for music into

private Sunday concerts, *Sonntagsmusiken*, held in the expansive *Gartensaal*¹ of the Hensel home in Berlin, concerts to which prominent European musicians flocked to hear the compositions of both siblings along with music of Bach, Beethoven, Handel, and Mozart, to be inspired by Fanny's performances as a pianist and as director of her own choral ensemble, performing such works as her cantata *Lobgesang* (Song of Praise). I invite you to come with me now to hear of Fanny Hensel and her musical voice that reach to us through the fleeting years.

On November 14, 1805, she was born Fanny Mendelssohn, the first of four children of Lea and Abraham Mendelssohn, the granddaughter of the Jewish philosopher Moses Mendelssohn (1729-1786), and great-granddaughter of Daniel Itzig (1723-1799), court banker to Frederick the Great. On March 21, 1816, her parents arranged a Christian baptism for all four children—Fanny, Felix, Rebecka, and Paul—and gave them the surname Bartholdy, Fanny's full name becoming Fanny Cäcilia Mendelssohn Bartholdy. Neither Fanny nor Felix liked appending Bartholdy to the family name. In a letter of July 1829, Fanny wrote to Felix when their father was deeply concerned that his son's name had appeared as Felix Mendelssohn in concert publicity in English papers: "I know and approve of your intention to lay aside someday this name [Bartholdy] that we all dislike." After her marriage to the artist Wilhelm Hensel in October 1829, she signed her name either as Fanny Hensel;



Fanny Hensel in the guise of St. Cecilia.

Pencil drawing by Wilhelm Hensel, 1829. © Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie.

Fanny Hensel, *geboren* Mendelssohn Bartholdy; or in her many familiar correspondences, simply as *F.* In her letters to Felix, she referred to her beloved husband as Hensel through the first years of their marriage.²

Both Fanny and Felix had received an outstanding musical education, and their talents were well recognized. But as a teenager, their father counseled Fanny that music was only to be an ornament to her life as a woman, while it could become Felix's vocation. Along with Fanny's father, Felix sought to "protect" his dear sister, a woman from an upper class Berlin family, from the vagaries of the publishing and performing worlds. Felix and Fanny were very close throughout their lives, sustained through prolific letter writing. While their relationship evolved through time, even as a young married woman Fanny would wait anxiously each Wednesday for the postman to deliver a letter from Felix. Their correspondences were a delightful mix of family news, detailed reviews of new music, performances and performers, and thorough critiques of each other's compositions.

Felix recognized Fanny's amazing talent, rivaling, perhaps surpassing his own, and sought her help and inspiration in reviewing and editing his works throughout his compositional process. Even after her father's death in November 1835 and with the encouragement of her husband to let her musical voice be heard beyond the family's Berlin home, Fanny deferred to her brother's advice and waited on his approval. In a letter of June 7, 1837, their mother, Lea, beseeches Felix to encourage his talented sister and help her find a publisher, but he responds that he "cannot in good conscience encourage her, a woman, in this endeavor, although [he is] willing to offer assistance if she decides to go ahead with it." And so, while the music of her famous younger brother reached international audiences, Fanny continued to perform her music only in the *Sonntagsmusiken* she organized at the Hensel home in Berlin. Aside from the publication of a few lieder separately, Fanny's publications came in 1846 and 1847, mainly through the perseverance of two publishers (Schlesinger; Bote & Bock) and the ongoing urging of friends and acquaintances. Fanny

did not seek out these publishers herself, a point she carefully clarifies to Felix.

SONGS FOR VOICE

Fanny Hensel composed lieder for voice throughout her life, one of which is linked with this intriguing anecdote. The journal entries on July 9, 1842, of both Queen Victoria and Felix Mendelssohn tell of one of their many encounters at Buckingham Palace. On this day, while Felix was visiting to try out a new organ recently acquired by Prince Albert, Queen Victoria chose to sing one of her favorite lieder by Felix, *Schöner und schöner (Italien)*. Felix must confess to the Queen that while he had published the song under his name (No. 3 of *Zwölf Gesänge*, Opus 8; 1825), it had actually been written by Fanny. This was not an isolated case. Felix published many of Fanny's lieder under his name with her consent, including three each in collections from 1827 and 1830. By February 1847, the situation was reversed for the siblings, when a Viennese publisher wrote to Fanny to query if she had also written one of Felix's most famous songs, *Flügel des Gesangs*.

In her *Ave Maria* of 1820, Fanny Hensel set an excerpt from *Lady of the Lake* (1810) by Sir Walter Scott (1771-1832), translated into German by Adam Storck (1780-1822). The piano accompaniment is harp-like, as is the well-known setting by Franz Schubert, and the codetta evokes the close of the poem—"Died on the harp the closing hymn." This lied was published with the original English text in 1832 as a supplement to the London music periodical *The Harmonicon* with the composer's name given as Mlle Mendelssohn-Bartholdy, and a note at the bottom of the first page, "Now Madame Hensel." In 1825, her lied *Die Schwalbe* had been published anonymously as a supplement to *Rheinblüten*, a popular almanac. In 1837, Fanny published the lied *Die Schiffende* under the name of Fanny Hensel in an anthology by Schlesinger, and in 1839 the lied *Schloß Liebeneck* in a collection by J. M. Dunst. However, her Opus 1, *Sechs Lieder*, was not to be published until 1846 and Opus 7, another *Sechs Lieder*, in 1847.

In a letter of June 22, 1846, Fanny tells Felix of her great happiness at this time. While his grand style of living might be of great contrast with her little pocket edition [*kleine Taschenausgabe*], she writes: "I'm quite busy with my music and am enjoying it immensely." In a letter of July 9, 1846, after a long and hesitant introduction to the subject, she announces to Felix: "At a word, I'm beginning to publish." Fanny sees this event as of tremendous import to her creative life: "If it succeeds—that is, if the pieces are well liked and I receive additional offers—I know it will be a great stimulus [*große Anregung*] to me, something I've always needed in order to create [*um etwas hervorzubringen*]."

Thus in the summer of 1847, Fanny began carefully editing manuscripts from her over 400 works to prepare for publication. With overflowing joy, she saw the successful publication of her Opera 1-4, including solo and four-part lieder and piano works. In sending copies of her Opus 2 and 3 publications to Felix, she refers to them as her "new goodies" [*neuen Pimpermüßchen*]. In the mid-1800s, at the age of forty, it was very late in a composer's life to begin publishing, and time was especially short—May 1847 was to become the last



The Music Room of Fanny Hensel by Julius Eduard Wilhelm Helfft (1849).

Thaw Collection, Gift of Eugene Victor Thaw Art Foundation.

month of her life. By the time of the publication in 1847 of the three additional collections she had prepared, Opera 5-7, she had already died.

SONGS FOR PIANO

Among these final four opera stands Fanny's final opus for piano: *Vier Lieder*, Opus 6. The preparation for publication allowed her the opportunity to edit this opus carefully, and the inclusion of pieces is a clear indication they were particular favorites of hers. As children, Fanny and Felix played together with this idea of a singing piano piece. At first glance, Fanny's *Lieder* for piano are reminiscent of her brother Felix's well-known *Lieder ohne Worte* (Songs without Words), but as one contemporary critic remarked regarding Fanny's compositional style, "fantasy is permitted a freer reign, and form is applied with broader brush strokes." (*Allgemeine musikalische Zeitung*, 1847)

The opening of *Andante espressivo*, Opus 6, No. 1 does recall the opening of one of Felix's *Lied ohne Worte* in the same key, but Fanny's miniature then traverses some fourteen harmonic areas, revealing a distinctive expressive freedom in her compositional voice. No. 2, *Allegro vivace*, seems to bubble with a wordless song of joy. While No. 3 was listed as *Andante cantabile* in Opus 6, the autograph manuscript of this work is entitled "O Traum der Jugend, o Goldner Stern" (O Dream of Youth, O Golden Star), a reference to Fanny's son, Sebastian (1830-1898), who had been confirmed in May 1846. Composed in March 1841, *Il saltarello Romano*, No. 4, spins from piano variations on a Roman folk dance, a souvenir of Fanny Hensel's experience of music during an extended Italian holiday in 1839 with her husband Wilhelm Hensel. This mesmerizing dance for piano embodies the joy of Fanny's two extended trips in Italy. She recounted to Felix in letters from September 28, 1840, and August 4, 1845, that "she was very spoiled on the trip by an exceedingly grateful public that continually urged and invited me to play this and that" and cherished the time in Italy in which "one moves so easily between art and the enjoyment of life."

After receiving Fanny's letter of her pivotal life decision to publish, Felix waited over a month to pen a reply to her. In a letter dated August 12, 1846, he gives his older sister his professional blessing. He extends good wishes for pleasure and joy in her composition and that "the public pelt you only with roses and never with sand." Felix's wife, Cecilie, writes separately to Fanny that "Mother [Felix's mother-in-law] wants me to tell you that she is really delighted, and not at all as egotistical as Felix, who wanted to begrudge the world something so beautiful."

In a February 7, 1847, entry in her journal [*Tagebücher*], Fanny Hensel writes, "I cannot deny that my pleasure I take in the publication of my music also adds to my high spirits [*meine gute Stimmung erhöht*]. So far...it has caused me no unpleasantness, and it is enticing to have this manner of success begin at an age when such pleasures, for women who experience them at all, are usually at an end."

While Fanny was able to prepare twenty of her piano works for publication in her Opera 2, 4, 5, and 6, countless of her piano pieces remained unpublished at her death in May 1847. With a downturn in Felix's health after his older sister's

death, and his death a mere six months later in November 1847, there was little opportunity for him to publish more of her music. Opera 8-11 were published in 1850 by Breitkopf & Härtel, including the *Piano Trio*, Opus 11, but a treasure of Fanny's manuscripts would find no voice for over a century.

Our survey thus leaps to Fanny's descendants at the end of the twentieth century. In 1986, Fanny Hensel's great-granddaughter and namesake Fanny Kistner-Hensel (1918-2006) gathered a selection of eleven previously unpublished piano works for publication by G. Henle Verlag. Among this collection is the *Allegro molto in c minor*, composed in January 1846 in response to Felix's birthday gift to Fanny of his *Piano Trio in C minor*, his trio most likely a response to her earlier *Allegro molto in c minor* for piano duet. *Andante cantabile*, composed in 1847, enchants the listener from the beginning with a singing style similar to her brother's, though then proceeds on a daring journey through distant keys that make this song again uniquely expressive of Fanny's spirit, her mature voice likewise heard in *Notturmo* (1838) and *Abschied von Rom* (c. 1840).

In 1989, we may at last arrive to pause in wonder at the publication of a mesmerizing cycle for fortepiano that reflects on the seasons of life through the months of the year, the first extant example of a musical calendar for piano in music history: *Das Jahr. Zwölf Charakterstücke für das Fortepiano*. Composed by Fanny Hensel from August 28, 1841 through December 23, 1841, she gave *Das Jahr* (The Year) to her husband as a Christmas gift.

In her dedication to him, she describes *Das Jahr* as an aural picture:

"Dem Mann, der schon manches Jahr daher, So lang ich ihm verbunden war,

Zum steten Festtag mir verkuurzt, Mit Poesie das Leben gewürzt,

Ihm sey gerecht, dem Ersten, Tüchtigen, Das spielende Bild des Jahres, des flüchtigen."

"To the man who, for as long as I have been with him, has entertained me on festive days, who has enriched my life with poetry;

to this first and best man I wish to give the playing picture of the fleeting year."

The final version of *Das Jahr* became a joint project with her husband, completed in early 1842. Fanny includes some significant musical revisions, most noticeably an entirely new serenade for the month of June. The cyclical structure is enhanced by transitions and thematic references interweaving the months. Pictures now appear in print in this fair copy of the "playing picture of the fleeting year." Each of the months is printed on a different colored paper, accompanied by a sketch by Wilhelm and an epigraph. The first publication of *Das Jahr* in 1989 and a premiere performance in Berlin in 1987 by pianist Ayako Suga-Maack were based on Fanny's first version from December 1841. Though it was difficult to read the notation of this manuscript with any certainty, this was the only version available at the time.

The final fair copy of *Das Jahr* had been passed down through descendants of the Mendelssohn family and last distributed within the family as the result of drawing lots, the winner receiving manuscripts of Felix, the “loser” inheriting pieces by Fanny, including *Das Jahr*. The fair score of *Das Jahr* might well have been lost, but through a chance meeting with the German musicologist Beatrix Borchard (b. 1950) in 1992, the loser awoke to the value of the score. After an attempt at auctioning the autograph at a very high price, eventually he sold it for a modest price to the National Library of Berlin, to be included in the Mendelssohn Archives. This allowed a modern version and a facsimile of Fanny’s final autograph version of *Das Jahr* to be published in 2000.

In a letter dated November 11, 1841 to an Italian friend, Fanny Hensel writes of a “little piece of work [*kleine Arbeit*] that give me a lot of fun [*viel Spaß*]...which shall symbolize the 12 months of the year.” Over four months of composition, this *kleine Arbeit* became a profound one-hour cycle, a timeless reflection on living the time given us with meaning. While still largely overlooked, I commend to you the months of *Das Jahr*.

Januar, one of the last movements of *Das Jahr* to be composed, is a dream (*Ein Traum*) with visions of the themes to be heard in *Februar*, *Mai*, *June* (second version), and *August*. The opening theme of *Januar* also reappears throughout the following months. The ending of *Januar* links seamlessly to *Februar*, depicting the time of Carnival in a playful scherzo, though interrupting solemn octaves toll to signal the time of Lent approaches.

März (March) commences with a Lenten prelude in which the tolling bell is assimilated, and then looks to Easter Day,

quoting the Easter chorale *Christ ist erstanden* with ensuing variations. In the epigraph from Goethe (below), Faust asks if the bells already announce Easter Day after hearing a choir of angels singing this same Easter chorale.

Johann Wolfgang von Goethe, *Faust*
Part I, lines 744–745

Verkündiget ihr dumpfen Glocken schon Des Osterfestes erste Feierstunde?

Do you muffled bells announce already the first ceremony of Easter?

April is a capriccioso, an epigraph from Goethe alluding to the capriciousness of the weather at that time of year, depicted in brief lilting melodies of sunshine interrupted by flurrying passages of rain and snow, making us doubt Spring will ever truly come again. The closing chord resolves to the opening of *Mai*, at last a song of the flowering of Spring. Fanny composed two versions of *Juni*: the original virtuoso serenade includes the melody interspersed between both hands, while the right hand continues arpeggiation and the left hand the chords and bass, the three-hand technique. The final serenade embodies the same affect of a gentle love song within a simpler writing style. *Juli* throbs with romantic brooding, and Wilhelm embodies the emotional drought with his sketch of a despondent shepherd. *August* is an extended pastoral harvest song. *September* is the only month published during Fanny’s lifetime, as the second of *Vier Lieder*, Opus 2, with no indication of a programmatic link. The three-hand technique appears again in this song of lament. Horn calls permeate *October*, the hunter of the vignette perhaps a self-portrait of Wilhelm. A somber *November* depicts the winter of life, Wilhelm’s sketch showing a monk meditating by a tomb.

In *December*, Fanny quotes the Christmas chorale *Vom Himmel hoch*, preceded by the sound of playful snow flurries. Fanny and her son Sebastian might have been the models for the sketch of the mother Mary catching her child descending from heaven. The opening phrase of *Vom Himmel hoch* is included: *Vom Himmel hoch, da komm ich her.* [From heaven on high, I come here.]

A brief *Nachspiel* (postlude) quotes yet a third chorale, *Das alte Jahr vergangen ist*, with interludes between the phrases as a German church organist of the time might have improvised to inspire the singing of a congregation. As one calendar year closes to begin another fleeting year, the chorale text broadens one’s gaze to the seasons of human life:

<i>Das alte Jahr vergangen ist,</i>	The old year is past,
<i>Wir danken dir Herr Jesu Christ,</i>	We thank you Lord Jesus Christ,
<i>Daß uns in so grosser G’fahr,</i>	For having watched over us,
<i>Behütet hast lang’ Zeit und Jahr.</i>	In such great danger through the ages.



Januar



April



August



December

The sketches of the months are by Wilhelm Hensel from 1842, included with the corresponding movement in the fair copy of *Das Jahr*. See facsimile listed in the bibliography to the paper.

ORGAN WORKS

Fanny Hensel's ingenious incorporation of chorale themes into the months of March, December, and the *Nachspiel* of *Das Jahr* give a glimpse of her knowledge of the art of the church organist. For the music of her wedding on Saturday, October 3, 1829 to Wilhelm Hensel at the Parochialkirche of Berlin,³ Fanny and Felix had agreed that she would compose the organ music for the entering procession (*Eingang*) and he the music for the exiting procession (*Ausgang*). By September 28, Fanny had composed her own *Präludium in F* for the entering procession, at that late date still looking in the mail for a companion piece from her brother. However, with the excuse of a cabriolet accident on September 17 in London in which he injured his knee, Felix neither came to Germany for the wedding nor completed the sketch he had begun in August.⁴

On the morning of Friday, October 2, Fanny met with the organist Eduard Grell (1800-1886), a family friend from the Berlin Singakademie, to hear him play her organ piece composed for the entering procession. By the evening, the eve of her wedding, she still had no organ work for the *Ausgang*. At Wilhelm's suggestion, amidst entertaining her family and friends at a traditional *Polterabend*, Fanny composed an exiting procession, *Postludium in G*. She began composing after 9:00 p.m. and by 12:30 a.m. had a splendid piece ready to give to Grell, for him to learn in the morning and play for her Saturday afternoon wedding. A letter she wrote to Felix on the morning of her wedding notes how she so wished she had had time to play the organ herself during her Friday visit to the *Parochialkirche*, a 1731 instrument built by Joachim Wagner with 32 stops, two manuals, and pedal. These two organ pieces by Fanny would be wonderful additions to wedding repertoire today.

SACRED CHORAL WORKS

In a letter to Felix on February 4, 1836, Fanny refers to a comment he had made to her in Leipzig, that she "shouldn't compose sacred music any longer since my talents don't lie in that area." Reflecting on this, she had reviewed her sacred works, which included the extended works *Lobgesang* (1831), *Hiob* (1831), *Oratorium nach Bildern der Bibel (Musik für die Toten der Cholera-Epidemie)*, 1831), and *Zum Fest der heiligen Cäcilia* (1833). While she in turn judges her sacred works harshly, she makes special mention of the soprano aria from *Lobgesang* as a composition with which she was pleased to the point of exuberance (*recht daran erfreut habe*). Any inspiration though to revise these early sacred works were dashed by Felix's critique.

Despite Felix's review, I highly commend to readers all of these very imaginative sacred works and highlight here her cantata *Lobgesang*. For chorus, soprano and alto soloists, and orchestra, Fanny had composed *Lobgesang* (Song of Praise) from February to June 14, 1831. While Felix's *Lobgesang* of 1840 is frequently performed, Fanny's earlier setting was not even published until 2002 and only performed in her *Sonntagsmusiken* (Sunday musicales) at the Hensel home in Berlin. The work was dedicated to the first birthday of her only child, Felix Ludwig Sebastian Hensel, named after her brother Felix, Ludwig van Beethoven, and Johann Sebastian

Bach. Her son was known as Sebastian, and the cantata itself hearkens to Bach's Baroque style. Following a *Pastorale* for orchestra, the first chorus of the cantata, *Meine Seele ist stille zu Gott*, sets Psalm 62:1-2. An alto recitative follows, drawing on the Gospel of John and Song of Solomon, revealing Fanny Hensel's intimate knowledge of the Bible, as Johannes Brahms (1833-1897) would likewise demonstrate in his choice of texts for *Ein Deutsches Requiem*. The soprano aria, *O daß ich tausend Zungen hätte*, and the final chorus, *Ich will von Gottes Güte*, set a poem by the German pastor Johann Mentzer (1658-1734), *Loblied*, the chorus quoting motives from a familiar German chorale on this text by Johann Balthasar König (1691-1758). The work may be offered very effectively both in its entirety or drawing on the soprano solo and two choruses as individual anthems.

CHAMBER WORKS

Though lieder for voice and piano dominate Fanny Hensel's *oeuvre*, she also composed several chamber works, including a Piano Quartet (1822), String Quartet (1834), and a Piano Trio (1847). The *Piano Quartet in A-flat Major*, for piano, violin, viola, and cello, was composed in 1822 when Fanny Hensel was seventeen years old. The work seems inspired by Mozart's two piano quartets (1785-1786) and even a piano quartet by her twelve-year old brother, though the piano's role in Fanny Hensel's piano quartet is almost that of a solo concerto, rather than a chamber work. This work was not published until 1989, 142 years after Fanny Hensel's death.

Fanny Hensel composed the *Piano Trio in d minor* for piano, violin, and cello during the winter of 1846-1847 as a birthday present for her younger sister, Rebecka (1811-1858). It was published posthumously in 1850 as Opus 11, the last of Fanny's works to appear with an opus number. The work quotes her brother, including his own *Piano Trio in d minor* and, in the *Lied* of the third movement, an aria from his oratorio *Elijah*. Fanny had premiered the *Piano Trio* on the first *Sonntagsmusiken* of 1847, April 11, in honor of Rebecka. In her final journal entries, she refers several times to wonderful experiences of performing the *Piano Trio* at her home, but also of a troubling lack of inspiration for a new composition. The next month, May 14, 1847, Fanny Hensel died of a stroke while preparing the chorus for a *Sonntagsmusiken* at her home, featuring a work by her brother Felix, the cantata *Die erste Walpurgisnacht*. The final words of Fanny's last letter to Felix on February 1, 1847 sound on to us: *Lebt Alle wohl, und laßt etwas von Euch hören*. (Farewell, and I hope to hear from you.)

May you be inspired by this survey to study and share the amazing musical voice of Fanny Hensel that reaches to us through the fleeting years. I am deeply grateful that Fanny was encouraged to publish at last, and for the musicians in recent decades who have persisted to uncover the treasures of her manuscripts. In a letter to Felix from May 1839 Fanny reflected on the recent death of a Berlin professor at the young age of forty-one: "Regardless of one's number of years, if a person has filled their life with meaning, then one has lived a long life." For her husband Wilhelm and for her brother Felix, the grief at her sudden death, the extinguishing of the joy she brought to their lives, must well have been unbearable. Yet, the unique spirit of Fanny Hensel continues on in the music by

which she filled life with meaning. I hope you might discover in the music of Fanny Hensel not only *viel Spaß* (great fun), but also the profound creative strength which she found in letting her musical voice be heard. May we all seek to truly hear the myriad voices that draw our senses to the gift of life, awakening our own souls ever anew to the beauty that surrounds us. To all who have hesitated to share their musical voice, I hope to hear from you.

ENDNOTES:

¹The *Gartensaal* at the Hensel home at Leipzigerstrasse, No. 3, Berlin was a large hall (46 x 25 foot) with imposing columns, a vaulted ceiling (over 26-foot high), and movable glass panels that allowed audience seating to extend outside.

² Felix carefully kept 279 of Fanny's letters sent to him over a period of 26 years at his home in Leipzig, and as he toured throughout Germany, France and England. He had her letters bound, along with a total of some 5000 letters he had received, in 27 volumes in green leather. These "Green Books" have been housed since 1973 at the Bodleian Library at Oxford University.

³ Built between 1695 and 1714, Parochialkirche is the oldest church in Berlin built as a Protestant place of worship. Bombed during World War II, the building and its famous glockenspiel have been restored, though not the organ.

⁴ In 1845 Felix reused memories of the sketch, which he no longer could locate, for the opening march of his *Sonata III in A Major, Opus 65 for organ*.

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