

This is to certify that the

dissertation entitled

THE GARTENLIEDER, OP. 3 OF
FANNY MENDELSSOHN HENSEL (1805-1847)

presented by

SEAN MICHAEL HAMILTON WALLACE

has been accepted towards fulfillment
of the requirements for

D.M.A. degree in Choral Conducting

Charles K. Smith
Major professor

Date 12-7-2000

MSU is an Affirmative Action/Equal Opportunity Institution

O-12771

LIBRARY
Michigan State
University

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.
MAY BE RECALLED with earlier due date if requested.

DATE DUE	DATE DUE	DATE DUE
0 3 0 9 0 5 DEC 0 7 2004		

6/01 c/CIRC/DateDue.p65-p.15

THE *GARTENLIEDER*, OP. 3, OF FANNY MENDELSSOHN HENSEL (1805-1847)

Volume I

By

SEAN MICHAEL HAMILTON WALLACE

A DOCTOR OF MUSICAL ARTS DOCUMENT

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING

SCHOOL OF MUSIC

2000

ABSTRACT

THE *GARTENLIEDER*, OP. 3, OF
FANNY MENDELSSOHN HENSEL (1805-1847)

By

Sean Michael Hamilton Wallace

Fanny Mendelssohn Hensel (1805-1847) is known primarily for her lieder and piano works; however, in the last full year of her life, as she began her publishing career, she trained her compositional energies on what was for her a relatively new genre, the part song. Six of the eighteen part songs composed in 1846 were published in 1847 under the title *Gartenlieder*, Op. 3. The majority of the research into Hensel's music has focused on her lieder and piano compositions. Her larger works for choir and orchestra have received some attention, but by comparison, Hensel's part songs have been virtually ignored.

The purpose of this study is to provide the first thorough investigation of the *Gartenlieder*, Op. 3. Chapters One, Two, and Three survey Hensel's life, with special emphasis on her choral experiences, choral compositions, and work as a choral conductor. Chapter Four begins by examining all of the parts songs composed in 1846, then moves to the *Gartenlieder* specifically—the primary source material, compositional history, first performances at Hensel's *Sonntagsmusik*, reception history, and modern editions. There are three primary textual sources for the *Gartenlieder*: the autograph score, the choral parts, and the first printed edition. Chapter Four also examines these sources, compares their differences and similarities, and attempts to establish a stemmatic relationship. Finally, Chapter Five provides a detailed analysis of each of the six part

songs. All of the modern editions of the *Gartenlieder* are based on either the autograph score or the first printed edition. Chapter Five also presents a new edition of the *Gartenlieder* based on all of the extant source material. The study also includes several detailed appendices regarding Hensel's choral compositions as well as a comprehensive bibliography, discography, and published works list.

Copyright by
Sean Michael Hawkins Rollins
2003

Copyright by
Sean Michael Hamilton Wallace
2000

ACKNOWLEDGMENTS

Seldom is a project such as this able to come to fruition without the contribution of many individuals, and this document is no exception. I would first like to thank the members of my doctoral committee, Dr. Charles Smith (chair), Dr. Jonathan Reed, Dr. Dale Bonge, Dr. Bruce Campbell, Dr. Richard Laurence, and Dr. Anna Celenza, for their encouragement and support. Special thanks go to Dr. Celenza, whose enthusiasm, support, and advice were invaluable; and to Dr. Rosalie Schellhous, whose advice helped to shape both this document and the thesis for my Master of Arts in Musicology degree.

I would like to offer my sincerest and most heartfelt gratitude to Dr. Charles Smith and Dr. Jonathan Reed. For the past four years, they have served as my mentors and guided me professionally, musically, and personally. The musician and person that I am today is in large part due to their influence.

I would like to thank the Graduate School of Michigan State University for awarding me a SCRAM (Special College Research Abroad Moneys) Fellowship, which funded my research trip to Berlin in 1998. I am very grateful to Herr Dr. Hans-Günter Klein, Director of the Mendelssohn Archiv, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, for allowing me access to Fanny Hensel's manuscripts, for his advice on avenues of research, and for granting me permission to pursue publication projects. In addition, I am most grateful to Frau Dr. Cécile Lowenthal-Hensel, great-grand-daughter of Fanny Hensel, for granting me access to her privately-held manuscripts and for allowing me to spend a delightful afternoon with her in her Berlin home discussing Fanny Hensel and the Mendelssohn/Hensel family history. My thanks also go to Dr. Harald

Kunz and Tilman Kannegießer of Bote & Bock GmbH & Co for providing me with out-of-print material and allowing me access to their archives.

I am deeply indebted to Dr. Alfred Mann, Professor Emeritus of Musicology at the Eastman School of Music, not only for his help with several of the translations, but more importantly for his encouragement, his friendship, his gentle spirit, and for first inspiring me to serious study of music history and musicology.

Finally, I would like to express my love and gratitude to my wife Marcia—for her many hours of proofing and editing, but more so for her unwavering support, encouragement and love without which this document would not have been possible.

TABLE OF CONTENTS

LIST OF TABLES ix

LIST OF FIGURES x

INTRODUCTION 1

CHAPTER ONE: LIFE AND CHORAL WORKS FROM 1805 TO 1832 6

FROM 1805 TO 1820
FROM 1821 TO 1828
THE YEAR 1829
FROM 1830 TO 1832

CHAPTER TWO: LIFE AND CHORAL WORKS FROM 1833 TO 1845 33

FROM 1833 TO 1838
FROM 1839 TO 1845

CHAPTER THREE: LIFE AND CHORAL WORKS FROM 1846 AND 1847 61

CHAPTER FOUR: THE PART SONGS OF 1846 AND THE *GARTENLIEDER*, OP. 3 72

COMPOSITION 72
SOURCE MATERIAL 77
RECEPTION HISTORY 90
MODERN EDITIONS 93
NOMENCLATURE 95

CHAPTER FIVE: ANALYSIS AND NEW EDITION OF THE *GARTENLIEDER*, OP. 3 102

THE *GARTENLIEDER*, OP. 3, AS A COLLECTION 102
FANNY'S PART SONG COMPOSITIONAL STYLE 107
A NEW EDITION OF THE *GARTENLIEDER*, OP. 3 111
THE ANALYSIS OF THE *GARTENLIEDER*, OP. 3 115
"HÖRST DU NICHT DIE BÄUME RAUSCHEN" 115
"SCHÖNE FREMDE" 131
"IM HERBSTE" 164
"MORGENGRUß" 181
"ABENDLICH SCHON RAUSCHT DER WALD" 197
"IM WALD" 212

CONCLUSION 230

APPENDIX A: CHRONOLOGICAL LIST OF FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS) 233

APPENDIX B: MANUSCRIPT SOURCES FOR FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS) 239

APPENDIX C: PUBLISHED EDITIONS OF FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS) 249

APPENDIX D: TEXT SOURCES FOR FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS) 263

WORKS CITED 276

COMPREHENSIVE BIBLIOGRAPHY 281

BIBLIOGRAPHY OF PUBLISHED WORKS 312

DISCOGRAPHY 325

LIST OF TABLES

Table 1. *Gartenlieder: Sechs Gesänge für Sopran, Alt, Tenor und Bass*, Op. 3 65

Table 2. Chronological List of Part Songs Composed in 1846 74

Table 3. Projected *Sonntagsmusik* Performance Dates in 1846 77

Table 4. Distribution of Choral Parts for 1846 Part Songs 83

Table 5. Compositional Time Line and General Stemmatic Relationship Between the Sources 88

Table 6. Title Variations for the 1846 Part Songs 97

Table 7. The *Gartenlieder*, Op. 3: Key, Meter, Tempo, Length, and Form. 105

Table 8. Source Material for Modern Editions of the *Gartenlieder*, Op. 3 112

Table 9. Source Material for "Hörst du nicht die Bäume rauschen," *Gartenlieder*, Op. 3, No. 1. 116

Table 10. Source Material for "Schöne Fremde," *Gartenlieder*, Op. 3, No. 2 131

Table 11. Source Material for "Im Herbste," *Gartenlieder*, Op. 3, No. 3. 164

Table 12. Source Material for "Morgengruß," *Gartenlieder*, Op. 3, No. 4 181

Table 13. Source Material for "Abendlich schon rauscht der Wald," *Gartenlieder*, Op. 3, No. 5 197

Table 14. Source Material for "Im Wald," *Gartenlieder*, Op. 3, No. 6 212

LIST OF FIGURES

Figure 1. "Laß dich nur nichts nicht dauern," mm. 1-13 (MA Ms. 35, p. 32) 18

Figure 2. Excerpt From Early Sketch of "Schöne Fremde" (*Gartenlieder*, Op. 3, No. 2) 80

Figure 3. Comparison of "Schöne Fremde," mm. 14-21, From First Printed Edition and Autograph Score 132

Figure 4. Motivic Similarity Between Section A and Section B of "Schöne Fremde" 139

Figure 5. Comparison of "Im Herbste," mm. 27-32, From the First Printed Score and Manuscript Sources 169

Figure 6. Comparison of mm. 1-4 from "Morgengruß" and "Schöne Fremde" 185

Figure 7. Comparison of "Abendlich schon rauscht der Wald," mm. 13-15, From the Three Extant Sources 198

INTRODUCTION

> "Of all the musical genres that brought forth any works of distinction at all, it is secular vocal music in the grand style whose future seems most in jeopardy."[1]

Dalhaus was referring primarily to non-theatrical, vocal chamber music, but it would not be an unfair expansion of this statement to say that it is nineteenth-century choral music in general, both secular and sacred, which gets short shrift in the academic literature and "whose future seems most in jeopardy." The musical aesthetic of the nineteenth century viewed instrumental music as the purest form of musical expression and the embodiment of the Romantic spirit. Musicology as an academic discipline, born into the historial and aesthetic viewpoint of the nineteenth century, has carried this prejudice into the twentieth century. Music historians, in summarizing the development of music during the nineteenth century and in placing that development within the context of the entire history of Western music, have concentrated almost exclusively on instrumental genres, the exceptions being opera and perhaps lieder. Nineteenth-century choral music is hardly mentioned at all in general music history texts and then only if a specific piece has gained wide-spread popularity or can be placed in the symphonic tradition (i.e., Brahms' *Ein Deutsches Requiem*, Verdi's *Messa da Requiem*, or the oratorios of Felix Mendelssohn Bartholdy). Even books which claim to be histories of

---

[1]Carl Dalhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 160.

choral music follow this trend in their treatment of the nineteenth century.[2] In the late-twentieth century, when the field of musicology has reached a level of intense specialization and virtually every obscure *Kappellmeister* has received at least some scholarly attention, choral literature from the nineteenth century, by comparison, continues to be ignored.

If Dalhaus' warning about "secular vocal music in the grand style" is true, then how much more "in jeopardy" is choral music which lies outside or on the edge of the "grand style," such as the nineteenth-century German part song? Add to this the general lack of attention given by scholars to the music of women composers, and it would seem that the *Gartenlieder*, Op. 3, (Garden Songs) of Fanny Mendelssohn Hensel, in that they are nineteenth-century, non-symphonic choral pieces by a women composer, are thrice cursed to lead a life of historical obscurity.

Fanny Mendelssohn Hensel (1805-1847) has always been known to scholars because of her close relationship with her famous younger brother Felix Mendelssohn Bartholdy (1809-1847), and much of the primary source material documenting her life was studied only as it shed light on Felix and his work and career. The first serious inquiries into the life of Fanny Hensel herself began in the early 1980's, most of the literature concentrating on gender issues, i.e., her relationship with her brother and father, her psychological struggles, and her social plight as a female composer. The first

---

[2]See Robert L. Garretson, *Choral Music: History, Style, and Performance Practice* (Englewood Cliffs, New Jesey: Prentice Hall, 1993); and Percy M. Young, *The Choral Tradition: An Historical and Analytical Survey From the Sixteenth Century to the Present Day* (New York: W. W. Norton, 1962).

comprehensive biography of Hensel was not published until 1992,[3] and since that time there has been an explosion of modern editions introducing her music to the public and serious research into Hensel's work. Hensel's compositional output includes nearly 300 lieder; 150 works for piano; several instrumental chamber pieces, the most famous of which is the *Trio in D Minor*, Op. 11; five large compositions for chorus and orchestra; and thirty-one part songs, six of which were published under the title *Gartenlieder*, Op. 3 in 1847 (Berlin: Bote & Bock).

The lieder and piano pieces, the lion's share of Hensel's compositions, have received the most scholarly attention, and a study of the large choral works is currently underway,[4] but by comparison the part songs continue to be ignored. Despite the appearance of modern editions of much of Hensel's music, including the *Gartenlieder*, only three scholarly sources treat the part songs: Victoria Sirota's groundbreaking work "The Life and Works of Fanny Mendelssohn Hensel,"[5] Vivian Turner's "Fanny

---

[3]Françoise Tillard, *Fanny Mendelssohn* (Paris: Belfond, 1992); *Die verkannte Schwester: die späte Entdeckung der Komponistin Fanny Mendelssohn Bartholdy*, trans., Stamm (Munich: Kindler, 1994); *Fanny Mendelssohn*, trans. [from the French], Camille Naish (Portland, Oregon: Amadeus Press, 1996).

[4]See Richard Lehmann, "The Cantatas and Oratorio of Fanny Mendelssohn Hensel" (Ph.D. diss., University of Wisconsin at Madison, in progress). See also Marilee Vana, "Fanny Mendelssohn Hensel's 'Festpiel, MA Ms. 37': A Modern Edition and Conductor's Analysis for Performance" (D.M.A. diss., University of North Carolina at Greensboro, 1996).

[5]Victoria Sirota, "The Life and Works of Fanny Mendelssohn Hensel" (D.M.A. diss., Boston University, 1981).

Mendelssohn Hensel: A Study of Her Life and Part-Songs,"[6] and "Die Chorlieder von Fanny Hensel—eine späte Liebe?" (The Choral Songs of Fanny Hensel—A Late Passion?) by Willi Grundlach.[7]

The *Gartenlieder* as a set have not received serious scholarly attention. Sirota's work in 1981 was the first biographical study of Hensel of any kind and the first attempt to summarize Hensel's total compositional output. Sirota devotes a few pages to the choral music in general and offers one paragraph to an analysis of No 1. of the *Gartenlieder*. Vivian Turner's work from 1996 is oriented toward Hensel's life as well, and only one chapter is dedicated to a cursory analysis of the *Gartenlieder*. Both of these studies remain unpublished. It was not until 1999 that the first scholarly research on Hensel's part songs was published. In his article "Die Chorlieder von Fanny Hensel—eine späte Liebe?" Willi Grundlach surveys Hensel's entire part song output, addresses their composition, discusses some of the manuscript sources, and provides a brief analysis of several pieces, including three of the *Gartenlieder*.

The purpose of the present study is to provide a thorough investigation of all six of the part songs of the *Gartenlieder*, Op. 3. Chapters One, Two, and Three will survey Fanny's life before 1846, with special emphasis on her choral experiences, choral compositions, and work as a choral conductor. Chapter Four will begin by considering all of the part songs composed in 1846, then move to the *Gartenlieder* specifically—the

---

[6]Vivian Turner, "Fanny Mendelssohn Hensel: A Study of Her Life and Part-Songs" (M.M. thesis, California State University, Long Beach, 1996).

[7]Willi Grundlach, "Die Chorlieder von Fanny Hensel — eine späte Liebe?" in *Mendelssohn-Studien: Beiträge zur neuen deutschen Kultur- und Wirtschaftsgeschichte*, vol. 11, eds., Rudolf Elvers and Hans-Günter Klein (Berlin: Duncker & Humblot, 1999), 105-130.

primary source material, reception history and modern editions. There are three primary textual sources for the *Gartenlieder*: the autograph score, the autograph choral parts, and the first printed edition. Chapter Four will also examine these sources, briefly compare their differences and similarities, and attempt to establish their stemmatic relationship. Finally, Chapter Five will analyze each of the six part songs in detail. All of the modern editions of the *Gartenlieder* currently available are based on either the autograph score or the first printed edition. Chapter Five will also provide a new edition based on all of the available primary source material.

A NOTE ABOUT PROPER NAMES

It is customary to refer to composers by their last names; however, in the case of women such as Fanny Mendelssohn Hensel who have married and taken their husband's family name, this custom can be problematic and lead to confusion. The name "Mendelssohn" implies Felix Mendelssohn Bartholdy to most readers. The name "Hensel" can indicate either Fanny, her husband Wilhelm Hensel (an artist of note) or Sebastian Hensel, Fanny's only child and the family's first biographer and historian. For the purposes of this study and in order avoid confusion, first names shall be used consistently to refer to members of the Mendelssohn and Hensel families.

CHAPTER ONE

LIFE AND CHORAL WORKS FROM 1805 TO 1832

FROM 1805 TO 1820

Fanny Caecilia Mendelssohn was born in Hamburg on November 14, 1805, into a distinguished and wealthy German family. Her grandfather was Moses Mendelssohn (1729-1786), the eminent eighteenth-century Jewish philosopher, and her father, Abraham Mendelssohn (1776-1835), was an influential banker. Fanny's mother, Lea Solomon (1777-1842), came from the celebrated banking family of Itzig. Female role models for Fanny included such characters as her great-aunts Sarah Levy (1761-1854) and Fanny Arnstein (1758-1814), prominent figures in the salon life of late-eighteenth-century Berlin and Vienna, respectively, and Dorothea Schlegel (1764-1839), the independent-minded writer who scandalized polite European society by publishing a book about her torrid love affair with the German romantic poet Friedrich von Schlegel (1772-1829).

Fanny was the oldest of four children born to Abraham and Lea Mendelssohn. Felix was born in 1809, Rebecka in 1811, and after the family's 1812 move to Berlin, Paul was born in 1814. Despite bourgeois attitudes regarding the education of women and criticism from members of the extended family, all of the children received a serious and thorough education based on Enlightenment ideals—religion, music and art, mathematics and science, history and geography, and literature and language study, including German, French, Italian, and English. Although all four children excelled in music (Rebecka was reported to have been the best singer of the family and Paul was an

accomplished amateur cellist), it was Fanny and Felix who demonstrated the most musical talent and were equally encouraged in their efforts. Aside from the instruction they received from their mother, the two elder siblings also took piano lessons with Marie Bigot (1786-1820) on the family's extended trip to Paris in 1816, and later with Ludwig Berger (1777-1839) in Berlin. Fanny and Felix's early musical training was based on studying the great masters: Bach, Handel, Haydn, Mozart, Clementi, and later Schubert and Beethoven. At the age of thirteen, Fanny, as a surprise for her father, played all of the twenty-four preludes from Bach's *Well-Tempered Clavier* from memory. In 1819 the celebrated Berlin composer, conductor, and music educator Karl Friedrich Zelter (1758-1832) was engaged to give Fanny and Felix lessons in composition.

When they began their lessons, Fanny was thirteen and Felix was ten, and Zelter trained the two young prodigies "in the tradition of Bach, Kirnberger, and Fasch. It was an extremely rigorous method, based on models, and was accompanied by multiple exercises in counterpoint and figured bass. Fanny, the eldest, certainly progressed faster than Felix . . . as she had the advantage of being four years older."[1] Fanny's first composition, a lied in honor of her father's birthday, dates from December 1819.

Arguably Zelter's most important musical influence on the young Mendelssohns was through his role as the principal conductor of the famed *Berlin Singakademie* (Berlin Singing School), in which he enrolled Fanny and Felix in 1820. The two were originally

[1]Françoise Tillard, *Fanny Mendelssohn*, trans. Camille Naish (Portland, Oregon: Amadeus Press, 1996), 66.

listed as "brauchbar" ("useful").[2] They sang in the group for nearly ten years—Fanny in the alto section and Felix first in the soprano and then in the tenor section. They often accompanied rehearsals at the piano, and Felix eventually became Zelter's assistant conductor. It was here that Fanny and Felix were first exposed to choral music of the German tradition.

The *Berlin Singakademie* was founded in 1791 by Christian Friedrich Fasch (1736-1800) for the purpose of studying and performing the sacred music of past German masters, music which had fallen out of fashion under the influence of Enlightenment philosophies and aesthetics. The membership of the chorus, which had begun with a modest twenty-seven singers, reached one hundred and forty-seven by the time of Fasch's death in 1800.[3] Zelter, who had been Fasch's assistant for several years, then became the principal conductor, a post he retained until his death in 1832. Immediately after taking the post, Zelter founded an orchestra to perform with the choir and quickly expanded the group's repertoire to include oratorios and concerted masses. The standard repertoire of the *Singakademie* included the music of Schütz, Graun, Schulz, Fasch, Lotti, Durante, Handel, and Palestrina, but above all J. S. Bach, particularly his motets.

Zelter was also committed to the educational and social aspects of the amateur chorus experience and was a pioneer in German music education. After he was appointed to the faculty of the newly-founded University of Berlin and later to the Royal Academy

---

[2]George Schüneman, "Die Bachplege der Berliner Singakademie," *Bach-Jahrbuch*, vol. 25 (1928), 151, quoted in Victoria Sirota, "The Life and Works of Fanny Mendelssohn Hensel" (D.M.A. diss., Boston University, 1981), 11.

[3]Mark A. Henderson, "The German Part-Song in the First Half of the Nineteenth Century" (D.M.A. diss., University of Illinois at Champagne-Urbana, 1989), 24.

of the Arts, he exercised a primary influence over music education by introducing music into the public school system and by founding choruses and singing societies all over Germany. He also held informal music concerts, called *Freitagsmusik* (Friday's Music), in his home. These matinées were a model for the Mendelssohn family's *Sonntagsmusik* (Sunday's Music). In 1808 Zelter founded the *Liedertafel* (Tablesongs, lit., songs with a meal), one of the first male choruses in Europe. In that same year, he wrote:

> It is hard for us to imagine a company that can do without song in an atmosphere of joyous comradeship. Only through the words and melody of song do heart and soul approach a point of togetherness. Whether sadness or joy dominate in the song, our hearts always meet; and then a feeling of solidarity pours forth, which presently inspires good fellowship.[4]

No doubt Fanny and Felix were heavily influenced by Zelter's social philosophies as well as the music they encountered.

It was under Zelter's tutelage that Fanny and Felix first began recording their compositions in albums and notebooks. Most of Fanny's manuscripts are currently located in the Mendelssohn Archiv, part of the Staatbibliothek zu Berlin—Preußischer Kulturbesitz. The first of these manuscripts (MA Depos. Lohs 1)[5] is dated from March 1820 to June 1821 and demonstrates the seriousness with which fifteen-year-old Fanny undertook her compositional activities. Among the counterpoint exercises and numerous

---

[4]Peter Nitsche, "Die Liedertafel im System der Zelterischen Grüdungen," in *Studien zur Musikgeschichte Berlins im frühen 19. Jahrhundert*, ed. Carl Dalhaus, Forschungsunternehmen der Fritz Thyssen Stiftung, vol. 56 (Regensburg: Gustav Bosse, 1980), 16-17, quoted in Tillard, *Fanny Mendelssohn*, 63.

[5]Manuscripts held at the Mendelssohn Archive will be cited by their catalogue designation, e.g., MA Ms. 35 or MA Depos. Berlin 1.

drafts and sketches, there are thirty lieder,[6] sixteen pieces for piano, several piano arrangements from the Act I finale of Mozart's *Don Giovanni*, and an aria from Jean Jacques Rousseau's *Le Devin du village* (The Village Fortuneteller), which Fanny orchestrated from the piano score for soprano and strings.[7]

Also preserved in this manuscript are Fanny's first choral compositions—several short a cappella choral movements, most of which are homophonic chorale harmonizations, some without a text. Two of the choruses are particularly interesting. "Deine Seele Ruhe ist es, Gott!" (There Is Rest in Your Spirit, O Lord) is a simple chorale harmonization which serves as an a cappella introduction for the recitative and aria "Erhöre des Gebots—Ist uns der Sünden Last zu schwer" (Hear the Commandment—The Burden of Sin Is Too Heavy For Us) for soprano and piano. The aria "Ob deiner Wunderzeichen stauen die Einbewohner ferner Zonen" (Your Miraculous Signs Gather the People of Distant Lands Together), also for soprano and piano, moves immediately into the chorus "Es blühen Auen in der Wüste" (Meadows Are Blooming in the Desert).[8] This latter chorus is the longest in the manuscript and is scored for SATB with SAT soli a cappella, with the soli and chorus alternating throughout. The use of opening and closing choruses for sacred arias demonstrates the influence of the *Singakademie* and

---

[6]Annette Mauer lists the number as twenty-seven in *Thematisches Verzeichnis der klavierbegleiteten Sololieder* (Kassel: Furore, 1997), 13.

[7]Hans-Günter Klein, *Die Kompositionen Fanny Hensels in Autographen und Abschriften aus dem Besitz der Staatsbibliothek zu Berlin-Preußischer Kulturbesitz*, Musikbibliographische Arbeiten, vol. 13, ed. Rudolf Elvers (Tutzing: Hans Schneider, 1995), 77-83.

[8]An earlier version of the aria also appears in the manuscript and does not contain a chorus.

Fanny's exposure to the choral music of J. S. Bach, in which opening and closing choruses or chorales, especially in the cantatas, are common.[9]

The year 1820 was also pivotal in the life of the young composer because it was this year that it first became clear to her that she and Felix were destined for much different musical paths. To this point, Fanny and Felix had been treated (for the most part) as equals in their musical training and many acknowledged Fanny to be the better pianist. The singer and family friend Eduard Devrient recalled: "I found his [Felix's] playing to be extraordinarily dexterous and possessed of great musical confidence, but it still did not approach that of his elder sister Fanny."[10] Now, however, it was time to "reign in Fanny's enthusiasm"[11] and no one objected. Abraham wrote to Fanny from Paris on July 16, 1820:

> What you tell me in one of your previous letters about your musical urges compared to his [Felix] was as well thought out as it was expressed. Perhaps music will be his profession, whereas for you it can and must be but an ornament, and never the fundamental bass line of your existence and activity. That is why ambition, and the desire to make the most of himself in circumstances he deems important, are forgivable in Felix, for he experiences it as a vocation. It is, however, no less to your credit that you have always shown your good heart and good sense at such moments, and the joy you manifest when Felix wins

---

[9]The chorale "Dein Droben selbst, O Gott des Heils! Ist furchtbar, doch gerecht" may belong to the preceding arioso "Wohl deinem Liebling, den du aufnimmst daß er in deinem Vorhof wohne," but the evidence is less conclusive than for the two examples discussed above. For a more detailed analysis of Fanny's study pieces, see Gesine Schröder, "Fannys Studien," in *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*, ed. Martina Helmig (München: edition text+kritik, 1997), 23-32.

[10]Eduard Devrient, *Meine Erinnerungen an Felix Mendelssohn Bartholdy und seine Briefe an mich* (Leipzig: Weber, 1869), 20, quoted in Tillard, *Fanny Mendelssohn*, 72.

[11]Tillard, *Fanny Mendelssohn*, 72.

> applause proves that you would have deserved it equally, had you been in his place. Persevere in these feelings and this attitude, for they are feminine and femininity alone is becoming in a woman.[12]

Eight years later, on Fanny's twenty-third birthday, Abraham reiterated his position:

> So I want to say to you today, dear Fanny, that in all essential matters I am so satisfied with you that nothing remains for me to wish for. You are good in mind and soul. The word "good" is condemned to be small, but its meaning is considerable, and I do not say it of everyone. But you can still become better! You must control yourself, collect yourself more. You must shape yourself more earnestly and more diligently for your real profession, for the only profession of a girl, that of housewife.[13]

Abraham was not in any way belittling Fanny's talent. The entire family was very proud of Fanny and her abilities. The Hensel biographer Françoise Tillard summarized the situation this way: "It cannot be said that Abraham wanted Fanny to renounce music as a profession, for renouncing would imply something more active. There was actually no question of her having any profession at all: a woman could have no destiny other than that of being a woman . . . it was simply a matter of morality."[14]

---

[12]Sebastian Hensel, *Die Familie Mendelssohn 1729-1847, nach Briefen und Tagebüchern*, 3 vols. (Berlin: B. Behr, 1879), 1:93, quoted in Tillard, *Fanny Mendelssohn*, 68.

[13]Peter Sutermeister, ed., *Felix Mendelssohn Bartholdy: Eine Reise durch Deutschland, Italien und die Schweiz* (Zurich: Neihans, 1958); reprint, Tübingen: Heliopolis, 1979), 283, quoted in Victoria Sirota, "The Life and Works of Fanny Mendelssohn Hensel" (D.M.A. diss., Boston University, 1981), 32.

[14]Tillard, *Fanny Mendelssohn*, 68-69.

FROM 1821 TO 1828

In order to further his children's musical education and to provide them with a medium for their musical expression, Abraham founded the *Sonntagsmusik*, Sunday afternoon musical matinées, hosted by Lea in the Mendelssohn home. The *Sonntagsmusik* began around 1822, and Abraham spared no expense, regularly hiring singers and instrumentalists from the Royal Chapel and the Royal Opera so that Felix could hear his compositions and learn how to conduct an orchestra. Sebastian Hensel (1830-1898), Fanny's only child and the family's first biographer, later wrote: "Here Felix's compositions were performed, the children got accustomed to play before an audience, and had an opportunity of hearing other people's judgment. Even then, all musicians of distinction passing through Berlin requested to be admitted to these musical entertainments."[15] Sebastian's statement omits the fact that Fanny's compositions were probably performed as well. The composer, conductor, and pianist Ignaz Moscheles (1794-1870) visited the Mendelssohn household in 1824. He described them in his diary: "This is a family, the like of which I have never known . . . Felix Mendelssohn is already a mature artist, and he's still only fifteen! His elder sister Fanny, also immensely talented, played some Bach fugues and passacaglias by heart, and with admirable precision. I believe she can justifiably be called 'a good musician.'"[16]

---

[15]Sebastian Hensel, *The Mendelssohn Family 1729-1827, From Letters and Journals*, 2 vols., trans. Klingemann (New York: Harper Brothers, 1881), 1:118.

[16]Undated document of 1824; Emil F. Smidak, *Isaak-Ignaz Moscheles: The Life of the Composer and His Encounters With Beethoven, Liszt, Chopin and Mendelssohn* (Hampshire, Great Britain: Scolar, 1989), 34.

In 1825 the family moved into more spacious accommodations at 3 Leipziger Strasse, and the *Sonntagsmusik* took on much larger dimensions. Their new home was three stories tall with single-storied wings reaching along the sides of a courtyard with a fountain. Connecting the wings and enclosing the courtyard was the *Gartenhaus* (garden house), which opened still further into a 5½-acre garden.[17] The Mendelssohn family occupied the greater part of the second floor and rented the rest. Their new performance space was the "Gartensaal" (garden hall), the central room of the *Gartenhaus*. It was approximately forty-five feet long and 26½ feet wide, with a twenty-six-foot ceiling.[18] With its view of the garden, it provided an ideal setting for the *Sonntagsmusik*. On the garden side, the "Gartensaal" also had a "movable glass wall, interrupted by pillars, so that the hall could be changed into an open portico."[19] Fanny lived in this idyllic atmosphere for the rest of her life, and the "Gartensaal" became the center of her musical existence until her death in 1847. It was here that the majority of her works, including the *Gartenlieder*, were premiered.

Fanny was extraordinarily active between the years 1821 and 1829. Aside from her continuing compositional activities, her participation in the *Singakademie*, and the *Sonntagsmusik*, Fanny informally sat in on lectures at Friedrich Wilhelm University. In

---

[17]Michael Cullen, "Leipziger Straße Drei: Eine Baubiographie," in *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 5, eds., Rudolf Elvers and Hans-Gunter-Klein (Berlin: Duncker & Humblot, 1982), 44, converted to American standard measurements by the author. Sebastian Hensel reported the garden to have been "sieben Morgan großen," which Klingemann translated as "about seven acres." See Sebastian Hensel, *The Mendelssohn Family 1729-1827, From Letters and Journals*, 2 vols., trans. Klingemann (New York: Harper Brothers, 1881), 1:122.

[18]Ibid., 49, converted to American standard measurements by the author.

[19]Sebastian Hensel, *The Mendelssohn Family 1729-1827, From Letters and Journals*, 2 vols., trans. Klingemann (New York: Harper Brothers, 1881), 1:122.

1822 the family took an extended trip to Switzerland, and Fanny had the opportunity to meet and perform for Johann Wolfgang von Goethe (1749-1832).

It was also during these years that Fanny began her courtship with Wilhelm Hensel (1794-1861), whom she had met in 1821. Her parents, especially Lea, strenuously objected to the relationship. Wilhelm came from the poor Brandenburg region, was from a lower social class, had served in the army in the wars against France, was virtually self-taught, and had only the smallest of prospects for his financial future. On top of this, he was completely tone deaf and "utterly incapable of distinguishing a major third from a minor one and could not have sung in tune if his life depended on it; he was certainly a sensitive man, but had no ear for music."[20] It was a stormy courtship, but Fanny was stubborn, and Lea and Abraham reluctantly allowed Fanny to become "unofficially" engaged in 1823, with the stipulation that Wilhelm make his fortune first, "partly because this was the established custom, and partly to avoid false ideas about his motivation . . . since Fanny was not reputed to be beautiful, they wanted to be able to confirm that Wilhelm was not marrying her for the material comfort she could bring him."[21] Wilhelm left for Italy in 1823, where he studied, made contacts [most significantly with the architect Karl Friedrich Schinkel (1781-1841)], accepted commissions, and made his reputation as an artist and portraitist. During his five-year absence, he and Fanny had virtually no contact. He returned to Berlin in 1828, and when he was appointed to the Academy of Fine Arts the next year, he "officially" asked for her hand in marriage.

---

[20]Ibid., 86.

[21]Ibid., 89.

Fanny's compositional activities during the years between 1821 and 1828 include thirty-two fugues (now lost),[22] the *Piano Quartet in A♭ Major*, the *Piano Sonata in C Minor*, thirty-seven pieces for piano, three vocal duets with piano, the *Adagio for Violin and Piano*, and 122 lieder.[23] Fanny's first published pieces appeared in 1827—three lieder which were included in Felix's *Zwölf Gesänge für eine Singstimme mit Begleitung des Pianoforte*, Op. 8 (Twelve Songs for Voice With Piano Accompaniment).[24] Felix made no attempt, however, to disguise the fact that Fanny had actually composed these pieces; he readily admitted it on several occasions.[25] Three more of Fanny's songs appeared two years later in Felix's next volume of lieder.[26]

By comparison to her other compositional activities, Fanny wrote very little choral music during this period. Only four part songs have been preserved in the manuscripts: two settings of Paul Fleming's "Laß dich nur Nichts nicht dauern" (Let Nothing Ever Grieve Thee), the first composed in 1823 and given the title "Pilgerspruch" (Poem of the Pilgrim) and the second composed in 1825; "Feldlied—auch im Garten zu singen"

---

[22]Cecile Lowenthal-Hensel, *Preußische Bildnisse des 19. Jahrhunderts: Zeichnungen von Wilhelm Hensel*, Austellungkatalogue, Staatliche Museen Preußischer Kulturbesitz (Berlin: Hartman and Company, 1981), 128, quoted in Ibid., 116.

[23]Information compiled from Klein, *Die Kompositionen Fanny Hensels*, 5ff.

[24]Published by Schlesinger of Berlin.

[25]Including the famous incident with Queen Victoria; see Hensel, *The Mendelssohn Family*, 2:170f.

[26]*Zwölf Lieder für eine Singstimme mit Begleitung des Pianoforte*, Op. 9 (Berlin: Schlesinger, 1830).

(Meadow Song—Also To Be Sung in the Garden) and "Am Grabe" (At the Grave),[27] both on texts by Johann Heinrich Voss and written shortly after his death in 1826.

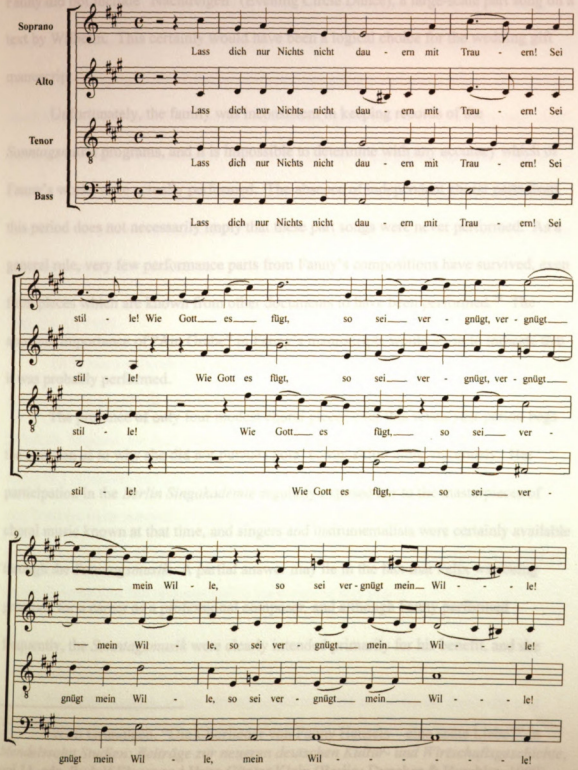
All four pieces were composed for SATB chorus, and "Pilgerspruch" and "Feldlied" also require SATB soli. "Am Grabe" and the chorus sections of "Pilgerspruch" are written in a homophonic chorale style similar to Fanny's early choral pieces. With "Feldlied" and "Laß dich nur Nichts nicht dauern," however, Fanny embraces a new choral style. Figure 1, mm. 1-13 of "Laß dich nur Nichts nicht dauern," demonstrates several characteristics which foreshadow Fanny's mature part song style. The overall texture remains homophonic, but the voices are more rhythmically independent and short points of imitation appear, especially at the beginnings of phrases (mm. 4-6) to add variety to the texture. There is also a new-found lyricism, especially in the soprano voice which tends to take the lead melodically and dominates the texture (mm. 9-10). Fanny is also much more adventuresome harmonically, frequently exploring non-tonic key areas. All of these characteristics also appear in the *Gartenlieder*, Op. 3, and the other part songs of 1846.

The part song "Am Grabe," composed in 1826, obviously held some importance for Fanny. Twelve years after its composition, Fanny had a manuscript prepared as a tenth wedding anniversary gift for her husband. This manuscript, MA Ms. 31, contained a select number of her compositions from 1820 to 1838. In 1839 she prepared a much larger album of pieces representing her work from 1820 to 1839 (MA Ms. 128). "Am

---

[27]Annette Mauer mistakenly lists "Am Grabe" as a solo lied; *Thematisches Verzeichnis der klavierbegleiteten Sololieder* (Kassel: Furore, 1997), 47. In the earliest manuscript of "Am Grab," MA Ms. 35, Fanny was running short on space and condensed the part song into three staves, with alto and tenor sharing the middle staff. This gives the score the look of a solo lied with piano accompaniment.

Figure 1. “Laß dich nur nichts nicht dauern,” mm. 1-13 (MA Ms. 35, p. 32)



Grabe" is the only part song included in these two collections.[28] It is worth noting that Fanny did not include "Nachtreigen" (Evening Circle Dance), a large-scale part song on a text by Wilhelm. This certainly would have been a logical choice for the wedding gift manuscript.

Unfortunately, the family was inconsistent in keeping records of the *Sonntagsmusik* programs, and it is impossible to determine with any accuracy which of Fanny's works were actually performed. The absence of independent choral parts from this period does not necessarily imply that these part songs were never performed. As a general rule, very few performance parts from Fanny's compositions have survived, even from pieces which are known from other documents to have been performed.[29] The apparent importance of "Am Grabe" in Fanny's manuscripts would seem to indicate that it was probably performed.

The presence of only four modest choral pieces over this seven year period begs the question as to why she did not pursue choral composition more vigorously. Her participation in the *Berlin Singakademie* regularly exposed her to the masterpieces of choral music known at that time, and singers and instrumentalists were certainly available through the *Sonntagsmusik*. A partial answer may lie in the fact that Felix was being groomed for a career as a professional composer, and although Fanny performed frequently, the *Sonntagsmusik* were clearly intended primarily for his benefit, and she

---

[28]Willi Grundlach, "Die Chorlieder von Fanny Hensels—eine späte Liebe?" in *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 11, eds. Rudolf Elvers and Hans-Günter Klein (Berlin: Duncker & Humblot, 1999), 110.

[29]Klein, *Die Kompositionen Fanny Hensels,* xiii.

allowed him to "take full prominence."[30] There may also have been a social constraint involved. Even in the private sphere of domestic music-making, certain genres were deemed the domain of a "serious" composer. Felix was composing string quartets, concertos, and symphonies;[31] Fanny was composing lieder and piano pieces. And while small choral pieces would have been an acceptable genre for Fanny as a composer, their performance required a conductor. She could perform at the piano, but under Felix's shadow and bound by bourgeois social ideals and expectations, she probably would not have taken on the role of conductor. If her choral pieces from this period were performed at all, they were likely conducted by Felix.

THE YEAR 1829

1829 was a monumental year in the Mendelssohn household: Felix conducted the revival of J. S. Bach's *St. Matthew Passion* with the *Singakademie* in March, and in April he left for England, his first extended trip abroad and the beginning of his professional career as a composer and conductor; Paul left home to become a bank apprentice; Fanny and Wilhelm were married in October; and Lea and Abraham celebrated their silver wedding anniversary in December. Françoise Tillard, in the first published biography of Fanny, devotes four full chapters just to the events of this year.[32]

---

[30]Eduard Devrient, *Meine Erinnerungen an Felix Mendelssohn Bartholdy und seine Briefe an mich* (Leipzig: Weber, 1869), 20, quoted in Tillard, *Fanny Mendelssohn*, 72.

[31]Several of Felix's most famous works stem from the period, including his first two symphonies, the *Octet for Strings, Op. 20,* and *A Midsummer Night's Dream*.

[32]Tillard, *Fanny Mendelssohn*, Chapters twelve through fifteen.

Fanny's role in the revival of the *St. Matthew Passion* has never been fully explored, but it is clear from her letters that she knew every note as well as Felix did.[33] Despite their continually diverging musical paths, Fanny and Felix remained close friends and musical confidants throughout their entire lives. Fanny wrote in 1822 that Felix "has no musical advisor but me, and so does not commit a single thought to paper without having previously submitted it for my perusal."[34] This level of musical intimacy continued well into the 1830's, even after Felix left home permanently, and the letters between the two siblings are full of detailed critiques about each other's compositions. It is highly probable that Fanny was thoroughly involved in every decision about the *St. Matthew Passion*. She wrote about the performance:

> "Felix went over the whole score [and] made a few judicious cuts . . . Everything else was left untouched . . . I sat in the corner, where I could see Felix, and had gathered the strongest alto-voices around me. The choruses were sung with a fire, a striking power, and also with a touching delicacy and softness the like of which I have never heard, except at the second concert, when they surpassed themselves."[35]

After Felix's departure for England in April, 1830, Fanny began the preparations for her wedding, which was set for October 3. She originally asked Felix to compose organ music for her entrance and exit. After several requests, however, Felix was unable

---

[33]Ibid., 145.

[34]Hensel, *Die Familie Mendelssohn*, 1:136, quoted in Ibid., 115.

[35]Hensel, *The Mendelssohn Family*, 1:173; Felix's "few judicious cuts" included eleven arias, four recitatives, and four chorales; see Martin Geck, *Die Wiederentdeckung der Matthäuspassion im 19. Jahrhundert, die zeitgenössischen Dokumente und ihre ideengeschichte Deutung*, Forschungs-unternehmen der Fritz Thyssen Stiftung, Studien zu Musikgeschichte des 19. Jahrhunderts, vol. 9 (Regensburg: Gustav Bosse, 1967), 36-39.

to provide the music; in fact, Felix was unable to attend the wedding at all because of a carriage accident he suffered in September. Fanny composed both of the organ pieces for herself, one finished only at midnight the night before the wedding.

Fanny's other compositional activities in 1829 include several choral pieces. The day after Felix left, she began composing a song cycle based on poetry by Johann Gustav Droysen (1808-1884), who was a close family friend. Entitled *Liederkreis* (Circle of Songs), the song cycle was sent to Felix in England with a miniature painted into the manuscript by Wilhelm.[36] This project began a long collaboration between musician and artist. Many of Fanny's manuscripts are decorated with Wilhelm's drawings. The *Liederkreis* consists of six pieces: five lieder for solo and piano, ending with an unaccompanied trio, entitled "Wiedersehen," for soprano, alto, and tenor. Felix was so charmed by the music that as late as 1836, seven years later, he wrote: "I know no better song of yours than the English one in G minor, or the close of the "Liederkreis."[37] Sirota claims that the unaccompanied trios should probably be classified as part songs because the vocal lines are not as difficult as they might be if written for soloists.[38] A study of Fanny's vocal trios has yet to be undertaken.

During June of 1829, as she was beginning to plan for her wedding, Fanny composed her first significant choral work: "Nachtreigen," for eight mixed voices unaccompanied. The text was written by Wilhelm, who at one point early in his life had

---

[36]The manuscript is located in the Bodleian Library, Oxford.

[37]Letter of January 39, 1836; G. Selden-Goth, ed., *Felix Mendelssohn: Letters* (New York: Pantheon, 1945; New York: Vienna House, 1973), 255.

[38]Victoria Sirota, "The Life and Works of Fanny Mendelssohn Hensel" (D.M.A. diss., Boston University, 1981), 211.

considered a career as a poet but had given it up for painting and drawing.[39] He still pursued poetry as an amateur, and Fanny set several of his texts over the years.[40]

On June 29, Fanny wrote to Felix about "Nachtreigen":

> Recently he [Wilhelm] gave me a poem that he thought could be sung in the garden [i.e., at a *Sonntagsmusik*], although it is actually too lengthy for that purpose. I convinced him that it can't be set to music and am now composing it for his birthday [July 6th]. I hope it will be finished by then. It will consist of an 8-part chorus, with the women's chorus and men's chorus first antiphonally and then together.[41]

Two days later, she wrote:

> The day before yesterday I took on yet another musical work for Hensel—an 8-voice composition based on one of his poems. It won't be much, but it will be something, and now it lacks only the last movement, which I'm thinking of making into a fugue. You know how concerned I always am that my imagination will run away from me, so therefore I'm happy if I succeed in writing down a few notes, without having much of an idea at the start as to how it will turn out afterwards. Later, of course, I fret if it's bad.[42]

Fanny did let her imagination "run away with her." She followed both of the plans she outlined in her letters, and "Nachtreigen" reached two hundred measures in

---

[39]Tillard, *Fanny Mendelssohn*, 78.

[40]In addition to "Nachtreigen," Fanny composed eleven other pieces to poems by Wilhelm: six lieder, four part songs, and "Festpiel," a cantata-like vocal chamber piece with orchestra (see below).

[41]Marcia Citron, ed. and trans. *The Letters of Fanny Hensel Mendelssohn to Felix Mendelssohn* (New York: Pendragon Press, 1987), 57.

[42]Ibid., 60.

length—dwarfing all of her other part songs and far surpassing any that Felix ever wrote.[43] In August Fanny wrote to Felix:

> Overall I'm happily convinced that my impending wedding hasn't hurt my compositional activities. If I've made even one good piece during my engagement, then I'm over the hurdle and can expect further progress . . . I haven't composed anything better than the lieder I wrote for you [*Liederkreis*], and the piece by and for Hensel isn't bad either."[44]

No independent choral parts have survived, and it is not known if the piece was ever performed.

Even before her wedding in October, Fanny was working on music for her parent's silver wedding anniversary on December 26. She and Felix had been exchanging ideas by letter for months. In September, Felix proposed performing three one-act light comedies (*Liederspielen*) with full orchestra. The first of these was eventually dropped from the plan:

> Then a new operetta by Fanny, for which Hensel must write the words, pretty, airy, lovely throughout, very tender and beautiful. Then an idyll by myself: all sorts of ideas are stirring in my head . . . a sober married couple is to appear in it, acted by you two Hensels . . . I think it will be very pretty, and there is a splendid part in it for you, Hensel. Don't be afraid of the singing, I have provided for you.[45]

---

[43]Felix's longest part song is "Frühzeitiger Frühling" at one hundred and twenty-one measures. It was published as No 2 of *Sechs Lieder für Sopran, Alt, Tenor und Bass, im Freien zu singen, Op. 59* (Leipzig: Breitkopf und Härtel, 1844).

[44]Letter of August 21, 1829; Citron, *Letters*, 77.

[45]Letter of September 10, 1829; Hensel, *The Mendelssohn Family*, 1:245f. Wilhelm's part was written entirely on one pitch.

Fanny's contribution to the event was *Festspiel* (Festival Music), best described as a cantata-like vocal chamber piece, for SSATBB soloists, SATB chorus, and orchestra.[46] This was Fanny's first large composition for voices and instruments. As suggested by Felix, Wilhelm provided the text which called for three heralds, followed by three sisters, allegorically representing the first, silver, and golden wedding anniversaries. Fanny later admitted that the piece had existed only in this rough outline since the summer and that she had been expecting to provide only a piano accompaniment.[47] When Felix arrived home on December 8, 1829, work on the piece began in earnest. Hensel completed the text in one day, and Fanny finished the score within one week.[48] The performance took place in the master bedroom. Lea described it in her diary.

> Felix had a real theater built with an elevated platform for spectators; there were more than 120 of us, most of whom were seated . . . Fanny's *Festspiel* was sung by Busolt, Landsberg, and Paul! [Fanny's other brother] and by my daughters and Therese Devrient. Paul sang in the trio, played well and cut a very good figure. The three heralds had magnificent costumes which came from the Royal Tournament of Potsdam. Therese, crowned with roses, symbolized the first wedding; Rebecka—whose dress and veil were richly embroidered with diamonds and who wore myrtle in her hair—the silver wedding; and Fanny, who was adorned in the same manner, but entirely in gold, represented the golden wedding.[49]

---

[46]First published as *Festspiel*, ed. Marilee Vana (Kassel: Furore, 199[7], Furore-Edition 563.

[47]Tillard, *Fanny Mendelssohn*, 78.

[48]See Marilee A. Vana, "Fanny Mendelssohn Hensel's *Festspiel*, MA Ms 37: A Modern Edition and Conductor's Analysis for Performance" (D.M.A. diss., University of North Carolina at Greensboro, 1996).

[49]Karl Klingemann, ed., *Felix Mendelssohns Briefwechsel mit Legationsrat Karl Klingemann in London* (Essen: Baedeker, 1909), 70; quoted in Tillard, *Fanny Mendelssohn*, 180.

FROM 1830 TO 1832

It had been decided that Fanny and Wilhelm would live in the *Gartenhaus* after their marriage, in the quarters next to the "Gartensaal," and the couple settled into their new life. Fanny reported in her diaries and letters that they were immensely happy, but life was not easy. Running water had still not come to Berlin, and the waste problem contributed to the measles epidemic in the spring of 1830 (nearly everyone in the family caught it) and the cholera epidemic of 1831. The *Gartenhaus* was extraordinarily drafty, and in the winter it was "cold and damp, each room was a thoroughfare, and, as the house was only one room deep, there was no accumulation of warmth . . . the temperature of the rooms in winter seldom got beyond 61° Fahrenheit."[50] The temperature was so low in the winter that the *Sonntagsmusik* could not be held.

Wilhelm and Fanny's only child was born on June 16, 1830, and was named after Abraham's three favorite composers: Sebastian (Bach) Ludwig (Beethoven) Felix (Mendelssohn). Fanny was consumed with her new responsibilities as mother and housewife, and she became increasingly frustrated that neither time nor inspiration for composition were forthcoming. After composing over two hundred and twenty works between 1819 and 1829, she composed virtually nothing from December 1829 until the spring of 1831, and there are no works recorded at all for the six-month period after Sebastian's birth.

---

[50]Hensel, *The Mendelssohn Family*, 1:122; the original German reports the temperature as never beyond "dreizehn Grad," which converts to 55.4° Fahrenheit, not 61° as translated by Klingemann. See Sebastian Hensel, *Die Familie Mendelssohn 1729-1847, nach Briefen und Tagebüchern*, 3 vols (Berlin: B. Behr, 1879); reprint in one volume with added appendices (Frankfurt am Main: Insel, 1995), 177.

It was at this point that Fanny decided to reinstate the *Sonntagsmusik*. Felix was very excited upon hearing the news:

> I cannot tell you, dear Fanny, how much I am delighted with your plan about the Sunday music. This idea of yours is most brilliant, and I do entreat you, for Heaven's sake, not to let it die away again; on the contrary, pray give your traveling brother a commission to write something new for you. He will gladly do so, for he is quite charmed with you, and your project. You must let me know what voices you have . . . One of my pieces certainly owes its birth to this Sunday music. When you wrote to me about it lately, I reflected whether there was anything I could send you, thus reviving an old scheme of mine, which has however now assumed such vast proportions, that I cannot let you have any part of it by E[aster], but you shall have it at some future time. Listen and wonder! Since I left Vienna I have partly composed Goethe's "Walpurgis Nacht," but have not yet had the courage to write it down. The composition has now assumed a form, and become a grand Cantata, with full orchestra.[51]

Felix's secular cantata *Die Erste Walpurgisnacht* (The First Walpurgis Night) was actually not completed until February of 1832 and was not premiered until January of 1833,[52] but because it was inspired by Fanny's revival of the *Sonntagsmusik*, it became a perennial favorite and received numerous performances over the years under Fanny's direction. In fact, Fanny was conducting a rehearsal of *Die Erste Walpurgisnacht* when she suffered a stroke and died in 1847.

Felix was not the only one inspired by the *Neue Sonntagsmusiken* (New Sunday Music), Fanny was rejuvenated by her new project, and in the one-year period between

---

[51]Letter of February 22, 1831; Paul Mendelssohn Bartholdy and Karl Mendelssohn-Bartholdy, eds., *Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland*, 2nd ed., trans. Lady Wallace (Philadelphia: Leypoldt, 1863), 113ff.

[52]It was premiered by the *Berlin Singakademie*, conducted by Felix.

February 1831 and January 1832, she composed the largest works of her career, three of which were choral compositions: two cantatas for soloists, chorus, and orchestra; and the largest work in her entire *oeuvre*, an oratorio/cantata entitled *Musik für die Toten der Cholera-Epidemie 1831* (Music For the Victims of the Cholera Epidemic of 1831).

The first cantata, entitled *Lobgesang* (Song of Praise), was written in celebration of Sebastian's first birthday.[53] It was begun on February 6, 1831, and completed on June 14, 1831, and is scored for alto and soprano soli, SATB chorus, and an orchestra of two flutes, two oboes, two clarinets in A, two bassoons, two horns, two trumpets, and strings. It is based on texts from the Bible and the Lutheran chorale, "O, daß ich tausend Zungen hätte" (O, That I Had a Thousand Tongues) by Johann Mentzer (1658-1734), both the tune and text of which form the basis of the central soprano aria and final chorus. Fanny mentioned in her diary entry of July 5, 1831, that Wilhelm had organized a performance of her music for Sebastian's birthday on June 16. While the entry does not specify which music was performed, it is assumed to have been *Lobgesang*.

Lobgesang is one of the few pieces for which there are extant choral parts, MA Depos. Berlin 6 and MA Depos. Berlin 7, further strengthening the argument that the piece was actually performed. Preserved in the manuscripts are one soprano part, two alto parts, one tenor part, and one bass part. This may indicate that Fanny's choir for this performance was quite small, from five to ten singers, but there is also the possibility that

---

[53] *Lobgesang* appears in several different manuscripts: MA Ms. 16, MA Ms. 130, MA Depos. Berlin 1, MA Despos. Berlin 2, and MA Depos. Berlin 7. It was first published in 1992 as *Lobgesang: Kantate für Soli, Chor und Orchestra*, ed. Conrad Misch (Kassel: Furore, 1992), Furore-Edition 525; Misch's edition is based solely on Berlin Ms. 1.

some choral parts have been lost. It is interesting to note that the soprano and alto choral parts also contain the solo material, indicating that the soloists also sang in the chorus.

Fanny's second large work of this period is the cantata *Hiob* (Job), based on the life of Job.[54] It was written between July 1 and October 1, 1831, as a gift for Wilhelm for their second wedding anniversary and was probably performed on October 3. Although the size and scope of *Hiob* is essentially the same as that of *Lobgesang* (only a solo quartet and timpani were added to the orchestra),[55] *Hiob* is written in a much fuller instrumental texture throughout. Based on manuscript evidence, Hans-Joachim Hinrichsen has suggested that an additional movement or movements may have originally appeared before the final chorus. This section is now missing.[56]

Immediately after Fanny celebrated her second wedding anniversary on November 3 with *Hiob*, she began work on her largest composition, the cantata/oratorio *Musik für die Toten der Cholera-Epidemie, 1831.* In 1831 and 1832 a large cholera epidemic swept across Europe. It reached Berlin in the summer of 1831, killing nearly 1500 people, including Fanny's aunt Henriette Maria Mendelssohn, the philosopher Hegel, and several other family friends. Felix caught it while traveling in Paris when it reached that city a year later. In honor of those who had perished and in celebration of the end of the

---

[54]MA Ms. 40; it was first published in 1992 as *Hiob: Kantate für Soli, Chor und Orchester*, ed. Conrad Misch (Kassel: Furore, 1993), Furore-Edition 526.

[55]Both Tillard and Sirota state that Fanny also added trumpets for *Hiob*, but Fanny used trumpets in the last movement of *Lobgesang*. Tillard also states that the central movement of *Hiob* is a trio—it is a quartet. See Tillard, *Fanny Mendelssohn*, 205; and Sirota, "Life and Works," 66f.

[56]Hans-Joachim Hinrichsen, "Kantatenkomposition in der 'Hauptstadt von Sebastian Bach': Fanny Hensels geistliche Chorwerke und die Berliner Bach-Tradition," In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*, ed. Martina Helmig (München, Edition Text + Kritik, 1997.) 120.

epidemic, Fanny composed *Musik für die Toten der Cholera-Epidemie, 1831.* It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, SATB soli, SSAATTBB chorus, and strings. The work was completed on November 20, 1831, and performed on Abraham's birthday, December 10.[57]

Musik für die Toten der Cholera-Epidemie, 1831 illustrates a particular difficulty in Fanny Hensel scholarship—Fanny was inconsistent in her use of titles from one source to another, and it is often problematic to determine the actual title of a particular piece. There are two primary manuscript sources for *Musik für die Toten der Cholera-Epidemie, 1831*: the autograph score, MA Ms. 39, and a set of autograph parts held at the Bodleian Library Oxford, MS M.D. Mendelssohn c. 58, fols. 36-73. The autograph score contains no title at all, and scholars assigned the work the title *Oratorium nach Worte der Bibel* (Oratorio on Words From the Bible) or *Oratorium nach Bildern der Bibel* (Oratorio on Scenes From the Bible) based on the source of the text. The latter is the title under which the work was first published in 1994.[58] The autograph parts contain the title "Cantate nach Aufhören der Cholera, 1831" (Cantata At the End of the Cholera [Epidemic] of 1831), and for many years these parts were thought to belong to a separate composition. It was only in 1994 that it was discovered that the two manuscripts were actually of the

[57]There is some evidence to suggest that it may have been *Hiob* which was performed on Abraham's birthday. See Sirota, "Life and Works," 68, footnote 2.

[58]*Oratorium nach Bildern der Bibel für Soli, Chor und Orchester*, ed. Elke Mascha Blankenburg (Kassel: Furore, 1994). Furore-Edition 533. The editor does not indicate in her introductory material if both manuscript sources were consulted.

same piece.[59] Fanny herself referred to the work in her diary as "meine Cholera musik" (my Cholera music).[60] This difficulty of nomenclature in Fanny's works will be encountered again with the *Gartenlieder*.

In January of 1832, after these large works were completed, Fanny received a letter from Felix in which he criticized her first cantata *Lobgesang*:

> I felt pangs of conscience reading your most recent score, which you so skillfully conducted for Father's birthday [*Musik für die Toten der Cholera-Epidemie, 1831*] and reproached myself for not having said anything about the previous one—because with me, colleague, you can't get away with it so easily! How the devil could you think of having horns in G play so high? Have you ever heard a G-horn attack a high G without playing a false note? I ask you! At the end of the introduction, just when the wind instruments come in, isn't this obviously a low E that these same horns have to play?[61] Well, doesn't this low snoring of the oboes entirely destroy the pastoral and flowery character of the piece? Don't you know that you have to obtain a special license to write a low B in the oboe part, and that this is only permitted in very particular circumstances, such as a scene with sorceresses, or when you want to express great sorrow? In the A major aria [soprano], hasn't the composer covered the song with far too many other voices, so that the delicate intention and pleasant melody of this piece—so successful in other respects and containing so many fine things—is eclipsed or at least impoverished by them? But seriously, this aria is splendid and particularly charming. I have, however, some

---

[59]See Renate Hellwig-Unruh, "Die *Cholerakantate* von Fanny Hensel," *Musica* 50 (March-April 1996): 121-123.

[60]Diary entry of January 1, 1832; Ibid., 121.

[61]Sirota notes that there is no low E for the horns at the end of the introduction and suggests that Fanny may have deleted the note after Felix's comment (see Sirota, "Life and Works," 65, footnote 1); however, the introduction ends in G major. A low E would not make sense harmonically. Perhaps Felix meant a low G.

> reproaches for the two choruses bearing on the texts rather than on you.[62]

Felix's comments on the choruses were limited to observations about the texts, which he complained did not express anything which was particularly musical. He ends his criticism by saying: "As for your music and its composition, it is very much to my taste; there is no female pedantry [*Frauenzimmerpferdefuss*, lit., "female club-foot"[63]] hidden in it anywhere and if I knew a Kapellmeister who had produced such music, I would set this man up in my court." If Fanny responded to Felix in a letter, it has not survived. Felix's opinion was very important to Fanny, and despite his words of praise at the end of the letter, his criticism had a significant effect on her. Fanny's compositional activities slowed considerably for the next several years, and, most significantly, she never again composed for orchestra.

---

[62]Letter of December 28, 1831; Paul Mendelssohn ed., *Reisebriefe aus den Jahren 1830 bis 1832*, 9th ed. (Leipzig: H. Mendelssohn, 1882), 297f; quoted in Tillard, *Fanny Mendelssohn*, 203f. Sirota quotes this letter from the same source, but indicates the page number as 313.

[63]Paul Mendelssohn, *Reisebriefe*, 314, quoted in Victoria Sirota, "The Life and Works of Fanny Mendelssohn Hensel" (D.M.A. diss., Boston University, 1981), 65.

CHAPTER TWO

LIFE AND CHORAL WORKS FROM 1833 TO 1845

FROM 1833 TO 1839

The reinstated *Sonntagsmusik* continued with only occasional (and sometimes lengthy) interruptions for the next sixteen years. What began as semi-private celebrations of birthdays and anniversaries with family and friends gradually took on larger and larger dimensions and became a center of Berlin cultural and musical life. The concerts were generally offered every two or three weeks beginning in the spring and continuing as long as the weather permitted. Sebastian Hensel reported that the "Gartensaal" could hold several hundred people, although this has been disputed by scholars.[1] Sebastian also wrote that by the summer of 1837, the "whole thing outgrew its original aspect of a friendly gathering . . . the singers could scarcely find standing room, to say nothing of seats, so overcrowded did the rooms become."[2] In her letters, Fanny recorded audiences of 60 in 1833, 100 in 1834, and between 120 and 130 in 1837.[3]

The visitors to the Hensel household during these years are a litany of Germany's most important philosophers, writers, poets, and musicians during the first half of the nineteenth century. A short list of the most famous attendees includes Carl Maria von

---

[1]Hensel, *The Mendelssohn Family*, 1:122; see Michael Cullen, "Leipziger Straße Drei: Eine Baubiographie," in *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 5, eds., Rudolf Elvers and Hans-Gunter-Klein (Berlin: Duncker & Humblot, 1982).

[2]Hensel, *The Mendelssohn Family*, 2:30.

[3]Letters of May 8, 1833, June 11, 1834, and December 12, 1837, respectively; Citron, *Letters*, 109, 145, and 246.

Weber, Nicolò Paganini, Clara and Robert Schumann, Jenny Lind, E. T. A. Hoffmann, Heinrich Heine, Alexander and Wilhelm Humboldt, Johann Wolfgang Goethe, Jacob Grimm, Georg Hegel, Bettina Brentano von Arnim, Ferdinand David, Ferdinand Hiller, Clara Novello, Charles Gounod, and Franz Liszt.[4] Many guests are known to have attended from the sketches and drawings Wilhelm made of them while they were there. Most of the musicians who attended actually performed (some numerous times), but unlike the previous manifestation of the *Sonntagsmusik*, Fanny was now the central figure as host, composer, performer, and conductor.

Fanny's plan was to present vocal music, piano music, and instrumental music alternately in each concert. Berlin had a strong choral tradition but did not have as strong a tradition of orchestral music as many other European cities. The Mendelssohns were steeped in instrumental music and no concert was complete without it. Fanny regularly hired instrumentalists from the Königstadt Theatre and also formed a volunteer choir. Sebastian Hensel recounted:

> Fanny took the greatest pleasure in rehearsing her splendidly schooled little choir, which she generally did on Friday afternoons. On a beautiful summer morning nothing prettier could be seen than the *Gartensaal*, opening on to the beautiful shrubs and trees of the garden, filled with a crowd of gay, elegantly dressed people, and Fanny at her piano, surrounded by her choir, and performing some ancient or modern masterpieces.[5]

---

[4]A complete list of the performers and attendees has not been compiled, but partial lists may be found in Meg F. Whalen, "Fanny Mendelssohn Hensel's Sunday Musicales," *Journal of the Conductors' Guild* (Winter-Spring 1993): 13; and in Sirota, "Life and Works," 62f.

[5]Hensel, *The Mendelssohn Family*, 1:252.

Johanna Kinkel (1810-1858), a composer, music critic, and conductor in her own right, made the following observation about the *Sonntagsmusik* and Fanny's choir:

> The rehearsals for the performances, which Mrs. Hensel conducted at the piano, would be held on Saturday evenings and, since only very proficient singers took part, it was at most necessary to sing a piece through once or twice and to hold a short consultation. On the following Sunday the performance would take place before a large social gathering in the very spacious winter gardenhouse between 11 and 12 o'clock. In the warm season the glass doors would be open, and during the intermission the singers and the guests would stroll under the clusters of mighty trees in the garden.[6]

In addition to concerts featuring vocal and instrumental music, Fanny also undertook several special projects of considerable size. In 1834 she presented concert versions of Glück's opera *Iphigenie* and Beethoven's *Fidelio*; in 1836, Mozart's *La Clemenza di Tito*; and in 1837, Felix's new oratorio *St. Paul*[7]—all of these with soloists, chorus, and full orchestra, conducted by Fanny herself. Fanny was a skilled conductor, a fact mentioned by Felix in his letter of December 28, 1831 (see Chapter One). Johanna Kinkel also commented on Fanny's conducting:

> Fanny Hensel's interpretive skills impressed me even more than the great voices I heard at her house. I was particularly impressed by her conducting. The spirit of a work was grasped in its most intimate texture, pouring forth to fill the souls of listeners and singers alike. A sforzando from her little finger would flash across our souls like an

---

[6]Kinkel, Johanna, *Berliner Tageblatt*, 15 November 1858; quoted in Renate Eggebrecht-Kupsa, liner notes for *Fanny Mendelssohn Hensel: Kammermusik*, Fanny Mendelssohn Quartet, Troubadisc, 1990. TRO 6206. Compact Disc.

[7]Fanny actually conducted the first performance in Germany of the final version of *St. Paul*.

electric discharge, enrapturing us in quite a different way
than a wooden baton tapping on a music stand.[8]

It is unfortunate for scholars that Fanny did not keep consistent records of her *Sonntagsmusik* programs,[9] but an entry in her diary provides a snapshot of the caliber of performances she was able to produce. On October 28, 1833, she recorded the programs of the latest concerts:

First concert:
Quartet by Mozart
Beethoven's G major concerto
Second duet from Fidelio. Devrient and Decker
Concerto in D minor by Bach

Second concert:
Triple concerto by Beethoven, with Kins and Ganz [and Fanny]
Hero by Decker
Felix plays his concerto and Bach's D minor concerto

Third concert:
Variations by Felix, with Ganz
Quartet by Weber
Finale from Oberon, Decker
Quintet by Spohr
Song of the Sea from Oberon

Fourth concert:
Beethoven's trio in E major
String quartet by Felix in A minor
Beethoven's D major trio

Fifth concert:
Mozart trio in G major
Scene from Der Freischütz, Decker

---

[8]Thalheimer, Else, "Johanna Kinkel als Musikerin" (Ph.D diss., Bonn, 1922/24), quoted in Eva Weissweiler, ed. *Italienisches Tagebuch* (Darmstadt: Luchterhand, 1985), 11; quoted in Tillard, *Fanny Mendelssohn*, 328.

[9]For a partial list reconstructed from letter and diaries, see Whalen, "Sunday Musicales," 13f.

Trio by Moscheles
Aria from Iphigenie[10]

The implication here, of course, is that Fanny played all of the piano parts for these performances. She recorded in her diary on January 10, 1834, that she recently had performed the *Piano Quintet* by Johann Nepomuk Hummel, Mozart's *D Minor Piano Concerto*, and Beethoven's *Piano Sonata in A Major* and *Piano Trio in D Major.*[11]

Fanny's "little choir" was subject to the vagaries of volunteerism and varied considerably in size over the years. About her performance of Gluck's *Iphigenie* in 1834, she wrote: "By the way, my choir was excellent: 8 sopranos, 4 altos with Thürrschmidt and Blano, and Bade and Mantius on tenor. It was splendid and a few things really surprised me. Devrient [a baritone], who had taken the part of Thoas, canceled as usual at the last minute without any special reason, and Busolt [a bass] was gracious enough to step in for him."[12] Eight months later, she reported: "I now possess the nicest choir of 10 sopranos, 2 altos, 1 tenor, and 5 basses."[13] In 1837 Fanny wrote to Felix: "Yesterday I held a brilliant rehearsal of St. Paul in the garden hall, with a chorus of 40 that will swell to about 50 next Sunday. That probably seems rather ridiculous to you, but we're very happy about it."[14] In 1841 Fanny performed Felix's *Psalm 114*, which "went surprisingly well after only 2 rehearsals. The choir consisted of 25 members, an imposing group for

---

[10]Fanny Hensel, Tagebuch 1829-1834, Mendelssohn Archives, Berlin, Fot. 8835; quoted in Tillard, *Fanny Mendelssohn*, 217f.

[11]Diary entry of January 10, 1834; quoted in Sirota, "Life and Works," 78f.

[12]Letter of June 11, 1834 [date supplied by editor]; Citron, *Letters*, 145.

[13]Letter of March 8, 1935; Ibid., 178.

[14]Letter of June 19, 1937 [date supplied by editor]; Ibid., 239.

the blue room [Gartensaal]. And at present it [the choir] is so well constituted that the piece really sounded powerful."[15]

While Felix's criticism of *Lobgesang* in January of 1832 (see Chapter One) may have had a negative effect on Fanny's work as a composer in the 1830's, it was certainly not the only deterrent. The Mendelssohns lost several family friends and close relatives during this period. Goethe and Zelter both died in 1832, and Wilhelm's mother and Fanny's father Abraham died in 1835. Fanny suffered at least two miscarriages, one in 1832 and another in 1837, and there is evidence to suggest that there may have been others. Rebecca married the mathematician Peter Gustav Lejeune Dirichlet (1805-1859) in 1832, and Felix caused considerable tension in the family in 1837 when he married Cécile Jeanrenaud (1817-1853). At the time of the wedding, none of the immediate family members had met Felix's bride nor were any able to attend the ceremony.

The stress from these events, particularly the miscarriages, caused Fanny periods of depression, and she went through several phases in which she was unable to compose. She wrote to a family friend in 1836:

> Less than once a year does someone copy something, or even ask to hear it. And in recent months, ever since Rebecka stopped singing, my lieder have been lying there completely unheard and unknown. When one never encounters either objective criticism or goodwill, one eventually loses the critical sense needed to judge one's work, while at the same time losing the wish to create it . . . I am thus more or less alone with my music. The pleasure it gives me—and gives Hensel—stops me from going to sleep entirely, and given the total lack of external

[15]Letter of January 29, 1841; Ibid., 305.

encouragement, I construe my persistence as a proof of talent."[16]

At Wilhelm's urging Fanny kept on with the *Sonntagsmusik* and with her compositional activities. Over the seven year period between 1832 and 1839, she composed only twenty piano pieces, twenty-seven lieder, fourteen duets, a handful of vocal trios, a concert aria, one part song (fragment), and only two larger works: a short cantata entitled *Zum Fest der heiligen Cäcilia "Beati immaculati"* (For the Feast of St. Cecilia "To the Blessed Immaculate One"), composed in 1833, and a string quartet in E♭ Major from 1834. By modern standards this may appear to be a flood of compositions, but given the number of pieces Fanny had composed during the years before her marriage and the flurry of activity in 1831, this was a mere trickle.

The part song fragment is dated December 31, 1832, and was written for TTBB chorus and piano. It is entitled "Dem Unendlichen: Ode von Klopstock" (Unto Infinity: Ode by Klopstock) on the text "Wie erhebt sich das Herz, wenn es dich, Unendlicher denkt" (How the Heart Is Uplifted When It Considers Infinity) by Friedrich Gottlieb Klopstock (1724-1803).[17] Only the first seventy-nine measures are extant, but even in its fragmented state, "Dem Unendlichen" shows itself to be one of Fanny's larger part songs and certainly her largest composition for men's voices, with three meter changes, three solo sections, and an extensive piano accompaniment.

Fanny's one large choral work from this period, *Zum Fest der heiligen Cäcilia "Beati immaculati,"* is a one-movement composition based on a portion of text from the

---

[16]Letter of June 15; Sebastian Hensel, *Die Familie Mendelssohn,* 2:45f, quoted in Tillard, *Fanny Mendelssohn,* 242.

[17]MA Depos. Lohs. 2, 56-60.

Mass for St. Cecilia and remains Fanny's only work in Latin. It is scored for SATB chorus, SATB soli, and piano.[18] Although the piece is through-composed in a single movement, it is properly labeled a cantata because it falls into several clearly delineated movements: solo quartet, chorus, aria for bass and chorus, aria for soprano and chorus. It was not intended for use in an actual religious service, but was conceived as a type of *tableaux vivant* (living picture), with scenery and costumed figures and characters (similar to *Festspiel* discussed earlier). Wilhelm and his students constructed and painted the background scenery. The composition of *Zum Fest der heiligen Cäcilia "Beati immaculati"* was inspired by Felix's plan to open his concerts at the Lower Rhine Music Festival in Düsseldorf with Handel's *Alexander's Feast: Ode for the Celebration of St. Cecilia's Day*. Felix's performance was planned for St. Cecilia's Day, November 22, and in late October he solicited Fanny's help in translating portions of the English text into German. Fanny's cantata was also premiered on November 22. The ink must have still been wet for her performance because the manuscript is dated the same day. Fanny performed the piano part from a sketchy outline which she never completed. It had to be reconstructed when the piece was first published in 1998.[19]

The day after the performance, Fanny described the production in a letter to Felix:

> I composed a verset from the Mass of St. Caecilia in two days in such haste that the accompaniment hasn't been copied yet. Mother will probably send you the text. The

---

[18]MA Depos. Lohs. 4; first published in 1998 as *Zum Fest der heiligen Cäcilia: für Soli, vierstimmigen gemischten Chor (SATB) und Klavier*, ed. Willi Gundlach, piano part completed by Diether de la Motte (Kassel: Furore, 1998), Furore-Edition 609.

[19]See the "Preface" to *Zum Fest der heiligen Cäcilia: für Soli, vierstimmigen gemischten Chor (SATB) und Klavier*, ed. Willi Gundlach, piano part completed by Diether de la Motte (Kassel: Furore, 1998), Furore-Edition 609.

> whole thing was arranged as a double surprise: first Decker appeared without singing, then she sang a few notes unseen, and last sang in full view, from memory of course. It is said to have made a magical, beautiful effect . . . Decker's costume was modeled on Raphael's *Caecilia* and her hair was arranged accordingly, which was very becoming. The angels wore white. Little Rose Behrend wore a headdress made up of some of her long golden blonde hair, which hung down to her knees in abundance . . . wings, diamonds on her forehead and shoulders, and flattering illumination. . . It was a charming touch to have the two taller girls hold some music in their hands in the manner of the angels in old paintings. By the way, the entire exhibition occurred without the help of a single craftsman—Wilhelm and his students did it all. They concocted the loveliest organ in the atelier. Now I want to tell you that there is one section in the piece that I consider good.[20]

Fanny's choice to perform *Zum Fest der heiligen Cäcilia "Beati immaculati"* as a *tableaux vivant* was also inspired by Felix, who was involved in a similar production of Handel's *Israel in Egypt* earlier in the year, which he had described to Fanny in great detail.[21]

In 1835 Fanny spoke of her inability to compose large works in a letter to Felix:

> I've written a soprano aria that you'd prefer to my quartet regarding form and modulations; it holds together well, and yet I had completed it before you wrote to me on this subject [unknown letter]. Considering I'm neither eccentric nor overly sentimental, I've been wondering how I came to compose in this tender style? I think it comes from the fact that we were young during Beethoven's last period, and, of course, we had assimilated his art and style. But that style is very emotional and wrenching. You have gone through and beyond that, while I've remained stuck in

---

[20]Letter of November 23, 1833; Citron, *Letters*, 116f.

[21]See his letter of October 26, 1833; Paul Mendelssohn Bartholdy and Carl Mendelssohn Bartholdy, eds., *Letters of Felix Mendelssohn Bartholdy from 1833-1847*, trans. Lady Wallace (Boston: Oliver Ditson, 1863), 8f.

> it, but without the strength through which that sensitivity can and must endure. That's why I think you didn't hit the right mark in me or address the right issue. It is not so much the compositional skill that is lacking as a certain approach to life, and because of this deficiency my longer pieces are already dying of old age in their infancy; I lack sufficient strength to sustain my ideas and give them the necessary consistency. That's why I'm best at writing lieder, where an appealing idea may suffice, without much strength to develop it.[22]

There is a noticeable lack of part songs during the period between 1832 and 1839. In fact, with the possible exception of some undated part songs for men's voices (discussed later) which may stem from this period, Fanny had not completed a part song since "Nachtreigen" in 1829. An explanation may be offered by an exchange of letters between Fanny and Felix in 1834 in which they disagreed on the best medium for setting a *volkslied* (folk song). Fanny wrote on February 18:

> Devrient brought me your *Volkslieder*, which pleased me enormously, particularly the second . . . but what I don't understand is why you set your dear little lieder for 4 voices, especially since I don't think the text warrants such a texture nor is it suited to your conception.[23]

Felix responded in April:

> You also want to take me to task for the four voices of my *Volkslieder* but there I stand firm. I think this is the only way that one can write Volkslieder, because any piano accompaniment smacks immediately of the chamber or the music chest, and because 4 voices without an instrument can therefore most easily carry such a lied. And if the

---

[22]Letter of February 17, 1835; Weissweiler, Eva, ed. *Fanny Mendelssohn: Ein Portrait in Briefen*, Der Frau in der Literatur (Frankfurt am Main: Ullstein, 1985), 149, quoted in Tillard, *Fanny Mendelssohn*, 225.

[23]Letter of February 27, 1834 [date supplied by editor]; Citron, *Letters*, 128. Italics by the translator. The *Volkslieder* eventually appeared as Nos. 2, 3, and 4 of *Im Freien zu singen*, Op. 41, a set of six part songs for mixed voices, published in 1838.

> reason is too aesthetic, then accept the reason that I really wanted to write something of the sort for the Woringens [family friends], who sing such things in a charming manner. But seriously, I find that the four-voiced texture suits "the text (as Volkslied) as well as it does my conception." And so we are frightfully divided.[24]

Fanny wrote back:

> I'll grant you your reasons for the 4-part setting, especially in regard to the Woringens. If all four of us were together and had sung them, it probably never would have occurred to me to have anything against them.[25]

Although Fanny appears to acquiesce somewhat to Felix, her aesthetic ideas on this matter may have contributed to the lack of small choral pieces in her compositional output during the 1830's.

In January 1836, the Hensels visited Felix in Leipzig. During their stay, Fanny and Felix apparently discussed her compositional activities and specifically her large sacred choral works. When she returned to Berlin, she wrote back to him:

> Finally, I'd like to turn the conversation back to myself, even though it's unpleasant to act as one's own advocate. We are certainly not in the habit of beating around the bush. You said in Leipzig that I shouldn't compose sacred music any longer since my talents don't lie in that area. Since my return—or rather for the past week, to be exact—I've played through many of my old sacred pieces, and must say in advance that a person evaluating the fruits of his earlier labors is the harshest judge imaginable. Many of them, even most of them, bored me so much that I had to force myself to finish playing. But many of them—for example, the aria "O daß ich tausend Zungen hätte," [from *Lobgesang*] and a few choruses and recitatives from the so-called *Choleramusik*—pleased me so much that, as foolish as it may sound, I felt exuberant. For I consider it a kind of

---

[24]Letter of April 7, 1834; Ibid., 131, footnote 7. Italics by translator.

[25]Letter of April 12, 1834; Ibid., 132.

> test when one is satisfied with one's things again after a long time has passed and they have been totally forgotten. Meanwhile, what you've said has fallen on deaf ears, and I've become mistrustful, although I generally believe that I have more skill for it now than previously, and would have undertaken the revision of a few pieces if your interdict hadn't deterred me.[26]

Later in the year, Fanny was invited by the Berlin publisher Schlesinger to include one of her songs in a collection of lieder. After Abraham's death in 1835, Felix had become head of the family, and Fanny cautiously approached him about the subject in October 1836:

> You ask what I've composed and I answer, a half-dozen piano pieces, as per your instructions . . . If you have time, play them through sometime or have one of your students play them, and let me know what you think. I bear such a similarity to your students that I always find it most profitable if you tell me to do this or that. In the recent past, I've been frequently asked, once again, about publishing something; should I do it?[27]

Felix's response has not been preserved, but he was clearly against the idea for in November, Fanny mentioned it to him again:

> With regard to my publishing I stand like the donkey between two bales of hay. I have to admit honestly that I'm rather neutral about it, and Hensel, on the one hand, is for it, and you, on the other are against it. I would of course comply totally with the wishes of my husband in any other matter, yet on this issue alone it's crucial to have your consent, for without it I might not undertake anything of the kind.[28]

---

[26]Letter of February 4, 1836; Ibid., 200f.

[27]Letter of October 28, 1836; Ibid., 214.

[28]Letter of November 22, 1836; Ibid., 222.

Felix did not respond, and with Wilhelm and Lea's support, Fanny chose "Die Schiffende" (The Boatmen) for inclusion in the album, which appeared in January 1837.[29] This was the first of her compositions to be published under her own name. Felix wrote to her later that month:

> Do you know, Fenchel, that your lied in A major from Schlesinger's album is all the rage here? Or that the *Neue Musikalische Zeitung* (I should say its editor, who dines at the same hotel as I do) is crazy about you? That everyone says it's the best piece in the album—which isn't much of a compliment, because what else is good in it? And that everyone really likes it very much? Are you a real composer now, and are you enjoying it?[30]

The editor of the *Neue Musikalische Zeitung* [New Musical Newspaper] of whom Felix spoke was none other than Robert Schumann. Felix performed the "Die Schiffende" in March, after which he wrote to Fanny: "I'm expressing thanks on behalf of the public in Leipzig and other places for your having published it against my wishes."[31] Lea, hoping to shake Fanny out of the postpartum depression caused by her April miscarriage, wrote to Felix and asked him to encourage Fanny to continue publishing. He responded to her:

> You write to me about Fanny's new pieces, saying that I should encourage her and seek out an opportunity for her to have them published. You praise her new compositions, and that is truly not necessary in order to make me look forward to them cordially, and I consider them lovely and excellent . . . Also on this subject, I hope that it is

---

[29]*Album: Neue Original-Compositionen für Gesang und Klavier* (Berlin: Schlesinger, 1836).

[30]Letter of January 27, 1837; Sebastian Hensel, *Die Familie Mendelssohn*, 2:45f, quoted in Tillard, *Fanny Mendelssohn*, 244. "Fenchel" is a term of endearment which Felix used for Fanny.

[31]Tillard, *Fanny Mendelssohn*, 244.

> unnecessary to say that, as soon as she decides to publish something, I will create the opportunity for it, so far as I am able, and so will relieve her of all the trouble that can be avoided. But to encourage her to publish something I cannot do, because it is against my opinion and judgement. We have discussed this a great deal previously, and I am still of the same view. I consider publication as a serious matter . . . And believe that one should only do it if one wants to appear and remain as an author throughout life . . . And for this type of authorship Fanny, as I know her, has neither inclination nor vocation; for that she is too much a woman, as is proper; she brings up Sebastian and cares for the house, and thinks neither of the public nor of the musical world, nor even of music, except when this primary vocation is fulfilled. The start of publication would only upset her in this regard, and I just cannot reconcile myself to that at all. For that reason I cannot encourage her, forgive me. Show these lines, however, neither to Fanny, nor to Hensel, who would take it amiss or otherwise misunderstand me—better to say nothing about it. If Fanny of her own volition, or in order to please Hensel, decides to do it, I am, as stated, willing to help her just as much as I have the power to do so, but to encourage something that I do not consider right, that I cannot do.[32]

There has been a tendency among modern historians to criticize Felix for refusing to offer encouragement to Fanny, but this judgement is based on late-twentieth-century ideology. Felix's opinion about the role of women in society were completely consistent with the attitudes of the time in which he lived and the values and culture mores of his social class. It must also be remembered that Felix did not refuse to help Fanny. His letter states quite clearly that he would do everything in his power to help Fanny *if* she decided to beginning publishing; he only refused to encourage her to begin. Fanny had also just suffered a miscarriage, and Felix goes on in his letter to express serious concern

---

[32]Letter of June 24, 1837; Peter Ward Jones, ed and trans. *The Mendelssohns on Honeymoon: The 1837 Diary of Felix and Cécile Mendelssohn Bartholdy Together with Letters to Their Families* (Oxford: Clarendon Press, 1997), 167.

that the strain of the *Sonntagsmusik* was adversely affecting Fanny's health, the implication being perhaps that a publishing "career" would only bring additional stress.

It is not known if Fanny ever saw this letter. Letters from Felix were precious commodities and were passed around the family. Lea would have had to take pains to hide it from Fanny's eyes. In any case, Fanny was certainly aware of Felix's opinion, and despite the success of "Die Schiffende" and the support of her husband and mother, she did not pursue any publishing activities until 1846, nearly ten years later and only one year before her death.

FROM 1839 TO 1845

Wilhelm's success as an artist allowed the Hensels to realize their long-held dream to take an extended trip to Italy. Their journey began in late August 1839 and lasted just over a year, affording them many memorable experiences and adventures.[33] Their travels took them to Milan, Verona, Padua, Florence, and Venice, on their way to Rome, where they spent the majority of their trip. While in Rome, Fanny participated in the street festivities of the carnival during Lent and also had several opportunities to hear the Papal Choir of the Sistine Chapel.[34] The couple formed a small circle of German and French artists and musicians with whom they spent much of their time in their last days in Rome. The most notable musician among this group was the young Charles Gounod

---

[33]Françoise Tillard devotes three chapters to the events of their journey; see Tillard, *Fanny Mendelssohn*, Chapters 23, 24, and 25.

[34]Even after several hearings, she remained unimpressed. See her letter of May 10, 1840 in Citron, *Letters*, 289ff; and excerpts from her travel diary in Hensel, *The Mendelssohn Family*, 2:95ff.

(1818-1893), who was exposed to German music for the first time by Fanny. Many years later, he recalled this period in his memoirs:

> The same winter I had the pleasure, also, of making the acquaintance of Fanny Henzel, sister of Mendelssohn . . . Madame Henzel was a musician beyond comparison, a remarkable pianist, and a woman of superior mind; small and thin in person, but with an energy that showed itself in her deep eyes and in her fiery glance. She was gifted with rare ability as a composer, and to her are due several *Songs Without Words* published in the piano collections under her brother's name . . . She used to place herself at the piano with the good grace and simplicity of those who make music because they love it, and, thanks to her fine talent and prodigious memory, I was brought to the knowledge of a mass of the *chefs-d'œvres* of German music, of which I was completely ignorant at that time; among others, a number of pieces by Sebastian Bach—sonatas, concertos, fugues and preludes—and several of Mendelssohn's compositions, which were, also, a revelation to me from an unknown world.[35]

Among the numerous references to Gounod in Fanny's diary, may be found the following entry:

> In the evening I played a good deal, finishing with Bach's concerto, and all the people went quite mad about it, though they had heard it so often, and pressed about me shaking and kissing my hand. Among those who found the greatest difficulty in composing themselves was Gounod, who, lively as he is, declares himself quite at a loss for words to express his appreciation of my influence over him and his happiness in our society. . . Gounod, romantic to a degree and full of passion, seems quite upset by his introduction to German music. It has startled him like a bombshell, and I should not wonder if it did him much damage.[36]

---

[35]Charles Gounod, *Memoirs of an Artist: An Autobiography*, trans. Annette E. Crocker (Chicago: Rand McNally, 1895), 125f. The spelling of Fanny's name is from the original; the italicized words are from the translator.

[36]Diary entry of May 2, 1840; Hensel, *The Mendelssohn Family*, 2:104.

Fanny was clearly the central figure of the coterie. She was admired and praised by its members, and Wilhelm dubbed her "queen of the party."[37] Fanny recorded in her diary in April 1840:

> They never forget what I've played for them several months before, even if was only once; one really could not have a better audience. I'm also doing a lot of composing at the moment; nothing stimulates me more than being appreciated, just as disapproval disheartens and depresses me. . .
>
> It's costing both of us a great sacrifice to leave Rome; I would never have thought that it could make so deep an impression on me. I won't deny that finding myself surrounded by such admiration and respect is partly responsible. I was never courted like this when I was young, and who can deny that its very pleasant and encouraging?[38]

Their final days in Rome were reported by Fanny to be among the happiest of her life. Fanny's letters and diary entries from these days also document her first choral compositions in nearly seven years. On May 7, the Hensels made an excursion into the mountains around Tivoli. After lunch, "By desire of the company Wilhelm improvised a little poem, which I set to music and, having written out the parts, sang with Charlotte and Magnus, to the immense delight of the rest."[39] On May 20, the Hensels spent the day with the friends at the Villa Wolchonsky. Fanny writes:

> We musicians set tasks for each other: I brought an Italian poem for Bousquet, which he turned into a pretty little duet, and he brought me a volume of Lamartine, from which I set a few stanzas. . . Charlotte, Magnus, Bousquet and I sat in the shade of the ruined aqueduct, with a hedge

---

[37]Letter of May 20, 1840; Ibid., 2:113.

[38]Diary entries of April 23 and 26, 1840; Sebastian Hensel, *Die Familie Mendelssohn*, 2:149-150, quoted in Tillard, *Fanny Mendelssohn*, 280.

[39]Hensel, *The Mendelssohn Family*, 106.

> of roses in front of us, and tried some of Felix's and my part-songs for two, three, and four voices. You will laugh when I tell you how we divided the parts—but after all it is only a fool who tries to do better than he can! I sang soprano! Bousquet—who has not more voice than I, what he has being tenor—took the bass; he knows nothing of German, but in spite of all obstacles we did some of the songs very fairly. One that I had composed expressly the day before would not go, but it will do some day for one of our garden parties. . . Towards evening the Paulsens came . . . then, we sat down again in another arbour of roses which had been lighted up . . . and performed the songs we had practised in the morning.[40]

On a third occasion Fanny records that the group practiced and performed some part songs while spending the day at the Villa Medici, but she does not mention the composer.[41]

The exact number of part songs composed by Fanny on these three occasions is unknown. There is only one known manuscript which dates from the Italian journey, MA Depos. Lohs 3, and it does not contain any part songs. The pieces Fanny mentions are either lost or found in manuscripts currently in private possession, but given Fanny's prodigious memory, it is possible that she incorporated them six years later in 1846 when she began composing part songs in earnest.

After leaving Rome, the Hensels traveled to Naples and the ruins of Pompeii before turning back up the Italian peninsula and making stops in Genoa and Milan on their way home. Once back in Germany, they spent a week with Felix in Leipzig, before finally arriving home in mid-September 1840.

---

[40]Letter to the family; Ibid., 2:114.

[41]See diary entry for Sunday, May 31, 1840; Ibid., 2:119f.

Life for the Hensels soon returned to normal, and Fanny began offering the *Sonntagsmusik* again in December. Her musical gatherings were particularly brilliant during 1841 because Felix was frequently in Berlin at the invitation of the new Prussian king, Friedrich Wilhelm IV (1795-1861), who was hoping to attract Felix as his new court composer. Fanny began actively composing again, and in 1841 alone, she wrote at least seven lieder, five duets, one vocal trio, three piano pieces, and her most famous piano work, *Das Jahr* (The Year), a cycle of twelve movements, one for each month of the year. Also numbered among her compositions from 1841 is one part song on a text by William Shakespeare, "Unter der Laubdachs Hut" (Under the Canopy of Leaves),[42] and a choral movement for SATB chorus, narrator, and piano, entitled *Einleitung zu lebenden Bildern* (Introduction to Living Pictures). "Unter der Laubdachs Hut" is Fanny's only datable part song in the fourteen-year period between 1832 and 1846 and is probably one of the pieces she composed in Rome the previous year. *Einleitung zu lebenden Bildern* is subtitled "Der Künstler spricht: Zertrümmert hab ich Pinsel und Palette" (The Artist Speaks: I Have Smashed Both Paint and Palette) and was intended as a choral introduction to a *tableaux vivant*. The existence of choral parts[43] suggests that it was performed for a *Sonntagsmusik* sometime in 1841. Given the subject matter, it is possible that Wilhelm and his students were involved in the production as they were for the *Zum Fest der heiligen Cäcilia "Beati immaculati"* performance in 1833. In the catalog of

---

[42]Amien's song "Under the Greenwood Tree," Act II, Scene 5 from Shakespeare's *As You Like It*, translated into German by August Wilhelm Schlegel (1617-1845); composed on January 27, 1841 and found in MA Ms. 46; first published in 1989 as a single octavo by Breitkopf & Härtel (see Appendix C).

[43]MA Ms. 46,2; one part each for soprano, alto, and bass; and two tenor parts.

manuscripts held at the Mendelssohn Archive, Hans-Günter Klein lists this piece as a fragment,[44] but an examination of the autograph choral parts, which end with double bar lines, indicates that the piece in and of itself is complete. However, if the piece were intended as an introductory movement to a larger production, it may have been designed to lead immediately into the first scene and is therefore open-ended compositionally. It is also possible, that despite its title, the music in this piece was intended as the sole musical accompaniment to a *tableaux vivant*. Except for the manuscript, there is no other documentary evidence concerning this piece, and the exact nature of the *tableaux vivant* itself or the music which might have accompanied it has been lost.

Fanny's activities during 1842 are unclear. There are no manuscripts or compositions which date from this year; there is a noticeable lack of extant letters, especially to Felix;[45] and after April, for unknown reasons, Fanny took an eighteen-month hiatus from the *Sonntagsmusik*. At least a partial explanation for this interruption in the *Sonntagsmusik* was Lea's death in December. Sebastian Hensel summarized the entire year up to Lea's death in one paragraph devoted entirely to Felix's activities.[46] Fanny was apparently experiencing a barren period in her compositional life for she wrote in her diary on January 20, 1843: "Things are going badly with my music. I have not composed in ages; ideas are just not coming to me anymore."[47]

---

[44]Klein, *Die Kompositionen Fanny Hensels*, 35.

[45]See Citron, *Letters*, xlix.

[46]Hensel, *The Mendelssohn Family*, 2:177.

[47]Tagebuch, 1834-1844, unpublished copy by Eva Roemer, MA Ms. 103, 196; quoted in Klein, *Die Kompositionen Fanny Hensels*, xii; translation by the author.

Except for some health problems which foreshadowed her fatal stroke three years later, 1843 was somewhat better for Fanny. In February she spent a week with Felix in Leipzig, during which she attended one of Felix's concerts with the Gewandhaus Orchestra, met Hector Berlioz, and heard Clara Schumann play several times. The visit with Felix and all the musical activities may have served to inspire Fanny for she began composing again in March.[48] Gounod visited with the Hensels from the end of April until mid-May. Fanny wrote about his visit:

> He spent most of his time here, and was kindly received by the whole family, but he has seen literally nothing in Berlin, except our house, our garden, and our family, and heard nothing but what I have played him . . . His presence was a great incitement to me, for I played and talked about nothing but music during the many afternoons I spent alone with him . . . we talked much, too, about his own future, and I think I was not wrong in putting oratorio before him as likely to take the first place in music in France. He entered so fully into my views that he set to work at once upon the libretto: "Judith" is the subject he has chosen.[49]

Wilhelm left in July for his second trip to England. When he returned in late September, he insisted that the *Sonntagsmusik* be restarted, which Fanny did in October. She wrote to her sister Rebecka on October 31, 1843:

> Yesterday, I had a musical soirée for the first time in a year and a half, with Felix's new cello sonata—in which Ganz made one huge mistake—my piece from Faust, Felix's alto solo with chorus, etc. It took a great effort on my part to start having these gatherings again, although there will only be one or two because I want to stop before the one in December, but Hensel wished it so. O Dirichlet!

---

[48]Renate Hellwig-Unruh, "Eigentlich sollte das Strück wol für Orchester gestzt seyn...": Fanny Hensels 'Faust-Szene,'" in *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Martina Helmig (München: edition text+kritik, 1997), 106.

[49]Hensel, *The Mendelssohn Family*, 2:186.

> How I miss Borchardt's tenor! You wouldn't believe the drought we are in here. I cannot even use my excellent low bass because of the balance problems. Three little piping birds are all I can manage to find.[50]

The "piece from Faust" which Fanny mentions is her last large work for voices—a dramatic scene for SSAA chorus, SSAA soli, and piano.[51] It is based on the first scene of the part two of Goethe's *Faust* and was begun on March 23, her first composition after the dry spell of 1842. The exact date of completion is not known, but it was finished by mid-July because Fanny wrote to Wilhelm in England on July 12 that the score was at the copyist and that she wanted to have a rehearsal the following week.[52] It is possible that Fanny was still working on the score when Gounod was visiting and may have sought his advice on the piece. Fanny was apparently very pleased with her "piece from Faust," for in August, before the October premier, she wrote to the family friend Franz Hauser, a singer, voice teacher, and conductor, living in Vienna:

> Let me know whether a piece for four female soloists, women's chorus and piano accompaniment would be useful for your [singing] society. I have written such a piece, and

---

[50]Sebastian Hensel, *Die Familie Mendelssohn 1729-1847, nach Briefen und Tagebüchern*, 3 vols (Berlin: B. Behr, 1879); reprint, with contemporary illustrations and a forward by Konrad Feilchenfeldt, in one volume with added appendices (Frankfurt am Main: Insel, 1995), 730; translation by the author.

[51]MA Ms. 86; first published under the title *Faust: Der Tragödie zweiter Teil, Erster Akt—Anmutige Gegend,* ed. Suzanne Summerville (Fairbanks, Alaska: Arts Venture, 1994); Distributed by Furore, Furore-Edition 576; also distributed by Hildegard, under the title, *Faust: Part II of the Tragedy, Act I, A Pleasant Landscape, for Soprano and Piano with SSAA Soli and Chorus.* For a detailed analysis, see Hellwig-Unruh, "Hensels Faust-Szene,"105-114.

[52]MA Depos. Berlin 500, 18 No. 193. The relevant text excerpt may be found in Hellwig-Unruh, "Hensels Faust-Szene," 107.

> will have a copy made for you if you tell me that you can use it.[53]

Hauser was indeed interested, and Fanny sent him a copy in November.

> Enclosed please find the piece of music through which, on your amiable suggestion, I wish to make the daring attempt to attain the dignity of a member of your association. Please excuse and correct all the pedantic faults committed by a women and a dilettante; a dilettante is already an alarming being, a female composer even more so, but when the two entities are united in a single person, she becomes the most alarming creature that can be imagined.[54]
>
> . . . I think the piece should actually be set with orchestral accompaniment, but here again you have the joys of a dilettante; first of all, I write very badly for orchestra, and second, if this composition were a masterpiece, I would have to keep performing it forever with just my piano arrangement; I am also saving myself the trouble because the full score would be placed among those numerous projects which never seem to get done.[55]

There is no record if Hauser ever performed the piece, and the manuscript which Fanny sent to him has been lost. Fanny's scene from *Faust* remains her only work for women's chorus.

The *Sonntagsmusik* began again in February 1844, this time "at Felix's request, for he has heard that the gossips are saying he does not like our having musical parties."[56]

---

[53]Letter of August 10, 1843; Renate Hellwig-Unruh, "'Ein Dilettant ist schon ein schrickliches Geschöpf, ein weiblicher Autor ein noch schrecklisheres . . .': Sech Briefe von Fanny Hensel (1805-1847) an Franz Hauser," in *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10, ed. Rudolf Elvers and Hans-Günter Klein (Berlin: Duncker & Humblot, 1997), 221; translation by the author.

[54]Letter of November 24, 1843; Weissweiler, *Briefen*, 154, quoted in Tillard, *Fanny Mendelssohn*, 308.

[55]Letter of November 24, 1843; Hellwig-Unruh, "Hensels Faust-Szene," 109; translation by the author.

[56]Letter of January 30, 1844; Hensel, *The Mendelssohn Family*, 2:252.

At the beginning of March, Fanny wrote to Rebecka:

> I rehearsed the "Walpurgisnacht" for the second time yesterday, and we sing it next Sunday. It went off splendidly, Mme. Decker, Auguste Löwe, Bader, and our new bass singer Beer did wonders in the chorus, and you cannot think how fine the music is, and so pleasant to sing. These rehearsals are the greatest treat to us.[57]

The performance proved to be "the most brilliant Sonntagsmusik which has ever taken place, regarding both the audience and the performance," for Franz Liszt was in attendance.[58] After the March performance, Fanny was obliged to interrupt her *Sonntagsmusik* for a while because Felix needed every available singer for a performance of Beethoven's *Symphony No. 9* and a large production of Handel's *Israel in Egypt* scheduled for Palm Sunday.[59] Fanny's last *Sonntagsmusik* of the season was on June 23 at which she performed Felix's "Wer hat dich, du schöner Wald" (He Who Has You, O Beautiful Forrest), for male chorus, horns and trombones.[60]

In November Felix conducted his *St. Paul* as a final concert and end to his work in Berlin. After his departure, Fanny wrote in her diary:

> Felix is again most dear, and his playing to my mind, finer than ever. How contemptible and trumpery amateurishness looks when one sees what real art is. If I do not give up entirely it is because, for one thing, I do not

---

[57]Undated letter; Ibid., p. 256.

[58]Letter of March 18, 1844; Sebastian Hensel, *Die Familie Mendelssohn,* reprint, (Frankfurt am Main: Insel, 1995), 764; translation by the author.

[59]For which he gathered 450 performers. For Fanny's description of the performance, see Hensel, *The Mendelssohn Family*, 2:261f.

[60]Composed in January 1840 and published in 1842 under the title "Der Jäger Abschied" in *Six Male Choruses*, Op. 50.

> seem to myself so stupid when Felix is away; and for another, my husband would be so distressed.[61]

Most of the year 1845, the Hensels spent on a second trip to Italy—this time not so much as a vacation but to rescue Fanny's sister Rebecka and her husband Peter Dirichlet, both of whom had become deathly ill on their own trip to Italy. The Hensels were away from Berlin for eight months, from early January to early August.

Before moving to the events of the final two years of Fanny's life, there exists an undated set of five part songs for men's voices which needs to be discussed. At some point Fanny took five lieder which she had composed in 1823—"Die Kapelle" (The Chapel), "Abendreihn" (Evening Moonbeam), "Die Schwalbe" (The Swallow), "Der Fischer" (The Fisherman), and "Des Schäfers Sonntagslied" (The Shepherd's Hymn)—and arranged them for TTBB chorus a cappella. The manuscript, MA Depos. Berlin 16, is not in Fanny's handwriting, but had been professionally copied. Aside from the manuscript itself, there is no composing score, sketch, or any other documentary evidence which might indicate when or why the pieces were composed or why such care was taken with the manuscript.

Though the five lieder were all composed in 1823, Willi Grundlach states that the manuscript must have been prepared sometime after Fanny's marriage in 1829, but he offers no explanation as to how he reached this conclusion.[62] Several possible dates of composition present themselves. Fanny's only other datable part song for men's voices is

---

[61] Hensel, *The Mendelssohn Family*, 2:301.

[62] Grundlach, Willi, "Die Chorlieder von Fanny Hensels," 116; Grundlach apparently got this information from Annette Mauer, who asserted a post-1829 date in 1997 and also offered no explantion; see Mauer, *Thematisches Verzeichnis der klavierbegleiteten Sololieder* (Kassel: Furore, 1997), 43.

"Dem Unendlichen" from New Year's Eve 1832 (discussed above). The set of five part songs may also stem from this period.[63]

In 1834 Fanny was acting as a consultant to the composer Aldoph Bernhard Marx (1795-1866), who was writing some pieces for men's voices at that time. In February she wrote to Felix: "Marx is publishing two pieces for men's chorus that contain some very nice music. I've given him my opinion many times on weaknesses and pitfalls, and he's revised almost everything in line with my suggestions."[64] Fanny continued her commentary on Marx's pieces in June:

> I've also sought out Marx's score and want to point out a few places I like very much. For example, in number 2, I like the close of the first section in its present form with the many E's, although I find it too long. But you should have heard how it sounded as it appeared in the original manuscript; there the basses and tenors sang together forte on the E. I told him that they wouldn't be able to sing because they would be laughing. On the other hand, I don't like "Wende dich Herr" at all, and told him so, and said that in general I object strenuously to 6-part men's vocal pieces. Everything lies much too close together for the harmonies to have enough space, and the resultant sound is murky and rattling.[65]

Marx published his pieces in 1834 as his Op. 4. Grundlach also suggests that Fanny might have received a commission from a men's chorus in the area or intended

---

[63]There is another single part song for TTBB chorus a cappella, entitled "Marschtempo" on the text "Wenn wir durch die Dörfer ziehen," which is also undated; MA Ms. 72.

[64]Letter of February 27 [date supplied by editor]; Citron, *Letters*, 128.

[65]Letter of June 4, 1834; Ibid., 141f. Based on Fanny's "objection" to six-part music for men's voices, Citron has suggested that Fanny did not like settings for men's voices generally. The presence of these five lieder arrangements for TTBB chorus would seem to refute that assertion. See Citron, Letters, 346, footnote 3.

these part songs as a gift.[66] Marx would seem to be the most logical candidate as a recipient of such a gift. Aside from asking Fanny's advice on his compositions, four years earlier he had dedicated his first published work, a volume of his part songs, to Fanny and Wilhelm.[67] To return the compliment, Fanny may have intended her lieder arrangements as a gift to Marx. This would date Fanny's arrangements in the early to mid-1830's. The possibility that Fanny accepted a commission to arrange these pieces seems improbable. To accept payment would imply a professional status, a situation clearly contrary to the wishes of Abraham and later Felix, and Fanny was not prepared to take this step until the mid-1840's.

The possibility also exists that Fanny arranged these pieces around 1836, intending them to be published. A set of part songs for men's voices would have been very successful given the immense popularity of the male chorus movement (*Männerchorbewebung*) in Germany at the time. She may have had the clean manuscript prepared to be sent to the publisher, but was deterred from doing so by Felix's opposition to her publishing activities.

Another possible date of composition is 1844 when Fanny programmed Felix's "Wer hat dich, du schöner Wald" for male chorus for a June *Sonntagsmusik* (see above). There is also evidence to suggest that she performed Felix's *Abshiedstafel*, Op. 75, No. 4

---

[66]Willi Grundlach, "Die Chorlieder von Fanny Hensels," 116.

[67]*Drey Chorgesänge, vier- und sechsstimmig mit Pianofortebegleitung*, Opus 1 (Leipzig: Breikopf & Härtel, 1830). The manuscript was dedicated to Felix and the publication itself to Fanny and Wilhelm. See Peter Ward Jones, ed, *Printed Music and Books*, vol. 3, *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford*, 302, vol. 9, Musikbibliographische Arbeiten, Rudolf Elvers, ed. (Tutzing: Schneider, 1989).

(Farewell Table),[68] for men's voices during the summer of 1846.[69] As long as she had gathered and rehearsed a male chorus for either one of these occasions, it would have been logical for her to explore this medium with some of her own pieces.

It is known from indications in the manuscripts that Fanny intended to publish another set of mixed part songs after the *Gartenlieder*, Op. 3, appeared in early 1847. It is possible that this set of five pieces were arranged during 1846 as well and for the same purpose, but the project was never realized because of her death in 1847. Fanny wrote to Felix in 1846: "It must have been truly magnificent in Cologne, and give me an idea of how 2,000 men's voices sound—I know very well how 10 sound."[70] This is almost certainly a reference to a *Sonntagsmusik* performance, for any of the local men's choruses in the Berlin area would have had considerably more than ten members, and may refer to a performance of her men's chorus arrangements and/or Felix's *Abschiedstafel*. Either of the latter two scenarios would place Fanny's set of five lieder arranged for men's voices in the early to mid-1840's.

---

[68]The reference to "Tafel" (table) here is to *Liedertafel*, meaning a men's chorus.

[69]Citron, *Letters*, 346.

[70]Letter of June 22, 1846; Citron, *Letters*, 347.

"Th

thoroughly

family." Fa

at least four

most famou

significant

the *Garten*

Fan

Part

Musician R

during the s

for music as

[piano], and

"Her

"Let

"Un

CHAPTER THREE

LIFE AND CHORAL WORKS FROM 1846 AND 1847

"The spring of 1846 was early and unusually fine, and Fanny enjoyed it thoroughly." So begins the last chapter of Sebastian Hensel's history of the Mendelssohn family.[1] Fanny was composing with renewed energy, and during 1846 alone, she penned at least fourteen lieder, one vocal trio, eighteen part songs, sixteen piano pieces, and her most famous and frequently recorded work, the *Piano Trio in D minor*, Op. 11. Most significant in terms of Fanny's *oeuvre* are the part songs, six of which were published as the *Gartenlieder*, Op. 3.

Fanny resumed the *Sonntagsmusik* in April:

> I'm quite busy with my music and am enjoying it immensely. I had thought that such pleasure was only a thing of the past and am truly very happy with my life. I don't know whether redoubled efforts are necessary after living through a particularly difficult time, but I haven't enjoyed myself as much as this summer since I was a child.[2]

Part of Fanny's happiness was due to her friendship with a talented young musician Robert von Keudell (1824-1903), who visited with Fanny nearly every day during the spring and early summer of 1846. Fanny wrote that Keudell "has such an ear for music as I have not met with since Gounod and Dugasseau, plays extremely well [piano], and is altogether a very lively and charming man."[3] And later, "Keudell keeps

---

[1]Hensel, *The Mendelssohn Family*, 2:324.

[2]Letter of June 22, 1846; Citron, *Letters*, 347.

[3]Undated letter of late April; Hensel, *The Mendelssohn Family*, 2:325.

me breathless and in a constant state of musical activity, as Gounod used to do. He looks with great interest at each new thing I write and tells me if something is missing—and in general, he's right!"[4]

It was partly due to Keudell's influence, and with the continued support of her husband, that Fanny took the decisive step of publishing some of her music. Two Berlin publishing houses, Schlesinger and Bote & Bock, were vying for her work and had made excellent offers. Despite her newly-found independence, Fanny was still very much concerned about Felix's opinion on this matter. She wrote to him on July 9:

> Actually, I wouldn't expect you to read this rubbish now, busy as you are, if I didn't have to tell you something. But since I know from the start that you won't like it, it's a bit awkward to get under way. So laugh at me or not, as you wish: I'm afraid of my brother at age 40, as I was of Father at age 14—or more aptly expressed, desirous of pleasing you and everyone I loved throughout my life. And when I now know in advance that it won't be the case, I thus feel RATHER uncomfortable. In a word, I'm beginning to publish. I have Herr Bock's sincere offer for my lieder and have finally turned a receptive ear to his favorable terms. And if I've done it of my own free will and cannot blame anyone in my family if aggravation results from it (friends and acquaintances have indeed been urging me for a long time), then I can console myself, on the other hand, with the knowledge that I in no way sought out or induced the type of musical reputation that might have elicited such offers. I hope I won't disgrace all of you through my publishing, as I'm no *femme libre* and unfortunately not even an adherent of the *Young* Germany movement. I trust *you* will in no way be bothered by it, since, as you can see, I've proceeded completely on my own in order to spare you any possible unpleasant moment, and I hope that you won't think badly of me. If it succeeds—that is, if the pieces are well liked and I receive additional offers—I know it will be a great stimulus to me,

---

[4]Undated letter of late July; Hensel, *Die Familie Mendelssohn,* 2:233; quoted in Tillard, *Fanny Mendelssohn*, 323; italicized words appear in Tillard.

> something I've always needed in order to create. If not, I'll be as indifferent as I've always been and not be upset, and then if I work less or stop completely, nothing will have been lost by that either.[5]

Felix did not answer her letter for over a month, and Fanny was beginning to get annoyed by his silence, when his letter of August 12 arrived:

> My dearest Fenchel, only today, just before leaving, do I, hard-hearted brother, get round to answering your kind letter and give you my professional blessing upon your decision to enter our guild. I give it to you now, Fenchel, and may you obtain satisfaction and joy from providing delight and joy to others; may you know only the pleasures of being a composer, and none of the miseries; may the public send you roses and never sand; may the printer's ink never seem black or oppressive to you—in fact I think there can be no doubt in the matter. Why did I not wish you this before? It's only because of the guild, so that I too could give you my blessing, as I now have.
>
> The fellow-tailor,
> Felix Mendelssohn Bartholdy[6]

On August 14, Fanny wrote in her diary:

> Felix has finally written to me and conferred his professional blessing in a very friendly way; I know that in his heart he doesn't like it, but I'm delighted that he's finally offered me a word of encouragement.[7]

Fanny's Opus 1 was a collection of six lieder entitled *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte* (Six Songs for Voice With Piano Accompaniment), published by Bote & Bock. It was dedicated to Felix's wife Cécile and appeared in the late summer at about the same time as Felix's response to Fanny's

---

[5]Citron, *Letters*, 349f.

[6]Hensel, *Die Familie Mendelssohn,* 2:234f; quoted in Tillard, *Fanny Mendelssohn*, 325.

[7]Ibid.

letter. Following closely on the heels of Opus 1 was Opus 2, a set of piano pieces, *Vier Lieder für das Pianoforte* (Four Songs for Piano), also published by Bote & Bock.[8] The decision to dedicate Opus 1 to Cécile and not to Felix was a natural one. Fanny had presented one of the songs in the collection, "Warum sind denn die Rosen so blass?" (Why Then Is Your Rose So Pale?) to Cécile as a gift in 1838. Fanny wrote to Felix after the release of these two publications:

> My dear Felix, the grapes and figs are here again and since they are such excellent advocates, and you're so idle, I want to answer your letter—it looms before me. If your letter were my only pleasure from the publishing of my lieder, I wouldn't be sorry. It's very kind and has made me happy the last three days even if I weren't so already. Why didn't I address my lieder [Op. 1] to you? I wanted to enlist Cécile as a go-between because I had a sort of guilty conscience toward you. To be sure, when I consider that 10 years ago I thought it too late and now is the latest possible time, the situation seems rather ridiculous, as does my long-standing outrage at the idea of starting Op. 1 in my old age. But since you're so amenable to the project now, I also want to admit how terribly uppity I've been, and announce that 6 4-part lieder, which you really don't know, are coming out next. I gladly would have shown them to you, but you didn't come, and sending them to you is hardly feasible. My Friday singers have enjoyed singing them, and supported by the good advice that's here at my disposal, I've made every effort to make them as good as possible.[9]

These "6 4-part lieder" are the *Gartenlieder: Sechs Gesänge für Sopran, Alt, Tenor und Bass*, Op. 3 (Garden Songs: Six Songs for Soprano, Alto, Tenor and Bass), published by Bote & Bock. Table 1 lists the six pieces of the *Gartenlieder*. The "good advice" probably refers to Keudell. His musical counsel may be responsible for some of

---

[8]Op. 2 was issued in two parts: the first in the fall of 1846 and the second early in 1847.

[9]Undated letter [date suggested by editor, 26 August 1846]; Citron, *Letters*, 353.

the many differences which appear between the autograph manuscript and the published edition, but it is impossible to determine exactly what Keudell's influence might have been.

Table 1. *Gartenlieder: Sechs Gesänge für Sopran, Alt, Tenor und Bass*, Op. 3

	Published Title	**Poet**	**English Title**
No. 1	Hörst du nicht die Bäume rauschen?	Joseph Eichendorff	Do You Not Hear the Rustling Trees?
No. 2	Schöne Fremde	Joseph Eichendorff	Beautiful Stranger
No. 3	Im Herbste	Ludwig Uhland	In Autumn
No. 4	Morgengruß	Wilhelm Hensel	Morning's Greeting
No. 5	Abendlich schon rauscht der Wald	Joseph Eichendorff	At Dusk the Forest Already Murmurs
No. 6	Im Wald	Emmanuel Geibel	In the Forest

Fanny's choice for a collective title for these compositions was obviously inspired by her performance venue, the *Gartenhaus*, and its view of the garden. The *Gartenlieder* is Fanny's only published volume which does not bear a generic title, but rather a title suggestive of the character and nature of the pieces. She may have been partly influenced by Felix as well. He used programmatic titles for three of his volumes of parts songs—two from the late 1830's, entitled "Im Freien zu singen" (To Be Sung Outdoors) and "Der erste Frühlingstag" (The First Day of Spring); and one from 1844, entitled "Im Grünen" (In the Country). *In toto* Felix published five volumes of part songs: Opus 41, 48, 59, 88, and 100, each with six pieces, with the exception of Opus 100 which has five. These models probably also influenced Fanny in her decision to choose six part songs for the *Gartenlieder*.

Fanny's statement that it was not feasible to send Felix a copy of the part songs is rather unusual, for the two siblings had been sending each other copies of music for many years. In fact, Fanny had sent Felix a part song earlier in the year. The letter is undated, but very likely was written between April 11 and June 22. She wrote: "What do you think of my chorus? Everyone wants to participate in it. They're all looking forward to the piece, but not as much as I."[10] The fact that "everyone wants to participate in it" implies a larger composition of some kind, not just one part song; however, if Fanny did compose a large work during 1846, it has been lost. The reference may be to a performance of several part songs as a group. If this reference is to a single part song, then only two non-*Gartenlieder* pieces are possible candidates: "Waldeinsam" (Lonely Forest), composed on June 6, or "Morgenwanderung" (Morning Stroll), composed on June 10.[11] Perhaps Fanny did indeed send one of the *Gartenlieder* to Felix and the comment in her letter implies that it was "hardly feasible" to send them to him *as a set*. Three of the *Gartenlieder* were composed during this time frame: "Hörst du nicht die Bäume rauschen," May 3; "Abendlich schon rauscht der Wald," May 7; and "Im Herbste," June 14 (see Appendix A).

Marcia Citron has suggested that Fanny may not have been able to send the *Gartenlieder* to Felix because of a publisher's deadline,[12] and there wasn't time for him to make any comments before the pieces were due at the publisher. This theory is supported by the fact that the last of the *Gartenlieder* part songs to be composed was "Schöne

---

[10]Undated letter [date suggested by editor, between April 11 and June 22]; Citron, *Letters*, 346.

[11]Assuming Citron's suggested date to be correct.

[12]Ibid., 356, footnote 8.

Fremde," penned on July 22. Coincidentally, there are no choral parts for "Schöne Fremde." Fanny may not have had time to test it in performance before sending the manuscript to Bote & Bock. Afterwards, Fanny continued writing part songs, composing six more before the end of September. She probably intended some of these for a second volume (see Chapter Four).

Hofmeister's *Musikalisch-literarischen Monatsberichten neuer Musikalien* (Monthly Reports on New Releases of Music and Music Literature) lists the release date for the *Gartenlieder* as April, 1847,[13] but either it was actually released in late January 1847 or Fanny received advance copies from the publisher because she included a copy of the *Gartenlieder* in Felix's birthday letter of February 1, 1847. It is unclear if the *Gartenlieder* were intended as a birthday present:

> Unfortunately, the only thing I'm sending you is my 4-part lieder. Please play them for Cécile, who's always a good audience for me. A copy for Mme. Frege will be coming shortly with Eigendorff.[14] I spent some very pleasant time on these pieces and therefore they mean more to me than other of my goodies.[15]

Fanny turned to the publisher A. M. Schlesinger for her next publication, *Six Mèlodies pour le Piano* (Six Melodies for Piano), issued in two volumes, Opus 4 and

---

[13]*Hofmeisters Musikalisch-literarischen Monatsberichten neuer Musikalien* (Leipzig: Hofmeister, 1847); quoted in *Das Verborgene Band: Felix Mendelssohn Bartholdy und seine Schwester Fanny Hensel*, Austellung der Musikabteilung der Staatsbibliothek zu Berlin— Preußischer Kulturbesitz zum 150, Todestag der beiden Geschwister, 15. Mai bis 12. Juli 1997, Foreword by Hans-Gunter Klein (Wiesbaden: Dr. Ludwig Reichert, 1997), 220.

[14]Livia Frege was a soprano who held a popular salon in Leipzig, and Eigendorff was a family acquaintance who made frequent trips between Berlin and Leipzig and often carried Fanny's letters to Felix. There is no record if Frege ever performed the *Gartenlieder* at her salon, and the copy which was sent to her is lost.

[15]Citron, *Letters*, 363.

Opus 5, with three pieces each. Fanny returned to Bote & Bock for Opus 6, *Vier Lieder für das Pianoforte* (Four Songs for Piano). All three of these appeared in the spring of 1847.

In the meantime, reviews of Fanny's earlier publications had begun to appear. Opus 2 was reviewed first, appearing in the January 11, 1847, issue of the *Neue Zeitschrift für Musik* (New Journal for Music). The reviewer commented that the "outward appearance does not at all betray a woman's hand, but suggests an artistic study of masculine seriousness."[16] Fanny's Opus 1 was reviewed the next month:

> This volume of lieder is almost exactly like the one previously announced. As in the previous case, we here applaud the solid work, the correctness of the harmony, the elegant forms of the accompaniment—in a word, all the outward aspect; yet we are not gripped by the inner aspect, for we miss that feeling which originates in the depths of the soul and which, when sincere, penetrates the listeners' mind and becomes a conviction. This is the sole reproach that we can justly address to this work.[17]

Opus 4 received a very short review in March: "The invention is neither striking nor new, but tasteful, pleasing, and free of that superabundance of feeling which is seemingly the dominant characteristic of our modern composers, though not when they are women.[18]

On April 11 Fanny resumed the *Sonntagsmusik*. The central piece of the opening concert was her *Trio in D minor*, Op. 11, written as a birthday present for Rebecka. One

---

[16]Review of *Vier Lieder für das Pianoforte*, Op. 2, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (January 11, 1847): 14; quoted in Tillard, *Fanny Mendelssohn*, 330.

[17]Review of *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte*, Op. 1, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (February 1, 1847): 38; quoted in Tillard, *Fanny Mendelssohn*, 330.

[18]Review of *Six Mèlodies pour le Piano*, Op. 4, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (March 15, 1847): 89; quoted in Tillard, *Fanny Mendelssohn*, 331.

month later, on Friday, May 14, Fanny was rehearsing Felix's *Die Erste Walpurgisnacht* in preparation for Sunday's performance, when her hands were suddenly paralyzed. She left the rehearsal to soak her hands and recovered enough to continue rehearsing, but the paralysis returned and became widespread. Fanny is reported to have said, "It's a stroke, just like Mother."[19] She lost consciousness and died that evening at eleven o'clock. She was forty-one years old.

On Sunday afternoon, in place of the *Sonntagsmusik* performance, Fanny's coffin was placed in the *Gartenhaus*.[20] Fanny's last composition, a lied entitled "Bergeslust" (Joy of the Mountains) was penned the day before. The last line of text, "Gedenken gehn u. Lieder fort bis ins Himmelreich" (Thoughts and songs go forth into heaven), is engraved on her tombstone. Wilhelm sketched Fanny on her deathbed. Artistically adrift without her, "he never painted anything worth having during the fifteen years that he

---

[19]Letter of May 21, 1847, from Henriette (Hinni) Mendelssohn to Benjamin and Rosemunde Mendelssohn; Felix Gilbert, ed., *Künstler und Gelehrte: Unveröffentliche Briefe der Familie Mendelssohn aus dem 19 Jahrhundert*, Schriftenreihe wissenschaftlicher Abhandlungen des Leo Baeck Instituts, vol. 31 (Tübingen: Mohr, 1975), 143f [translation by the author].

[20]Johanna Kinkel reported in the November 8, 1847, issue of the *Allgemeine Augsburger Zeitung* that Fanny was rehearsing her scene from *Faust* when she suffered the stroke; however, Kinkel did not indicate where she got this information, and it has not been corroborated by any other source. Kinkel also stated that at the Sunday memorial service, Fanny's choir "dressed in mourning, surrounded the orphaned place of the conductor and sang the funeral song for her." This fact too has not been corroborated. Renate Eggebrecht-Kupsa, liner notes for *Fanny Mendelssohn Hensel: Kammermusik*, Fanny Mendelssohn Quartet, Troubadisc, 1990. TRO 6206. Compact Disc.

survived her,"[21] and he never finished his last large work, a portrait of Friedrich Wilhelm IV, commissioned by the Duke of Sutherland.[22]

On the day of Fanny's death, a review of the *Gartenlieder* appeared in the *Neue Zeitschrift für Musik*:

> The lieder by Fanny Hensel, *née* Mendelssohn Bartholdy, stand out from many others of the same kind through their artistic concept, even if we find less individuality and discernment in them the prevalence of a gracious, pleasant element rather than a powerful feeling drawn from deep conviction. The harmonic language is highly select and one cannot fail to recognize an artistic hand. All are bathed in a tender and poetic atmosphere, particularly No. 1 "Hörst du nicht die Bäume rauschen" of Eichendorff and No. 3 "Im Herbste" by Uhland, in which we point to the central phrase "Ahnest du, o Seele, wieder" as being remarkably well-turned.[23]

It is not known if Fanny ever saw the review or even knew that it had appeared.

Felix is said to have shrieked so loudly upon hearing the news of Fanny's death that he burst a blood vessel in his head.[24] This complicated his already failing health and eventually led to his own death. During the summer, Felix, perhaps motivated by guilt, arranged for several more volumes of Fanny's music to be published with the prestigious

---

[21]Hensel, *The Mendelssohn Family*, 2:325.

[22]Cécile Lowenthal-Hensel, Preussische Bilnisse des 19. Jahrhunderts: Zeichnungen von Wilhelm Hensel, Ausstellungskatalog, Staatliche Museen Preussischer Kulturbesitz (Berlin: Hartman, 1981), 20; quoted in Tillard, *Fanny Mendelssohn*, 332.

[23]Dr. Emmanuel Klitzsch, "Mehrstimmige Gesänge," Review of *Gartenlieder*, Op. 3, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (May 14, 1847), 169; quoted in Tillard, *Fanny Mendelssohn*, 331.

[24]W. A. Lampadius, *Memoirs of Felix Mendelssohn Bartholdy*, trans. W. L. Gage (New York: Oliver Ditson, 1865, reprint, under the title *The Life of Felix Mendelssohn Bartholdy*, new and enlarged ed., New York: Oliver Ditson, 1887), 310 [page citation is to the reprint edition].

firm Breifkopf & Härtel: *Vier Lieder für das Pianoforte*, Op. 8 (Four Songs for Piano); *Sechs Lieder mit Begleitung des Pianoforte*, Op. 9 (Six Songs With Piano Accompaniment); *Fünf Lieder mit Begleitung des Pianoforte*, Op. 10 (Five Songs with Piano Accompaniment); and finally, *Trio für Violine, Violoncello und Klavier*, Op. 11 (Trio for Violin, Cello and Piano).[25] All four of these appeared in 1850. Less than six months after Fanny's death, Felix also suffered an attack of paralysis while at the piano and died on November 4, 1847, at the age of thirty-eight. Fanny and Felix are buried next to each other in the Dreifältigkeit-Friedhof in Berlin.

[25]Opus 7, *Sech Lieder für eine Stimme mit Begleitung des Pianoforte*, was intended as a companion volume to Opus 1. It was prepared by Fanny before her death and published by Bote & Bock during the summer of 1847.

COMPOS

B

spac

dis

CHAPTER FOUR

THE PART SONGS OF 1846 AND THE *GARTENLIEDER*, OP. 3

COMPOSITION

By publishing her music, Fanny was announcing her entrance into the public sphere—a sphere almost exclusively reserved for men, and although she was venturing into public life, she was still very much aware of the expectations and mores of her social class. As she planned her publications, she was clearly thinking in terms of market strategy in order to demonstrate the range of her abilities, but also to avoid any improprieties. With the lieder and piano pieces of *opera* 1 and 2, Fanny was introducing herself to the public through genres which were socially acceptable to her bourgeois audience and in musical forms with which she had twenty-six years of experience. Her skills in the composition of lieder and piano music had been honed and tested in front of live audiences through the many years of *Sonntagsmusik* performances. She had hundreds of lieder and piano works at her disposal, and it was a relatively simple matter for her to choose pieces for publication.

Fanny could have easily published several volumes of lieder alone, and the same is true of her piano music, but for her third publication, she turned to one of the few remaining "acceptable" genres available to her—the part song. By comparison to her piano music and lieder, Fanny was a relative newcomer to this form. She had only composed thirteen part songs in the twenty-six year period between 1819 and 1845 (including the undated arrangements for men's voice discussed in Chapter Two). Fanny was obviously interested in pursuing all of the publishing opportunities available to her,

and since she did not have a storehouse of part songs from which to draw pieces for publication, she began composing part songs in earnest in 1846. In the eight-month period from February to September, Fanny composed eighteen part songs,[1] sixteen of which were written between May and September. Most are scored for SATB chorus a cappella; one is set for double SATB chorus and was likely performed by a chorus and solo quartet; and one is scored for SSAB.[2] Table 2 lists the part songs of 1846 in chronological order. The pieces of the *Gartenlieder* are indicated by an asterisk. It is interesting to note that the part songs which were to become the *Gartenlieder* were all written between February 9 and July 22 and that the first three part songs which Fanny composed in 1846 all became a part of the collection.

Table 2 also indicates the poet of each of the 1846 part songs. The poetry of Joseph Freiherr von Eichendorff (1788-1857) and the amateur verse of Wilhelm account for over half of the texts. Because of her Enlightenment education, Fanny was thoroughly versed in German literature. In all of her vocal compositions, she tended to choose texts by Germany's leading eighteenth- and nineteenth-century poets, even for her choral compositions[3] (see Appendix E for a list of the text sources of Fanny's choral works).

---

[1]There are two pieces, "Auf" and "Morgengruß (Frisch um der Blumen Farbenring)," which have the same music, but different titles, different keys, and very similar but different texts. These two are usually listed as separate compositions in the bibliographic literature. In addition, there are two versions of "Waldeinsam," which are so different from one another that they could justifiably be considered two separate compositions. This would bring the total number of part songs composed in 1846 to nineteen.

[2]"Schweigend sinkt der Nacht" and "Lust'ge Vogel," respectively; see Appendix A.

[3]Fanny composed several lieder in English, but even here she chose texts by Shakespeare and Lord Byron.

Table 2. Chronological List of Part Songs Composed in 1846 (An asterisk indicates the *Gartenlieder*. Pieces with no title have been provided a conventional title in brackets.)

Title in Autograph Manuscript MA Ms. 49	English Title	Date of Composition	Poet
*Im Wald	In the Forest	February 9	Geibel
*[Hörst du nicht die Bäume rauschen]	Don't You Hear the Rustling Trees?	May 3	Eichendorff
*[Abendlich schon rauscht der Wald]	At Dusk the Forest Already Murmurs	May 7	Eichendorff
Waldeinsam (First Version)	Lonely Forest	Before June 6	Wilhelm Hensel
Waldeinsam (Second Version)	Lonely Forest	June 6	Wilhelm Hensel
Morgenwanderung	Morning Stroll	June 10	Geibel
*[Im Herbste]	In Autumn	June 14	Uhland
*Komm	Come	June 24	Wilhelm Hensel
Auf (same music as "Morgengruß," but with a slightly different text)	Up	June 29	Unknown (probably Wilhelm Hensel)
Morgengruß (same music as "Auf," but with a slightly different text)	Morning's Greeting	c June 29	Wilhelm Hensel
Ariel	Ariel	July 18	Goethe
Abend	Evening	July 20	Eichendorff
*Schöne Fremde	Beautiful Stranger	July 22	Eichendorff

Table 2 (cont'd)

Title in Autograph Manuscript MA Ms. 49	English Title	Date of Composition	Poet
[Schweigend sinkt die Nacht]	Silently Nighttime Falls	July 29	Wilhelm Hensel
[Lust'ge Vögel in dem Wald]	Cheerful Birds in the Forest	August 14	Eichendorff
Schilflied	Song of the Reeds	August 29	Lenau
[O Herbst, in linden Tagen]	O Autumn, in Balmy Days	September 16	Eichendorff
[Schon kehren die Vögel wieder ein]	Already the Birds Are Returning	ca. September	Eichendorff
[Nacht ruht auf den fremden Wegen]	Night Rests on Foreign Paths	ca. September	Heine

In an "effort to make them as good as possible," Fanny used the *Sonntagsmusik* of the spring and summer of 1846 as a proving ground for her part songs.[4] From the extant choral parts, it is clear that Fanny programmed at least eleven of the eighteen part songs composed that year, and there is evidence to suggest that some of the pieces may have been performed twice. The compositional chronology of the part songs indicates that Fanny did not compose the pieces consistently, but rather in spurts (see Table 2). For example, after she had composed "Hörst du nicht die Bäume rauschen" and "Abendlich schon rauscht der Wald" in the beginning of May, there is a month-long gap before the next seven part songs were composed. Other gaps appears between June 29 and July 18 and between July 29 and August 14. These chronological gaps probably indicate *Sonntagsmusik* performances. Fanny would have suspended her composition of part songs in order to rehearse her choir in preparation for the performance. Table 3 identifies the dates of these possible *Sonntagsmusik* performances and based on the presence of choral parts, delineates which part songs may have been performed at each one. The *Gartenlieder* are listed by the titles under which they were published and indicated by an asterisk. The part song "Schwäbisches Tanzlied von Weber" listed on Table 3 is not by Fanny but is a part song for STTB chorus composed by Carl Maria von Weber (1786-1826), which Fanny arranged for SATB chorus. The choral parts are contained in the manuscripts along with Fanny's part songs.[5]

---

[4]Undated letter [date suggested by editor, 26 August 1846]; Citron, *Letters*, 353.

[5]Four soprano, two alto, two tenor, and two bass parts found in MA Ms. 67 and MA Ms. 68. Its placement on the program for the *Sonntagsmusik* probably held between between June 29 and July 18, 1846 is based on its position manuscripts, which is next to either "Im Herbste" or Waldeinsam. See Klein, *Die Kompositionen Fanny Hensels*, 48-52.

Table 3. Projected *Sonntagsmusik* Performance Dates in 1846

Estimated Date of *Sonntagsmusik*	**Possible Part Songs on the Program**
Between May 7 and June 6, 1846	*Im Wald *Hörst du nicht die Bäume rauschen *Abendlich schon rauscht der Wald
Between June 29 and July 18, 1846	Waldeinsam (Second Version) Schwäbisches Tanzlied von Weber *Im Herbste Morgenwanderung *Morgengruß Auf (perhaps second performances of pieces from the previous *Sonntagsmusik*)
Between August 29 and September 16	Lustge Vögel in dem Wald Schilflied

SOURCE MATERIAL

There are three primary extant sources for the *Gartenlieder*, Op. 3: the autograph score, the choral parts, and the first printed edition. The numerous and sometimes extensive differences between these three sources demonstrates that Fanny, like her brother, was a perfectionist and was continually striving to improve her compositions. She was particularly rigorous in her revisions of the part songs of 1846. These were her first sustained efforts in a relatively untested genre, from which she would choose pieces for public release, and although the *Gartenlieder* was the third volume to be published, it was her first volume of completely new pieces. In a very real sense, the *Gartenlieder* represented her renewed compositional energy and inspiration and the prospects of her fledgling publishing career.

For a few of the part songs, the extant sources are so incongruous and contain so many layers of changes and revisions that reconstructing Fanny's compositional process

is difficult. The inconsistencies clearly suggest the existence of manuscript sources which are now lost. Only general comments about the source material may be offered here. Chapter Five offers more detailed information about the source material for each of the part songs of the *Gartenlieder*. Also, see Appendix B for a list of the manuscript sources for all of Fanny's choral compositions.

The autograph scores of all of Fanny's compositions from 1846, including the *Gartenlieder*, are contained in a single manuscript, MA Ms. 49.[6] MA Ms. 49 is not an album, but rather a collection of manuscript pages which were bound together at a later date.[7] It is nevertheless a record of Fanny's last compositional activities, and, in addition to the eighteen part songs, contains fourteen lieder, one vocal trio, and sixteen pieces for piano.[8]

All of the part songs contained in MA Ms. 49 are written in open score in ink. Half of the pieces do not bear a title; some of the pieces do not contain a tempo marking; and there are very few phrase markings or dynamic indications in any of the scores. The dynamic indications which do appear are generally written in one of two places: above the soprano and tenor parts, indicating that the dynamic marking applies to all parts; or between the alto and soprano parts and the tenor and bass parts, also indicating that the dynamic marking applies to all parts. As was customary in the mid-nineteenth century,

---

[6]A partial exception to this is "Auf," only the first sixteen measures of which are found in MA Ms. 49. The rest of the composition appears in MA Ms. 52.2.

[7]Very likely by Wilhelm after Fanny's death. The inclusion of only the first part of "Auf" indicates that MA Ms. 49 was probably not prepared by Fanny herself. Fanny's sister Rebecka was an accomplished musician and is also a likely candidate. She and her husband were living at the family home when Fanny died.

[8]For a detailed list the complete contents of MA Ms. 49, see Klein, *Die Kompositionen Fanny Hensels*, 38-44.

the text is generally written in the soprano part only. Text underlay only appears in the lower three voice parts if it differs from the soprano. The scores contain numerous (and sometimes extensive) corrections, additions, and deletions in both pencil and ink. The pieces which eventually became the *Gartenlieder* tend to contain more corrections than the other part songs. Some, e.g., "Schöne Fremde," contain several layers of corrections utilizing both pencil and ink in the same score and sometimes in the same measure.[9] Some of the changes which appear in MA Ms. 49 do not appear in the choral parts, implying that they were made after the parts were copied, after the performance, and before a score was sent to Bote & Bock for publication.

Despite the numerous corrections in both pencil and ink, MA Ms. 49 is considered a fair copy and not a composing score. Fanny's practice was to first sketch her ideas, but very few sketches of any of Fanny's compositions are extant. It was thought that no sketches of the part songs had survived; however, two have recently been identified by the author. Sketches of "Abend" and "Schöne Fremde" (*Gartenlieder*, Op. 3, No. 2) may be found in MA Ms. 72.[10] The material is sketched in both ink and pencil with no key signature or time signature. Several different formats appear in the manuscript: a single soprano line on one staff, four voices on two staves; four voices on one staff, and melody with intermittent harmony notes on one staff. See Figure 2. From these sketches, Fanny wrote the full score, making changes and adjustments as she fleshed out the material.

---

[9]More detailed information about source variants for each of the *Gartenlieder* will be provided in Chapter Five.

[10]MA Ms. 72, pp. 2 and 3, respectively.

Figure 2. Excerpt From Early Sketch of "Schöne Fremde" (*Gartenlieder*, Op. 3, No. 2)



Some of these early full scores appear in MA Ms. 49. For some of the part songs, however, the early full score has probably been lost and the score in MA Ms. 49 represents a second generation score with additional corrections and changes.

The second extant source for the *Gartenlieder* and part songs of 1846 are the choral parts, which were copied for the choir before the first rehearsals began. As mentioned in Chapter One, very few performing parts from any of Fanny's compositions have survived; however, the majority of performing parts which do exist belong to the part songs of 1846. The reason that these particular parts have survived is not known. Fanny's new publishing activities may have motivated her to save the parts in hopes of producing future volumes of part songs. It is also possible that, by a twist of historical irony, her own death prevented the parts from being discarded.

Of the eighteen part songs composed in 1846, eleven have extant choral parts, which are contained in three manuscripts, MA Ms. 52.3, MA Ms. 67, MA. Ms. 68. In the choral tradition of the mid-nineteenth century, each choral part contains only a single vocal line. As with MA Ms. 49, the manuscripts containing the choral parts are not albums, but manuscript pages bound together at a later date.[11] MA Ms. 52.3 contains only single alto parts for two part songs.[12] The bulk of the choral parts are contained in MA Ms. 67 and MA Ms. 68, which are arranged according to voice part in score order. With only a couple of exceptions, the order of the songs under each voice part is the

---

[11]Also like MA Ms. 49, they were probably bound by Wilhelm or Rebecka. The presence of Weber's "Schwäbisches Tanzlied" in the same manuscripts with Fanny's choral parts is further evidence that someone other than Fanny had the parts bound.

[12]"Im Wald" and "Abschied"; see Appendix B.

same.[13] The order of the pieces under each voice part supports in part the projected *Sonntagsmusik* performance dates and programs listed in Table 3 above, especially MA Ms. 67 which contains only "Morgenwanderung," "Im Herbste," and Weber's Schwäbisches Tanzlied," all three of which were probably performed together on a *Sonntagsmusik* held between June 29 and July 18, 1846 (see Table 3). Many of the choral parts bear only a voice part designation and no title.

The extant choral parts fall into two categories: those in Fanny's hand and those by unknown copyists.[14] Table 4 shows the distribution of the extant choral parts from all manuscript sources for the part songs of 1846. The blanks in Table 4 indicate that some parts have been lost, e.g., the alto from "Auf;" and the soprano, tenor, and bass from "Lust'ge Vögel in dem Wald." It must also be remembered that the complete absence of choral parts for a particular piece does not necessarily mean that it was not performed. Only five of the six *Gartenlieder* are represented on Table 4. No choral parts have survived for "Schöne Fremde" (*Gartenlieder*, Op. 3, No. 2). As mentioned in Chapter Three, "Schöne Fremde" was the last of the *Gartenlieder* to be composed, and Fanny may not have had time to program the piece in a *Sonntagsmusik* before she needed to send a final manuscript to the publisher. Fanny's approach to composition was essentially pianistic, and given her exceptional piano skills, she could have easily refined the piece from the piano, but given the care with which Fanny approached the other pieces of the

---

[13]In MA Ms. 68, the alto parts are completely out of order compared to the other three voices.

[14]Hans-Günter Klein designates three different unidentified copyists; see Klein, *Die Kompositionen Fanny Hensels*, 48ff.

Table 4. Distribution of Choral Parts for 1846 Part Songs
(An asterisk indicates the *Gartenlieder*. Pieces with no title have been provided a conventional title in brackets.)

Title from Autograph Manuscript, MA Ms. 49	Soprano	Alto	Tenor	Bass
*Abschied	1 autograph	1 autograph 1 copy	1 autograph	1 autograph
Auf	1 autograph		1 autograph	1 copy
*[Im Herbste]	4 autograph	2 autograph 1 copy	2 autograph	2 autograph
*Hörst du nicht die Bäume rauschen	1 autograph	1 autograph	1 autograph	1 autograph
*Im Wald	1 autograph	1 autograph 1 copy	1 autograph	1 autograph
*Komm	1 autograph	1 autograph	1 autograph	1 autograph
[Lust'ge Vögel in dem Wald]		1 copy		
Morgenwanderung	1 autograph 1 copy	1 copy	1 autograph	1 copy
Schilflied	1 copy	1 autograph	1 autograph	1 copy
Waldeinsam (First Version)	1 autograph	1 autograph	1 autograph	1 autograph
Waldeinsam (Second Version)	1 autograph	1 autograph	1 autograph	1 autograph

Gartenlieder, it seems likely that at the very least Fanny would have rehearsed the piece with her choir in order to test it.

In most cases, each choral part appears on one or two pages even if some staves remain empty; however, in two cases voice parts for two different part songs appear together on the same page. This indicates that they were performed together on the same *Sonntagsmusik*. In all four voice parts, "Abendlich schon rauscht der Wald" and "Im

Wald" appear together, and "Im Herbste" and "Morgenwanderung" appear together in the bass voice part only.

As the parts were copied, phrase markings, dynamics, and slurs were added. These indications appear in both pencil and ink, suggesting that they were added at different times, perhaps before and during the rehearsal process. The choral parts represent an additional layer of modifications to the composition itself, although not as radical as those that appear in the autograph score and in the first printed edition. The choral parts are relatively clean and free of correction in comparison to the autograph score. In some cases, these changes were transferred into the scores of MA Ms. 49, but many of the revisions have no antecedent in MA Ms. 49, indicating that they were copied from another source which is now lost.

Generally, the choral parts from the different manuscript sources agree with one another and could have been used simultaneously in one performance, but there are enough small differences, e.g., single notes, rhythms, dynamic markings, and text underlay, to suggest that the parts were used for different performances. From the experience of the first performance, Fanny would make revisions, then copy new parts for a second performance. The most obvious example of this is "Waldeinsam," for which there are two versions. Only the choral parts for the earlier version are extant; the score was probably discarded when the second version was created. The two versions are different from one another to such an extent that they can justifiably be considered two separate part songs.

Because of the possibility of missing parts and the probability of two performances from different sets of parts, it is difficult to estimate the size of Fanny's choir. Each part itself is relatively small and probably could not have been used by more than two singers.[15] The piece with the greatest number of choral parts is "Im Herbste" (*Gartenlieder*, Op. 3, No. 3), with four soprano, three alto, two tenor and two bass parts. Assuming that all of these parts were used for one performance, Fanny's choir could have numbered between eleven (with one singer per choral part) and twenty-two (with two singers per choral part). An additional clue to the size of Fanny's choir may be found in the number of choral parts for Weber's "Schäbisches Tanzlied," which are located in both MA Ms. 67 and MA Ms. 68. There are four soprano, two alto, two tenor, and two bass parts, suggesting a choir of between ten and twenty members. It is possible that Fanny performed her arrangement of Weber's piece on two different *Sonntagsmusik*, but the parts from the two manuscripts are exactly the same, and it seems more likely that all of the parts were used for a single performance.

All of these numbers may be refuted by the fact that none of the other part songs projected to have been performed on the same concert with "Im Herbste" and "Schwäbisches Tanzlied von Weber" (see Table 3 above) has this many parts (assuming none have been lost),[16] and it is highly unlikely that Fanny would have programmed only

---

[15]MA Ms 67 varies in size from 26.5 cm x 33 cm to 22 cm x 28.5 cm (10.43 in. x 12.99 in. to 8.66 in. x 11.22 in.) and all of MA Ms 68 is 22.5 x 28.5 (8.86 in. x 11.22 in.). It must also be borne in mind that the staves do not extend all the way to the edges of the paper and that Hensel's handwriting is small and thin.

[16]Especially "Im Herbste," which, as mentioned previously, was probably performed with "Morgenwanderung." The number of extant parts for the these two pieces is not the same.

two short part songs for *Sonntagsmusik*; however, the number of parts proportionally to one another is probably accurate. From references in Fanny's letters to the number of singers per voice part, there was a greater number of sopranos compared to the other voices (see Chapter Two). It is also possible that Fanny performed some of her part songs with a solo quartet. This was the manner in which she performed the lost part songs which she composed on the family's trip to Italy in 1840.

The third extant source for the *Gartenlieder*, Op. 3, is the first printed score, published by Bote & Bock and released in early 1847. Bote & Bock's edition contains both a score and choral parts for each piece. The score is first, then the parts, arranged by voice type.[17] As with the autograph score, the text is underlaid primarily in the soprano parts and only appears in the lower three voice parts if it differs from the soprano.[18] This first printed score represents the final stage in Fanny's compositional process. There are abundant small differences and several major and irreconcilable discrepancies between Bote & Bock's published edition and the autograph score and choral parts. After the *Sonntagsmusik* performances, Fanny made yet another series of revisions to the pieces she had chosen to become the *Gartenlieder*. Then she sent a final score to Bote & Bock. Unfortunately, this score and Fanny's last revisions are now lost. If Fanny made a copy of the final score for herself, it has not survived, and the copy sent to Bote & Bock was destroyed during World War II along with the majority of the company's other records from the nineteenth century.

---

[17]There are a few minor typographical errors between the scores and parts, mostly differences in dynamic indications.

[18]The one exception to this is "Morgengruß," both verses of which are completely written out in all four parts.

Establishing a compositional time line for those part songs without choral parts is relatively simple. Working from drafts and sketches, Fanny wrote out the full score, making corrections, deletions, and additions as the full score developed. At some point a fair copy of the score may have been made and the original discarded. Establishing a chronology for those pieces which do have choral parts, however, is much more difficult, for Fanny made revisions large and small at every step in the process. Table 5 diagrams Fanny's compositional time line for the part songs of 1846. Working from her sketches, Fanny wrote out the first full scores which are now lost. From these lost scores, voice parts were copied for some pieces and a performance given. It is not possible to tell which of the extant choral parts stem from this early score. After the performance and the subsequent revisions, a second score was written. These second scores make up the majority of the scores found in MA Ms. 49. A second set of choral parts was then copied with revisions in preparation for a second performance. Some of the revisions were probably made during the rehearsal process and transferred into the score. After the second performance, additional changes were made and placed in the score. The pieces of the *Gartenlieder* were chosen, and a final revision of these six pieces was undertaken before the score was sent to the publisher. This last manuscript source has been lost, and Fanny's last word on these compositions is reflected only in the first printed score.

Table 5. Compositional Time Line of the *Gartenlieder*, Op. 3.

Only One Extant	Lost	Partially Extant		Mostly Extant	Partially Extant			Lost	Extant
Sketches and Drafts	First Score with Revisions	First Choral Parts with Revisions	First Performance	Second Score with Revisions	Second Set of Choral Parts with Revisions	Second Perfor-mance	Revisions to Score	Fair Copy with More Revisions Sent to Publisher	First Published Edition
		For Some Pieces Only			For Some Pieces Only; Some Revisions Transferred to Score				

There is evidence which suggests that another set of part songs was for being prepared for publication. Several of the non-*Gartenlieder* part songs in MA Ms. 49 have arabic numbers pencilled in the margins as if to indicate the order in which pieces should be placed. The pieces in their delineated order are:

1. Schilflied
2. Nacht ruht auf den fremden Wegen
3. Lust'ge Vögel in dem Wald
5. O Herbst, in linden Tagen

There is no indication as to which piece was supposed to occupy the fourth place, and it is important to note that the numbers are not in Fanny's hand. While these marks may simply be instructions to a copyist indicating in which order to copy choral parts for a future *Sonntagsmusik* performance, it seems likely that they are evidence of a plan to publish another set of part songs. It is logical to assume that Fanny would have continued her publishing activities had she lived. That Fanny was preparing another set of part songs for publication is supported by the fact that the four pieces listed above are all among the last six part songs Fanny composed and were very likely written after the *Gartenlieder* had been sent to the publisher. If these last six pieces were intended to become Fanny's next set of part songs, then the missing fourth piece would be either "Schweigend sinkt die Nacht" or "Schon kehren die Vögel wieder ein." It is also possible, but less likely, that these manuscript markings are the work of Felix. He may have begun preparing a volume of part songs to be issued along with the other *opera* which he arranged to have published after Fanny's death, but he was prevented from completing the task because of his own death.

RECEPT

A

perform

Schuma

would pe

They we

Amate

perform

by Schu

as Rita

as W

Succes

Aim of

Wichi

No. 9

RECEPTION HISTORY

Aside from Fanny's performances during the *Sonntagsmusik* of 1846, two other performances of the *Gartenlieder* have been documented. In December of 1847, Robert Schumann asked his publisher to procure copies of the *Gartenlieder* for him so that he could perform them with his *Dresdener Chorverein* (Dresden Choral Association).[19] They were also performed in Bonn by the *Musikalische Liebhabergesellschaft* (Musical Amateurs Society), under the direction of Johanna Kinkel.[20] Since Fanny never performed the *Gartenlieder* after they were published, one of these undated performances by Schumann or Kinkel was the first performance of the *Gartenlieder* as a complete set in its final form.

The *Gartenlieder* appeared in three English publications after 1847. Both Felix and Wilhelm had made several trips to England during their careers, and both were highly successful there. Particularly Felix's reputation was still strong in England even up to the turn of the twentieth century, and English publishers were probably trying to capitalize on Wilhelm's and Felix's popularity and name recognition by publishing the *Gartenlieder*. No. 4, "Morgengruß," was included in an anthology entitled *The Alpine Glee Singer*

---

[19]Letter of December 1, 1847; *Robert Schumanns Leben*, 2 vols., ed. H. Erler (Berlin: Verlag von Ries & Erler, 1887), 37; quoted in Sirota, "Life and Works," 218. Schumann's lack of skill as a conductor is well-documented, and the *Gartenlieder* probably did not receive a quality performance. Koch mistakenly lists the name of Schumann's ensemble as "Dresdner Liedertafel," which was a male chorus and would not have performed Fanny's *Gartenlieder*. See Koch, *Fanny Hensel geb. Mendelssohn (1805-1847), Kompositionen: Eine Zusammenstellung der Werke, Literature und Schallplatten* (Frankfurt am Main: Hofmeister, 1993), 9.

[20]Koch, *Fanny Hensel*, 9.

around 1850.[21] It appeared in an English translation under the title "Morning Greeting." Nothing else is known about this publication, and it is unclear how "Morgengruß" alone came to be included. In 1878 Novello published all six of the *Gartenlieder* in an English translation in a series entitled *Part-Song Book.*[22] They appeared in the same order as in the original German publication under the following English titles: "Dost Thou Hear the Trees?" "The Unknown Land," "In Autumn," "Morning Greeting," "The Woodland," and "When Woods Are Glowing." The publishing company Ewer also released them in a different English translation under the title "Five Vocal Quartets" in their series *Orpheus.*[23] Ewer's English titles were "The Unknown Land," "In Autumn," "Morning's Greetings," "The Woodland Valley," and "The Woods are Glowing." The exact date of the Ewer edition is not known, and neither is the reason that the first piece of the *Gartenlieder*, "Hörst du nicht the Bäume rauschen," was not included.

It is not known how the *Gartenlieder* fell into the hands of English publishers. The Mendelssohn and Hensel families had many friends and acquaintances in England. Fanny or Wilhelm may have sent copies of the *Gartenlieder* as gifts—particularly Wilhelm, who survived Fanny by fifteen years—but there is no documentary evidence to support this. Plagiarism was common among nineteenth-century publishers, and international copyright laws were not strictly enforced. Since both Fanny and Felix were deceased, it is likely that the English editors simply "borrowed" the Bote & Bock edition.

---

[21]*The Alpine Glee Singer* (n.p.: W. B. Bradbury, [1850]); information from Sirota, "Life and Works," 331.

[22]*Part-Song Book*, 2nd Series, vol. 12 (London: Novello, 1878), 57-95.

[23]*Orpheus*, 3rd Series, Book 27 (London: Ewer, [18?]).

The *Gartenlieder* became so popular that Bote & Bock reissued them sometime after 1871. The second printing does contain some differences from the first edition. There are a few minor note and dynamics differences, some small format changes, and no choral parts are included. The pagination and the plate number, however, remained the same as in the original. It was the practice of German publishing companies during the nineteenth century to use the same plate number for reprints despite whatever changes may have been made. As noted earlier, Bote & Bock's nineteenth-century records were destroyed during World War II, so it is not possible to determine who made the changes for the second edition and exactly when it was issued. The only clue to the date is the price listed on the front cover. The second edition can be dated sometime after 1871 because the price is given in marks, not thalers as it was for the first edition.[24] Germany did not start using the mark as its basic monetary unit until after the revolution and unification of 1871.

Bote & Bock remains a viable publishing company in Germany today (now it is a part of Boosey and Hawkes). The single copy of the *Gartenlieder* which the company has retained in its archives is the second edition.[25] It is still available upon request as a special printing.[26] Written in pencil on the top of the Bote & Bock archival copy is the following: "1048 4th. 50 (300)." The number "1048" is the plate number, and according

---

[24]The price on the 1848 edition is 1 thaler, 20 silbergroschen; and the price on the post-1871 edition is 5 marks.

[25]When Bote & Bock was contacted by the author in 1998, no one, including the company historian, knew that their archival copy was the second edition or even that two separate editions had been issued.

[26]Bote & Bock may be contacted at Hardenbergstraße 9a, 10623 Berlin-Charlottenberg, Germany; telephone 0 30 - 31 10 03 - 12 or fax 0 30 - 31 10 03 - 38.

to Bote & Bock's company historian, Dr. Harald Kunz, the last set of numbers, "4th. 50 (300)" indicates that fifty copies were made during the last printing which was the 4th and that the total number of copies ever printed was 300. Dr. Kunz noted that because the plate number was kept the same despite different printings, the number 300 should indicate the total number of copies printed since 1847, and that any publication which sold 300 copies would have been considered very successful.[27]

MODERN EDITIONS

After the publication of the English editions, Fanny Hensel's *Gartenlieder* were forgotten for over a century until the first modern editions began to appear in the late-1980's. In 1988 an anthology of nineteenth century part songs entitled *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella* (Choirbook of the Romantic Period: Secular Choral Music for Mixed Voices A Cappella) was published.[28] It contained several of Fanny's part songs—two pieces from the *Gartenlieder*: "Hörst du nicht the Bäume rauschen" and "Abendlich schon rauscht der Wald";[29] and three other pieces from the 1846 part songs: "O Herbst, in linden Tagen," "Schilflied," and "Abend." This was the first publication of the latter three pieces.

---

[27]Harald Kunz is the author and editor of two books on the history of Bote & Bock, *Zum Jubiläum des Verlages Bote & Bock* (Berlin: Bote & Bock, 1963) and *150 Jahre Bote & Bock: Musikverlag und Musikalienhandlung in Berlin, 1838-1988* (Berlin: Bote & Bock, 1988); Dr. Kunz interpreted these numbers during a private telephone conversation with the author on Tuesday, June 9, 1998.

[28]ed. Gottfried Wolters (Wolfenbüttel: Möseler, 1988).

[29]Under the titles "Lockung" and "Abschied," respectively. See the following discussion on nomenclature difficulties for Fanny's part songs.

More significantly, there also appeared in 1988 a series entitled *Fanny Hensel-Mendelssohn, 1805-1847: Weltliche a-cappella-Chöre von 1846* (Fanny Hensel Mendelssohn, 1805-1847: Sacred A Cappella Choral Music from 1846), edited by Elke Mascha Blankenburg and published by Furore. The series was issued in five volumes and contained all of the part songs found in the autograph manuscript, MA Ms. 49.[30] Blankenburg and Furore should be praised for this first large-scale effort to bring Fanny's choral music to the public,[31] but the edition is replete with errors, and subsequent printings have been issued with errata lists and inserts.[32] Blankenburg's work is based solely on the autograph manuscript and does not provide a piano reduction or an English translation. In the mid-1990's Furore issued *Gartenlieder, Op. 3.* This was not a new edition, but a reissue, under a collective title, of the six *Gartenlieder* pieces from the original 1988 edition.

In 1997 Furore issued a completely new edition—*Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella* (Garden Songs, Op. 3: Quartets for Four Mixed Voices A Cappella). This new edition is based on Bote & Bock's first print; in fact, except for correcting a few minor inconsistencies, the new Furore edition is the same as the Bote & Bock original. No editor is acknowledged for this new edition, so it is presumably not Blankenburg. Like the Furore's previous edition, the new one contains no English translation or piano reduction.

---

[30]With the exception of "Auf." See above.

[31]Furore currently publishes more of Fanny's compositions in all genres than any other publishing house worldwide. Furore's editions are distributed in the United States by Hildegard Publishing.

[32]One of the most conspicuous errors was that "Morgenwanderung" (Morning Stroll) was mistakenly given the title "Morgendämmerung" (Morning Dawn).

The publishing company earthsongs (sic) has issued three of the *Gartenlieder* as a set.[33] It is edited by Gordon Paine and contains "Im Herbste," "Abendlich schon rauscht der Wald," and "Im Wald." Like the newest Furore edition, Paine's work is based on the first print by Bote & Bock and does not provide a piano reduction. Unlike Furore, however, Paine does provide an English translation as part of the introductory material, and he adds a discreet layer of editorial markings.[34] The earthsongs edition of the other three pieces of the *Gartenlieder* is forthcoming.

Individual pieces from the *Gartenlieder* have been issued in anthologies and as single octavos. Breifkopf & Härtel have issued "Morgengruß" and "Schöne Fremde" separately,[35] and "Im Herbste" appears in volume seven of *Women Composers: Music Through the Ages*,[36] but Furore's 1997 edition remains the only modern edition of the complete *Gartenlieder*.

NOMENCLATURE

A particular problem in Fanny Hensel scholarship is assigning titles to compositions. This problem was encountered previously in the discussion regarding Fanny's oratorio *Musik für die Toten der Cholera-Epidemie, 1831* (see Chapter One). With the part songs, the problem is especially acute. In many cases, Fanny did not assign a title, and for those pieces which do bear titles, the designations change from source to

---

[33]*Fanny Hensel: Gartenlieder (Op. 3, Not. 3, 5, & 6)*. Gordon Paine, ed. Corvallis, Oregon: earthsongs, 1993.

[34]Indicated by brackets in the score.

[35]Both edited by Joachim Draheim and Gottfried Heinz and issued in 1989 and 1990, respectively.

[36]New York: G. K. Hall/Macmillan, 2000, edited by the author. See Appendix C.

source. This has caused some confusion in the bibliographic literature and has also caused the same piece to be published under two and sometimes three different titles in modern editions. Table 6 compares the titles given to the 1846 parts songs in the extant sources.

Three examples from the *Gartenlieder* will serve to illustrate the problem. "Abendlich schon rauscht der Wald" (*Gartenlieder*, Op. 3, No. 5) has no title designation in the autograph score and one set of choral parts. In the other set of parts, however, the title is given as "Abschied," which is the title of the original Eichendorff poem. For the *Gartenlieder* publication, Fanny chose for the title the first line of text, "Abendlich schon rauscht der Wald." In the modern editions, Blankenburg, using just the autograph score, assigned the title "Abendlich;" Wolters, also presumably using the autograph score, chose the name "Abschied;" and Paine, relying upon the first print, used "Abendlich schon rauscht der Wald."

In the autograph manuscript, "Im Herbste" (*Gartenlieder*, Op. 3, No. 3), has no title, so Blankenburg chose the first two words of the text, "Seid gegrüßt" (Be Greeted) for her 1988 edition. In the reprint of the *Gartenlieder*, Blankenburg took a middle ground and assigned the title "Im Herbste—Seid gegrüßt."[37] In all of the autograph parts, Fanny wrote the title "Frühlingstraum" (Dream of Spring), but for the first print she decided to use the title "Im Herbste."

Perhaps the most confusing are the two pieces which bear the title "Morgengruß." The part song which eventually became the "Morgengruß" of the *Gartenlieder* (No. 4)

---

[37]In a third printing, Blankenburg entitled the piece "Im Herbste (Seid gegrüßt mit Frühlingswonne)."

Table 6. Title Variations for the 1846 Part Songs (Pieces are listed alphabetically by title or first line in autograph manuscript)

Table 6. Title Variations for the 1846 Part Songs (Pieces are listed alphabetically by title or first line in autograph manuscript)

Title and First Line from Autograph Manuscript	Autograph Parts	Bote & Bock, 1847 (if applicable)	Furore, 1988	Other Modern Editions
Abend "Schweigt der Menschen laute Lust"	NA	NA	Schweigt der Menschen Laute Lust	Abend
*No title "Abendlich schon rauscht der Wald"	MA Ms. 86: Abschied MA Ms. 52.3: No title	Abendlich schon rauscht der Wald	Abendlich	Abendlich schon rauscht der Wald and Abschied[1]
Ariel "Gab die liebende Natur"	NA	NA	Ariel	NA
Auf "Frisch um der Blumen Farbenring"	No title	NA	NA	NA
*No title "Hörst du nicht die Bäume rauschen"	No title	Hörst du nicht die Bäume rauschen	Lockung	Hörst du nicht die Bäume rauschen
*Im Wald "Im Wald in hellen Sonnenschein"	Im Wald	Im Wald	Im Wald	Im Wald

[1]In Paine's edition (earthsongs, 1993), the title is "Abendlich schon rauscht der Wald;" in Wolters' edition (Wolfenbüttel, 1988), the title is "Abschied."

Table 6 (cont'd)

Title and First Line from Autograph Manuscript	Autograph Parts	Bote & Bock, 1847 (if applicable)	Furore, 1988	Other Modern Editions
*Komm "Schnell fliehen der Schatten der Nacht"	No title	Morgengruß	Komm	Morgengruß
No title "Lust'ge Vögel in dem Wald"	No title	NA	Lust'ge Vögel	NA
Morgengruß "Um heller Blumen Farbenring"	NA	NA	Morgengruß	NA
Morgenwanderung "Wer recht in Freuden wandern will"	Morgenwanderung	NA	Morgendämmerung	Morgenwanderung
No title "Nacht ruht auf den fremden Wegen"	NA	NA	NA	NA
No title "O Herbst, in linden Tagen"	NA	NA	O Herbst	NA
Schilflied "Drüben geht die Sonne scheiden"	Alto only: Schilflied; soprano, tenor, and bass: no title.	NA	Schilflied	Schilflied
*No title "Seid gegrüßt mit Frühlingswonne"	Frühlingstraum	Im Herbste	Seid gegüßt	Im Herbste

Table 6 (cont'd)

Title and First Line from Autograph Manuscript	Autograph Parts	Bote & Bock, 1847 (if applicable)	Furore, 1988	Other Modern Editions
No title "Schon kehren die Vögel wieder ein"	NA	NA	Schon kehren die Vögel	NA
*Schöne Fremde "Es rauschen die Wipfel und schauen"	NA	Schöne Fremde	Schöne Fremde	Schöne Fremde
No title "Schweigend sinkt die Nacht"	NA	NA	Schweigend sinkt die Nacht	NA
Waldeinsam (1st Version) "Wie hoffnungsgrün ist rings die Welt"	Waldeinsam	NA	NA	NA
Waldeinsam (2nd Version) "Wie hoffnungsgrün ist rings die Welt"	Waldeinsam	NA	Waldeinsam	NA

has as its first line "Schnell fliehen der Schatten der Nacht" (Quickly the shadows of night retreat). It carries the title "Komm" in the autograph manuscript and has no title in the autograph parts. The text is by Wilhelm, and "Komm" is probably the title he gave to his poem. Fanny changed the title to "Morgengruß" when she chose the piece to be a part of the *Gartenlieder*. Because Blankenburg utilized only the autograph score for her edition, she used the title "Komm." All other modern editions use Fanny's title "Morgengruß."

The other part song entitled "Morgengruß" has as its first line of text "Um heller Blumen Farbenring" (Bright Rings of Colored Flowers). This piece carries the title "Morgengruß" in the autograph score, and there are no autograph parts. The text here is also by Wilhelm. When it was published for the first time in Blankenburg's series *Weltliche a-cappella-Chöre von 1846*, she kept the title "Morgengruß." Adding to the confusion is an earlier version of this part song entitled "Auf," which has the same music as "Morgengruß" (Um heller Blumen Farbenring), but in a different key and with a different version of the poem.[39] "Auf" is probably Wilhelm's original name for his poem. The first line of "Auf" is "Frisch um der Blumen Farbenring" (Fresh as a ring of colored flowers).

The situation surrounding these two different "Morgengruß's" is so confusing that when Paul-August Koch assembled the first thematic catalogue of Fanny's works,[40] he

---

[39]"Auf" is considered the earlier version because its score has been crossed out in the manuscript; also "Auf" has three verses, and "Morgengruß" has only two; and the score of "Morgengruß" is free of corrections and deletions.

[40]Paul-August Koch, *Fanny Hensel geb. Mendelssohn (1805-1847), Kompositionen: Eine Zusammenstellung der Werke, Literature und Schallplatten* (Frankfurt am Main: Hofmeister, 1993).

listed the fourth piece of the *Gartenlieder* as "Morgengruss: Um heller Blumen Farbenring" instead of the correct "Morgengruss: Schnell fliehen der Schatten der Nacht."[41] A similar situation occurred when Blankenburg assembled the *Gartenlieder* for publication in one volume. The incorrect "Morgengruß" was included in the original publication. Subsequent issues contained the correct "Morgengruß" as an insert, before Furore issued a completely new edition in 1997.

[41]Ibid., 9.

CHAPTER FIVE

ANALYSIS AND NEW EDITION OF THE *GARTENLIEDER*, OP. 3

The purpose of Chapter five is twofold: to provide an analysis of the *Gartenlieder* and to present a new scholarly edition of them. First, the *Gartenlieder* will be discussed as a group—their basic characteristics and relationship to each other. Second, Fanny's compositional style will be discussed in relation to the *Gartenlieder*. Third, the necessity, purpose, and editorial method of the new edition will be addressed; and finally, the new edition itself will be presented along with an analysis of each of the six part songs.

THE *GARTENLIEDER*, OP. 3, AS A COLLECTION

As a group, the *Gartenlieder* are cheerful, joyous, and delightfully charming. Fanny's choice of the term "Gartenlieder" as a title for her set of part songs was a very natural one. The wing of the Mendelssohn home in which the Hensels lived was called the *Gartenhaus*. Fanny's performance venue, the center room of the *Gartenhaus*, was the "Gartensaal." It was here that the part songs were created, rehearsed and premiered. The "Gartensaal" opened onto the family's large picturesque garden, in which Fanny spent many hours both as a child and as an adult.[1] And finally, the texts of the *Gartenlieder* unify the group around a common theme—the praise of nature.

Fanny, like many nineteenth-century artists, had a great love for nature. Her letters and diary entries are replete with descriptions of mountains, streams, trees, forests, animals, and the passing of the seasons. The *Gartenlieder* texts as a whole are full of

---

[1]See Chapter One, p. 14.

archetypical Romantic poetic imagery—night (*Nacht*), stars (*Sterne*), dreams (*Träume*), flowers (*Blumen* and *Knospen*), rivers (*Fluß* and *Bäche*), and sunshine and moonlight (*Sonnenschein* and *Mondenschein*). Two images rise above the others to provide a unifying theme to the collection: trees and forests (*Bäume* and *Walde*) and music (*Singen*, *Lieder*, and *Saiten*). All six of the *Gartenlieder* employ these images in some way. A secondary motive is the idea of listening (*lauschen*, *hören*, and *zuhören*) to the music and the sounds of nature. Of particular interest is the recurrence of the word *rauschen* (rustling), representing the sounds of the trees and forest. It appears in five of the six pieces.

As a composer and performer, Fanny's choice to use music as one of the two major themes of the *Gartenlieder* is obvious enough. Setting texts which extol the virtues of nature is certainly not unique to Fanny; all of Felix's sets of parts songs are centered around this theme as well.[2] Although the forest has been called "that most sacred temple of nineteenth-century German romanticism,"[3] Fanny's decision to emphasize forests and particularly trees seems best understood in the context of her performance venue and its open view of the garden. Sebastian Hensel spoke of the garden's "avenues of stately old trees,"[4] and Lea Mendelssohn wrote that there were

---

[2]Felix published five volumes of part songs: Opus 41, 48, 49, 88, and 100. Each opus contains six pieces with the exception of Opus 100 which has five.

[3]Craig Jessop, "An Analytical Survey of the Unaccompanied Choral Works for Mixed Voices by Felix Mendelssohn Bartholdy" (D.M.A. diss., Stanford University, 1981), 46.

[4]Sebastian Hensel, *The Mendelssohn Family*, 1:122.

"clumps of trees stretching away endlessly."[5] The spring and summer of 1846 were unusually fine, and Fanny reported "I'm enjoying the garden more than ever and love it more tenderly than ever."[6] Perhaps the beauty of the garden also inspired her more this particular year because the possibility loomed that it might soon be gone. The city was threatening to cut through it with new streets, and the family was giving some thought to selling their idyllic haven. In this context the *Gartenlieder* may have been Fanny's way of paying tribute to the garden and the trees which had given her so much happiness over the years. This relationship between the music and the trees would certainly not have been lost on Fanny's audiences as the portico was opened and the performances were accompanied by the rustling (*rauschen*) of the leaves.

Table 7 lists the essential musical characteristics of each of the *Gartenlieder*. The tempi are relatively quick, with the exception of No. 5, which is marked *Andante*. Four of the six pieces use a compound meter either for the entire composition or for a single section, and all six are set in sharp keys. Two pieces are set in a minor key, "Schöne Fremde" and "Abendlich schon rauscht der Wald," although the second half of "Schöne Fremde" turns to the parallel major. Four of the six pieces are composed in some type of binary form; one is through-composed; and one is ternary. The longest part song of the *Gartenlieder* is No 2, "Schöne Fremde," at eighty-two measures, but the last piece, "Im Wald," is close with eighty measures.

---

[5]Letter of 1825; Cécile Lowenthal-Hensel, "Neues zur Leipziger Strasse 3," In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elvers (Berlin: Duncker & Humblot, 1990), 143; quoted in Tillard, Fanny Mendelssohn, 125. Specifically Lea spoke of "lime trees, elms, beeches, chestnut trees, some magnificent acacias, shrubs and clearings, and a large meadow."

[6]Letter of July 9, 1846; Citron, *Letters*, 351.

Table 7. The *Gartenlieder*, Op. 3: Key, Meter, Tempo, Length, and Form

Title	Key	Meter	Tempo	Length	Form
Hörst du nicht die Bäume rauschen	B	4/4	Allegretto	52 m.	Binary, AB, with a concluding coda, Strophic, two verses (written out)
Schöne Fremde	e-E	6/8-4/4	Moderato - Allegro molto vivace	82 m.[1]	Binary, AB
Im Herbste	A	9/8	Allegro ma no troppo[2]	42 m.	Rounded Binary, ABA'
Morgengruß	D	6/8	Allegretto grazioso[3]	68 m.[4]	Through-Composed, Strophic, two verses
Abendlich schon rauscht der Wald	a	4/4	Andante	37 m.	Through-Composed, Binary, AB
Im Wald	A-f-A	4/4-6/8-4/4	Allegro vivace - Poco più presto - Allegro vivace	80 m.	Ternary, ABA, with a concluding codetta

[1]See the discussion of "Schöne Fremde" below.

[2]In the autograph score and parts, the tempo marking is *Allegretto gracioso*.

[3]In the autograph score and the soprano only in the autograph parts, the tempo marking is *Allegretto*.

[4]There are actually only thirty-four notated measures with two verses.

There is little ostensible evidence which explains Fanny's choice for the order of the *Gartenlieder*. The first four pieces are related by their keys. No. 1, "Hörst du nicht die Bäume rauschen," is in B major, and each of the next three pieces lies in a key a perfect fourth higher than its previous neighbor, but the pattern is broken with the fifth piece, "Abendlich schon rauscht der Wald," which is in A minor after the previous D major. The two pieces in a minor key are arranged symmetrically in the second and fourth positions; and the two pieces completely in a compound meter, "Im Herbste" and "Morgengruß," are placed in the center of the collection in the third and fourth positions, respectively. Aside from the general poetic imagery and textual connections already discussed, three of the pieces are linked through their use of the word *Traum* (dream) as a central image: "Schöne Fremde," "Im Herbste," and "Morgengruß." These three pieces are arranged consecutively in the second, third, and fourth positions, respectively.

Whatever Fanny's justifications for the order of the pieces, "Im Wald" was clearly placed in the last position because it acts as a kind of coda summarizing all the pieces which have come before it. Of all of the *Gartenlieder*, "Im Wald" is most immersed in the primary themes of music and the forest. As the wanderer walks through the forest, he is inspired to song by the majesty of the woods. His song echoes through the treetops, and the understanding and sympathetic leaves join the music, inspiring the wanderer to even greater rapture. The poet's last line is: "O frische Lust: Gesang! Gesang! Im Grünen!" (O fresh joy: A song! A song! In the forest!). The image of the forest and the wanderer joining together in song seems to encapsulate on a small scale the themes of the *Gartenlieder*, their composition and performances. On a much larger scale, it embodies

Fanny's lifelong relationship with the garden and the *Sonntagsmusik* as her primary medium of artistic expression.

"Im Wald" was composed on February 9, the first part song of 1846. There followed a three-month hiatus before the next part song, "Hörst du nicht die Bäume rauschen," was composed on May 3. The poetic imagery of "Im Wald" may have inspired Fanny, and after its composition, she spent the next three months searching for suitable texts with similar themes. It may have been "Im Wald" which gave direction to her compositional energies and ultimately set the tone and themes for the *Gartenlieder*. It is interesting to note that the two part songs composed immediately after "Im Wald" both became part of the *Gartenlieder*. The composition of "Im Wald" and the inspiration Fanny may have received from it might have also contributed to her decision to publish a volume of part songs. "Im Wald" rightly deserves the place of distinction as the last part song in the *Gartenlieder*.

FANNY'S PART SONG COMPOSITIONAL STYLE

The six pieces of the *Gartenlieder* only account for one-third of the total number of a cappella parts songs Fanny composed in 1846, but they nonetheless serve as excellent examples of Fanny's compositional style in this genre. Although it does not lie within the purview of this study, a comparison of Fanny's part songs to similar works by her contemporaries would reveal that the *Gartenlieder* are much more complex than the majority of early nineteenth-century German part songs and that they can only be properly compared to those of her brother and composers such as Franz Schubert and Robert Schumann.

The musical texture of the *Gartenlieder* is generally homophonic supporting a melody carried predominately in the soprano voice. Fanny uses several techniques to add variety to the texture. The use of imitation is common, although there is no strict counterpoint in the *Gartenlieder*. Frequent use of both melodic and rhythmic imitation may found between two voices or between pairs of voices. One of Fanny's favorite devices is to rest the lower three voices while the soprano sings a momentary solo. This texture usually occurs as the piece approaches a significant cadence, and the soprano melody is almost always descending. Fanny uses this device in five of the six *Gartenlieder*. Another common imitative technique is to have the soprano lead answered by the lower three voices or the lower three voices lead imitated by the soprano. Rarely do the alto, tenor, or bass lead individually in an imitative passage.

Fanny's melodies are delightfully lyric, and she displays her talents and many years of experience as a successful lieder composer by employing melodic figures which are strongly reminiscent of the solo song tradition. Although the texture is dominated by the soprano, the lower three voices are not just supportive, but have active lines of melodic interest, particularly the alto and tenor. Fanny generally follows traditional rules of part-writing and voice leading, but occasionally breaks them for expressive purposes. There are frequent duets and trios in various combinations, especially in parallel thirds and sixths. The use of parallel thirds has been identified as a significant characteristic of the music of Johannes Brahms, and it has been asserted that Fanny predated Brahms in

this regard.[11] The bass is the least melodic of the four voices and seems to have a mostly harmonic function. Although it does engage in imitative passages and an occasional duet, it also frequently sings pedal points while the other voices are active, and in places the bass line could be described as static.

As in her lieder, Fanny's part songs are driven by their text and the expression of it. The settings are generally syllabic, with occasional examples of multiple pitches set to a single syllable, found mostly in the soprano. Examples of text painting may be found in all of the *Gartenlieder*, but true to her bourgeois social class, Fanny's style of text painting tends to be conservative, unobtrusive, and fits naturally and elegantly into the fabric of the composition.

Fanny utilizes a highly varied rhythmic vocabulary. One would be hard pressed to find three consecutive measures with the exact same rhythmic profile; yet the pieces are wonderfully organic, and the changing rhythmic structures do not disrupt the coherence of the composition or cause the perception of disjunction, but rather seem to flow naturally from the text and serve to energize the composition.

Fanny's formal structures are usually based on the structure of the poem, although she sometimes chooses a form which is in opposition to the poetry for expressive purposes. Fanny freely repeats lines of text or fragments of text, and this reveals her tendency not to rely on traditional four-bar phrases for extended lengths of time. One of the hallmarks of Fanny's part song style is her use of closing codas. All six of the

---

[11]Emily Tarpenning, "Fanny Mendelssohn Hensel: A Bridge Between Felix Mendelssohn and Johannes Brahms" (M.M. Thesis: University of North Texas, 1997), 46; see also Bernard Jacobson, *Brahms* (London: Tantivy, 1977) and Ivor Keys, *Johannes Brahms* (Portland, Oregon: Amadeus, 1989).

Gartenlieder exhibit this characteristic, and the larger part songs also tend to have codettas or transitions at the end of major sections.

Fanny's harmonic language is quite chromatic within a tonal framework, and it is in this area that she is most daring in her style. She regularly uses secondary dominants, fully-diminished seventh chords, chromatic passing and neighboring tones, and inflections of the parallel major or minor key. Most of Fanny's cadences are decorated with diatonic and chromatic dissonances, such as suspensions, retardations, accented passing tones, neighboring tones, and appoggiaturas. Fanny's part songs are replete with modulations and tonicizations. This reveals one of Fanny's most interesting and significant stylistic characteristics—her penchant for third-related keys. In only two of the *Gartenlieder* does Fanny tonicize or modulate to the dominant key, but in every *Gartenlieder*, there are passages in the relative major or minor key, and frequently she modulates to distantly related keys.

Actually the *Gartenlieder* as a group are somewhat conservative compositionally compared to the other part songs which Fanny composed in 1846. This is understandable given the importance of the *Gartenlieder* her in life as a composer and in her newly-found publishing career. Several of the other part songs of 1846 are marked with slow tempo indications, e.g., *adagio*, *largo*, *ruhig*, etc., and they generally contain much more imitation and also more adventuresome harmonies and textures.

A NEW EDITION OF THE *GARTENLIEDER*, OP. 3

All of the modern editions discussed in Chapter Four are based on one of two sources: the autograph score, MA Ms. 49, or the first printed edition, Bote & Bock, 1847. The single exception to this is "Im Herbste," which appears in volume seven of the anthology *Women in Music: Composers Through the Ages* and is based on all three of the extant sources.[12] Table 8 lists all of the modern editions and the source material upon which they are based.

There is currently no edition of the complete *Gartenlieder* which seeks to use both the first printed edition and the autograph score; moreover, there is no edition based on the autograph parts at all. The choral parts not only provide valuable musicological information about the *Gartenlieder* and Fanny's compositional process, they also provide a glimpse into an actual performance conducted by the composer. They therefore represent a viable performance option for today's musicians. There is a clear need for a scholarly edition of the *Gartenlieder* which seeks to take into account all of the extant sources. This is the first objective of the present edition. However, given the profusion of variants in the sources, it is inconceivable to attempt to furnish an edition which notates every possible option. Such an edition would be unreadable and unusable by performers. The second goal of the present edition, then, is to provide a resource which is balanced between viable performance options and usability by the performer.

---

[12]Im Herbste," ed. Sean Wallace, In *Composers Born Between 1800-1899: Vocal Music*, Vol. 7 of *Women Composers: Music Through the Ages*, ed. Sylvia Glickman (New York: G. K. Hall/Macmillan, 2001).

Table 8. Source Material for Modern Editions of the *Gartenlieder*, Op. 3

Title	Editor	Title/Publisher	Source Material
Gartenlieder Published as a Set or Partial Set			
Gartenlieder, Op. 3	Blankenburg	Furore, 199?	Autograph Score
Gartenlieder (Op. 3, No. 3, 5, & 6)	Paine	earthsongs, 1993	First Printed Edition
Gartenlieder, Op. 3	Unknown	Furore, 1997	First Printed Edition
Pieces From the _Gartenlieder_ Published Singly or in Anthologies and Collections			
"Hörst du nicht die Bäume rauschen"	Wolters	In *Chorbuch Romatik*, Möseler, 1988	First Printed Edition
	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score
"Schöne Fremde"	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score
	Draheim and Heinz	Breitkopft & Härtel, 1990	First Printed Edition
"Im Herbste"	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score
	Wallace	*Women Composers: Music Through the Ages*, vol. 7, G.K Hall/Macmillan, 2000	Autograph Score, Autograph Parts, & First Printed Edition

Table 8 (cont'd)

Title	Editor	Title/Publisher	Source Material
"Morgengruß"	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score
	Draheim and Heinz	Breitkopft & Härtel, 1989	First Printed Edition
"Abendlich schon rauscht der Wald"	Wolters	In *Chorbuch Romatik*, Möseler, 1988	First Printed Edition
	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score
"Im Wald"	Blankenburg	In *Weltliche a-cappella-Chöre von 1846*, Furore, 1988	Autograph Score

The present edition uses as its starting point the first printed score. From this basis, additional readings and variants were added first from the autograph parts and then, if feasible, from the autograph score. Alternate readings appear on three levels. First, there are those sections which are irreconcilable in the sources. For the part songs containing these passages, alternate endings and alternate measures have been provided. The page layout and pagination have been arranged so as to make usage of these alternate sections as convenient as possible for the performers. Second, alternate notes, accidentals, text, and rhythms have been provided in the music itself. Alternate pitches are notated with smaller note heads; alternate rhythms appear above the measure in question in parentheses; and alternate text is underlaid in parentheses beneath the regular text. Variations in accidentals also appear in parentheses next to the note which they affect. In some cases, the readability of the score prevented these variations from being placed in the music itself. In these cases they appear as footnotes. Other performance options which could not be reasonably placed in score, such as alternate tempi or dynamic markings, are also given as footnotes. Footnotes comprise the third level in which variant readings are provided.

Slurs have been added, and a piano reduction (for rehearsal only) has been provided for each piece. Clefs, key signatures, spelling, and other modern musical conventions (such as the use of courtesy accidentals) have been modernized without notice. Fanny was highly inconsistent in her use of punctuation, especially in the manuscript sources. Punctuation generally follows that of the first printed edition, but in some places has been updated to modern publishing practice without notice. All other editorial indications appear in brackets. This edition was prepared using Finale 2000.r5.

ANALYSIS OF THE *GARTENLIEDER*, OP. 3

The analyses will appear in the order in which the pieces were first published. Each will begin with a brief discussion of the specific problems related to the source material.[13] This will be following by an English translation of the text. Although Fanny was very selective in her choice of texts, she had no misgivings about altering the verse of some of Germany's most eminent poets in order to suit her needs and tastes. These modifications will be included in the discussion of the text. The translations have been rendered as literally as possible, while still retaining a poetic flavor; however, they have not been made to match the meter or rhyme scheme of the original German. After the discussion of the text, an analysis of the music itself will be given. Specific pitches will be designated according to the system which uses Contra C, Great C, small c, c1, c2, c3 etc., where Middle C is c1. The new edition of each of the part songs will be presented individually at the end of each analysis.

HÖRST DU NICHT THE BÄUME RAUSCHEN

The first piece of Fanny's *Gartenlieder* is "Hörst du nicht die Bäume rauschen" (Do You Not Hear the Rustling of the Forest), composed on May 3, 1846. When the *Gartenlieder* were reviewed in 1847, the reviewer remarked that "All are bathed in a

---

[13]This discussion will not be a comprehensive comparison of the sources. For an exhaustive list of the variants, see the author's "The *Gartenlieder*, Op. 3, of Fanny Mendelssohn Hensel: Toward a Scholarly Edition" (M.A. thesis, Michigan State University, forthcoming).

tender and poetic atmosphere, particularly No. 1 "Hörst du nicht die Bäume rauschen" of Eichendorff . . ."[14]

"Hörst du nicht die Bäume rauschen" is one of the least complicated parts songs of the *Gartenlieder* in terms of its sources. Table 9 lists the specific source material.

Table 9. Source Material for "Hörst du nicht die Bäume rauschen," *Gartenlieder*, Op. 3, No. 1

Autograph Manuscript	MA Ms. 49, pp. 23-26
Autograph Choral Parts	1 Soprano: MA Ms. 68, p. 9 1 Alto: MA Ms. 68, p. 21 1 Tenor: MA Ms. 69, p. 37 1 Bass: MA Ms. 68, p. 55
First Published Edition	Berlin: Bote & Bock, 1847, pp. 3-7

The differences do not amount to more than a few minor discrepancies in individual pitches and rhythms, and the relationship between the sources is relatively straightforward. The most interesting aspect of the compositional process of this piece is that section A, mm. 1-13, and the parallel passage, mm. 25b-38, was originally conceived in 2/4, not 4/4. In the autograph manuscript, the bar lines have been crossed out in ink.[15]

The poem of Joseph von Eichendorff (1788-1857) was originally entitled "Lockung" (Enticement) and was first published in 1834. It belongs in a group of poems

---

[14]Emmanuel Klitzsch, "Mehrstimmige Gesänge," Review of *Gartenlieder*, Op. 3, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (May 14, 1847), 169; quoted in Tillard, *Fanny Mendelssohn*, 331.

[15]Blankenburg's suggestion that the staves were measured beforehand and then changed during the process of composition seems unlikely since both sections of A material contain the corrected barlines, not just the first section. See the errata list of *Gartenlieder, Op. 3* (Kassel: Furore, 199?), no longer in print.

called *Sängerleben* (A Singer's Life). The translation, including Fanny's changes, appears below.

"Hörst du nicht die Bäume rauschen"	"Do You Not Hear the Rustling Trees?"
1 Hörst du nicht die Bäume rauschen,	Do you not hear the rustling of the forest
2 Draussen durch die stille Rund?	Through the stillness all around?
3 Lockt dichs nicht hinab zu lauschen,	Does it not lure you into listening,
4 Von dem Söller in den Grund.	From the place aloft to the depths below.
5 Wo die vielen Bäche gehen,	Where many brooks flow
6 Wunderbar im Mondenschein,	Wondrously in the moonlight,
7 Und die stillen Burgen sehen,	And the silent castles look
8 In den Fluss vom hohen Stein?	Into the water from their high peaks?
9 Kennst du noch die süssen Lieder	Do you still know the sweet songs
10 Aus der alten schönen Zeit?	From the old, beautiful time?
11 Sie erwachen allen wieder	They all awaken again
12 Nachts in Waldeseinsamkeit,	At night in the solitude of the forest,
13 Wenn die Bäume träumend lauschen	When the dreaming trees listen
14 Und der Flieder duftet schwül,	And the lilac smells so sweet,
15 Und im Fluss die Nixen lauschen,	And in the river the nymphs listen,
16 Komm herab, hier ists so kühl.	"Come down, it is so cool here."

Fanny's changes appear in lines seven, nine, and fifteen. In the following comparison, the original words and Fanny's modifications appear in italics.

Eichendorff's Original[16]	Fanny's Version
3 *Lockt's dich* nicht hinab zu lauschen,[17]	*Lockt dichs* nicht hinab zu lauschen
7 Und die stillen *Schlösser* sehen	Und die stillen *Burgen* sehen
9 Kennst du noch die *irren* Lieder	Kennst du noch die *süßen* Lieder
15 Und im Fluß die Nixen *rauschen*—	Und im Fluß die Nixen *lauschen*,

The change in line three from *Lockt's dich* to *Lockt dichs* does not affect the meaning; neither does the change in line seven from *Schlösser* to *Burgen.*[18] These changes were probably made for sonic reasons. However, the replacement of *irren*, meaning "confused" or even "crazy," with *süßen*, meaning "sweet," does alter the poet's original meaning. Perhaps Fanny was trying to eliminate the negative implications of *irren.* The change in line fifteen is the most significant. Fanny changes the word *rauschen* (in this case, murmuring) to *lauschen* (listening). This has the effect of disconnecting the nymphs from their enticing call in the last line, "Come down, it is so cool here," and turns them into passive characters also listening to the "sweet songs." The change to *lauschen*, while eliminating an arguably negative aspect of the poetry, also "forces an awkward rhyme,"[19] for *lauschen* is used two lines earlier. Fanny's choice may have been motivated

---

[16]Richard Diebe, ed., *Eichendorffs Werke* (Leipzig: Bibliographisches Institut, 1891/2), 91.

[17]Fanny version is grammatically incorrect, both in not using an apostrophe to indicate the contraction *dich es* and in its word order; however, it does appear in this form in all of the extant sources including the Bote & Bock first printed edition. In the post-1871 reissue of the *Gartenlieder* by Bote & Bock, the line was partially corrected to read *lockt dich's*. Both Furore editions also used this form. Paine restored Eichendorff's orginal *lockt's dich* for his translation; see Gordon Paine, *German Texts*, vol. 2 of *Translations and Annotations of Choral Repertoire*, ed. Ron Jeffers (Corvallis, Orgegon: earthsongs, 2000), 180. For the present edition, Fanny's original *lockt dichs* is used.

[18]Both of which mean "castles."

[19]Gordon Paine, *German Texts*, vol. 2 of *Translations and Annotations of Choral Repertoire*, ed. Ron Jeffers (Corvallis, Oregon: earthsongs, 2000), 181.

by her overall theme. The word *rauschen* occurs repeatedly throughout the *Gartenlieder* to refer to the sounds of the trees and forest, and she may have wanted to preserve this emphasis. This latter alteration may have also precipitated her decision to discard Eichendorff's original title "Lockung" (Enticement) and use the first line of text as a title instead.

The form of "Hörst du nicht die Bäume rauschen" is binary, AB, and Fanny chose to set the poem strophically with a coda after each verse. Each eight-line strophe comprises a verse, and each quatrain constitutes the sections A and B. The two verses themselves are virtually identical, but their codas are different. This made it necessary to write out both verses in their entirety.

"Hörst du night die Bäume rauschen" opens with a dynamic level of *p* as if the poet's question is being asked in hushed tones so as to not disturb the solitude of the forest. Section A, mm. 1-13 and 26-38, consists of an eight-measure parallel period which ends by tonicizing G♯minor, followed by a five-measure phrase which modulates to F♯minor. With this opening, Fanny demonstrates immediately two characteristics of her part song style. In the first thirteen measures, there was an irregular length phrase and two modulations—to the relative minor and to the distantly related minor dominant.

During the opening phrase, the listener's ears are drawn to the outer voices—the melody in the soprano and the bass line which descends in conjunct motion from small b to Great A (mm. 1-4). The contrary motion into the cadence at m. 4 is particularly effective. The alto and tenor voices are relatively static melodically (especially the alto) so that the attention is focused on the soprano and bass. This juxtaposition of high and low is derived from the text. Twice in the first strophe, the concepts of high and low are

contrasted: line four, *Von dem Söller in den Grund* (From your place aloft to the depths below), and lines seven and eight, *Und die stillen Burgen sehen in den Fluss von hohen Stein* (And the silent castles look into the water from their high peaks).

Fanny also highlights this idea in the five-measure phrase, mm. 9-13, which repeats the text *lockt dichs nicht hinabzulauschen von dem Söller in den Grund?* (Does it not lure you into listening from your place aloft to the depths below?). The lower three voices drop away, and the soprano begins alone with a descending melodic line. Then, in m. 11, the soprano has a dramatic octave leap from f♯1 to f♯2 and back down again on the word *Söller* (place aloft, lit., balcony).

Section B, mm. 14-25 and 39-48, has a similar phrase structure to Section A, an eight-measure parallel period, this time followed by a four-measure phrase, but Section B contrasts Sections A in several ways. First, the dynamic level of Section B begins *pp* with a dramatic crescendo to *mf*, the loudest dynamic level thus far in the piece, at m. 19. Second, the tonality of Section B shifts to B Minor, quickly tonicizes the distantly-related key of D Major, and then returns to B Major for the cadence at m. 25. Lastly, the rhythmic profile of Section B consists of shorter note values, particularly a figure of four eighth-notes (mm. 14, 16, 18). One also finds a dotted eighth-note/sixteenth-note figure which is heard again later in the coda. The rhythmic profile of Section A returns in m. 22 in preparation for the second verse. At m. 24, the soprano's word *hohen* (high) is emphasized with an ascending and descending tritone leap. This parallels the soprano's octave leap in m. 11 of Section A.

Another contrast between Section A and Section B is in the overall melodic contours of the soprano lines. Section A begins with an immediate rise to f♯2, the

highest note of the piece, on the downbeat of the first measure. Over the course of the first three phrases, it gradually descends by conjunct motion and small leaps to its cadence on f♯1, an octave lower. The striking octave leap in m. 11 only serves to reinforce this broad contour. Section B begins in the lower octave on f♯1 and gradually rises by disjunct motion, large leaps of fourths and sixths, arriving on f♯2 at m. 19. The apex of the line coincides with the word *sehen* (to look), which the castles (*Burgen*) do from their high peaks (*hohen Stein*). As the castles look down into the water (*in den Fluss*), the soprano melody settles back down to b1 and a dynamic level of *p* for the final cadence. These contrasting contours are large-scale linear manifestations of the concepts of high and low generated by the text. The effect of the rising line, shorter rhythmic values, and greater dynamic range, give the B section an intensity which is calmed by the return of the tonality and rhythms of A at the cadence.

The second verse is exactly the same as the first with the exception of the cadence of the B section which is one measure shorter and has a different melodic approach (m. 48) in preparation for the coda. The octave leap from m. 11 falls in the second verse at the beginning of the word *Waldeseinsamkeit* (loneliness of the forest) which is also an appropriate text painting idea—a singular large leap in a mostly conjunct line.

The coda, mm. 48b-52, seizes on the urgent dotted eighth-note/sixteenth-note figure from the B section. The lower three voices begin on the words *komm herab* (come down here), which is echoed by the soprano. Of particular interest are the rising chromatic lines of the soprano, alto and tenor, representing the enticing call of the river nymphs (somewhat disempowered poetically by Fanny's text changes). The call reaches its peak at the end of m. 50 at a *f* dynamic level, the loudest point in the piece. This is

quickly followed by *p* and a return of the calmer rhythms of Section A. The soprano once again ascends to f♯2 before the final cadence.

Gartenlieder, Op. 3, No. 1
"Hörst du nicht die Bäume rauschen"

Autograph Manuscript: MA Ms. 49
Autograph Parts: MA Ms. 68
First Publication: Bote & Bock, 1847

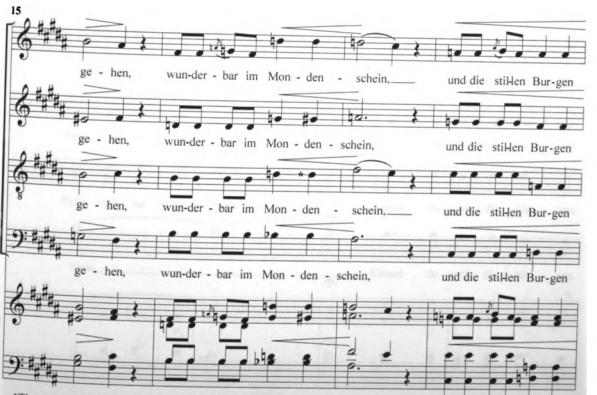
Joseph Freiherr von Eichendorff (1788-1857)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1847)
May 3, 1846




3
p
durch die stil - le Rund? lockt dichs nicht hin - ab zu lau - schen von dem
durch die stil - le Rund? lockt dichs nicht hin - ab zu lau - schen von dem
durch die stil - le Rund? lockt dichs nicht hin - ab zu lau - schen von dem
durch die stil - le Rund? lockt's dichs nicht hin - ab zu lau - schen von dem
7
Söl - ler in den Grund, lockt dichs nicht hin - ab zu lau - schen von dem
Söl - ler in den Grund,
nicht
Söl - ler in den Grund,
nicht
Söl - ler in den Grund,
nicht



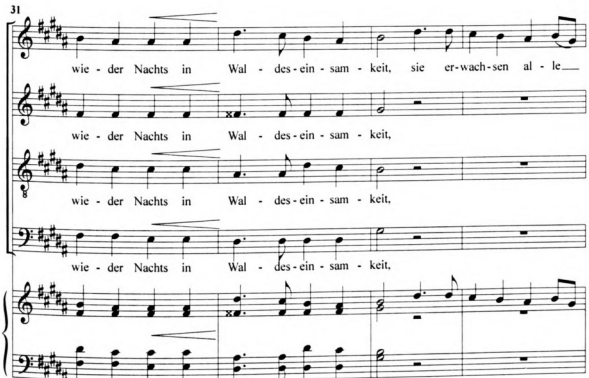


***The autograph score and parts indicate an E here.**

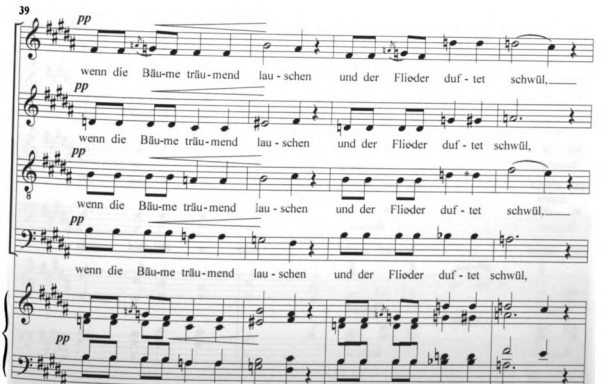

19
mf
p
se - hen, in den Fluss vom ho - hen Stein, in den Fluss vom ho - hen
[mf]
p
se - hen, in den Fluss vom ho - hen Stein, in den Fluss vom ho - hen
[mf]
p
se - hen, in den Fluss vom ho - hen Stein, in den Fluss vom ho - hen
mf
p
se - hen, in den Fluss vom ho - hen Stein, in den Fluss vom ho - hen
mf
p


23
Stein, vom ho - hen Stein. Kennst du noch die sūs - sen
Stein, vom ho - hen Stein. Kennst du noch die sūs - sen
Stein, vom ho - hen Stein. Kennst du noch die sūs - sen
Stein. Kennst du noch die sūs - sen


27
Lie - der aus der al - ten schö - nen Zeit? Sie er - wach - en al - le
Lie - der aus der al - ten schö - nen Zeit? Sie er - wach - en al - le
Lie - der aus der al - ten schö - nen Zeit? Sie er - wach - en al - le
Lie - der aus der al - ten schö - nen Zeit? Sie er - wach - en al - le


31
wie - der Nachts in Wal - des - ein - sam - keit, sie er - wach - sen al - le
wie - der Nachts in Wal - des - ein - sam - keit,
wie - der Nachts in Wal - des - ein - sam - keit,
wie - der Nachts in Wal - des - ein - sam - keit,





***The autograph score and parts indicate an E here.**


43
cresc.
p
und im Fluss im Ni - xen lau - schen, komm her - ab, hier ists so kühl, komm her-


47
cresc.
ab, hier ists so kühl, komm herab,
komm her - ab,
komm her-


50
komm herab, komm her - ab hier ists so kühl.
ab, komm her - ab hier ists so kühl.
ab, komm her - ab hier ists so kühl.
ab, komm her - ab hier ists so kühl.

SCHÖNE FREMDE

The second part song of the *Gartenlieder* is "Schöne Fremde" (Beautiful Stranger), composed on July 22, 1846. Just as No. 1, "Hörst du nicht die Bäume rauschen," was one of the least complicated in terms of its source material, "Schöne Fremde" is the perhaps the most complicated. Table 10 lists the specific source material.

Table 10. Source Material for "Schöne Fremde," *Gartenlieder*, Op. 3, No. 2

Early Sketch	MA Ms. 72, p. 3
Autograph Manuscript	MA Ms. 49, pp. 59-65
Autograph Choral Parts	Not Extant
First Printed Editions	Berlin: Bote & Bock, 1847, pp. 8-14

It is something of an historical irony that the only piece of the *Gartenlieder* for which there is an early sketch is also the only piece which has no extant choral parts. The early sketch material was not used in the preparation of the present edition, but the absence of choral parts causes serious editorial difficulties unique to "Schöne Fremde" because the intermediate stage of the compositional process is missing.

There are abundant small inconsistencies regarding individual pitches and rhythms, and particularly regarding the text and the text underlay, but the most significant problems occur in two passages. The first passage, mm. 14-25, differs so extensively in the sources that it cannot be represented in a single version. Figure 3 presents a portion of this passage on parallel staves. The voice parts have been reduced to two staves for ease of comparison. The second passage is more problematic for it involves nine

Figure 3. Comparison of "Schöne Fremde," mm. 14-21, From the First Printed Edition and the Autograph Score

Version I, First Printed Edition, Bote & Bock, 1847



Version II, Autograph Score, MA Ms. 49



measures in the autograph manuscript, mm. 33-41, which do not appear in the first printed score. Only one measure transpires in the first printed score for the nine measures which occur in the autograph manuscript.[20] This ultimately results in the "Schöne Fremde" from the autograph score being ninety measures in length and the "Schöne Fremde" from the first printed score being eighty-two measures in length.

Because these two conflicting passages occur in the first half of the composition and because preserving ease of use is a primary goal of the present edition, it was deemed impractical to provide alternate passages, potentially requiring the performer to jump from one page to another out of sequence; rather it was decided to present "Schöne Fremde" in two separate versions: Version I , based on the first printed score, and Version II, based on the autograph manuscript. The analysis will concentrate primarily on Version I, with occasional salient comments about Version II.

Like "Hörst du nicht die Bäume rauschen," the poem "Schöne Fremde" is by Eichendorff and was also first published in 1834. It is from a group of poems entitled *Wanderlieder* (Wandering Songs). In the case of "Schöne Fremde," however, Fanny elected to keep Eichendorff's original title. Both pieces open with the rustling of the trees, and this may have prompted her to place them in consecutive order. The translation with Fanny's changes appears below.

"Schöne Fremde"	"Beautiful Stranger"
1 Es rauschen die Wipfel und schauern,	The treetops rustle and shudder,
2 Als hielten zu dieser Stund'	As if, at this hour,
3 Um die halbverfallenen Mauern,	Around the half-crumbled walls,
4 Die alten Götter die Rund'.	The old gods were gathering in a circle.

[20]See mm. 33-41 in Version II and m. 33 in Version I.

5	Hier unter den Myrtenbäumen	Here under the myrtle trees
6	In heimlich dämmernder Pracht,	In secretly dawning splendor,
7	Was sprichst du wirr wie in Träumen	What are you saying to me, confused
8	Zu mir, phantastische Nacht?	As if in a dream, fantastic night?
9	Es funkeln mir zu alle Sterne	All of the stars twinkle at me
10	Mit glühendem Liebesblick,	With glowing glances of love,
11	Es redet trunken die Ferne	The intoxicating distance speaks
12	Von künftigem großen Glück![21]	Of future great joy!

Fanny made several changes to the original poem. These changes appear in italics below.

	Eichendorff's Original[22]	Fanny's Version
2	Als *machten* zu dieser Stund'	Als *hielten* zu dieser Stund'
3	Um die *halbversunkenen* Mauern,	Um die *halbverfallenen* Mauern,
5	Hier *hinter* den Myrtenbäumen	Hier *unter* den Myrtenbäumen
9	Es funkeln *auf mich* alle Sterne	Es funkeln *mir zu* alle Sterne
12	*Wie von* künftigem großen Glück	*Von* künftigem großen Glück

Fanny's adaptations in lines two, three, five, and nine do not significantly affect the meaning and were probably made because of her preference for the sounds of the words; however, the alteration in line twelve from *wie von* to just *von* changes the meaning from "The intoxicating distance speaks *as if* of future great joy" to the more straightforward "The intoxicating distance speaks *of* future great joy." Once again this change eliminates ambiguity and any potential negativity in the poetry.[23] It is interesting to note that Fanny's change in line three does not appear in the autograph score, but only

---

[21]Eichendorff's original word was *grossen*. Fanny, because of her repetitions of fragments of text, sometimes wrote *grossen* and sometimes wrote *grossem* depending on the grammatical situation.

[22]Richard Diebe, ed., *Eichendorffs Werke* (Leipzig: Bibliographisches Institut, 1891/2), 41.

[23]Paine, *German Texts*, 181.

in the first printed edition. This reinforces the idea that she made this change during the rehearsal process or after the performance before the piece was chosen to be a part of the *Gartenlieder*.

In "Hörst du nicht die Bäume rauschen," the structure of the poetry dictated the form of the composition. In the case of "Schöne Fremde," however, Fanny chose a form which seems contrary to the structure of the poetry. The poem falls into three quatrains, but Fanny sets the text into two large sections of almost equal length. Section A is forty-two measures long and has as its text the first two quatrains. Section B is forty measures long and utilizes only the four lines of the third quatrain. There is a shift of mood and tone in the poem between the second and third quatrains. The first two describe a scene which is uncertain and mysterious. At that enigmatic time between daylight and full darkness, the coming night speaks from the distance, but its message cannot be clearly heard, and the ears strain to understand it. In the dim light, the trees are transformed into god-like creatures gathering around dilapidated ruins. This vision is also a metaphor for the half-conscious state between waking and dreaming. In the last quatrain, night has fallen, and the tone is more joyous. As the night shares the wonder of its twinkling stars and profound vastness, the heart is encouraged for the future. Fanny accentuates and widens this emotional shift in the poem by setting Section A in 6/8 in the key of E Minor with a tempo marking of *Andante* and a very contrasting Section B in common time, in E Major, *Allegro molto vivace*. The last two lines of the third quatrain, *Es redet die Ferne von künftigem grossen Glück!* (The distance speaks great joy in the future!) provide the impetus and emotional context of all of Section B. These lines serve as the text for the last twenty-four measures, nearly a third of the entire composition.

Section A opens *p* with a rising eighth-note figure in parallel thirds. In the first measure, the motive appears in the soprano and alto. In m. 2, a variation of the motive appears in the alto and tenor. Here, it is still in parallel thirds, but it rises and then falls and has been syncopated by the use of a miniature hemiola. This pattern is repeated at a higher pitch level in mm. 3 and 4. The eighth-note figure in parallel thirds becomes a central idea of Section A and along with the 6/8 meter, syllabic text setting, and minor tonality not only helps to represent the rustling and shuddering of the treetops, but also conveys the uneasiness and mysterious atmosphere of the first two quatrains. The harmonic rhythm is relatively slow which allows the eighth-note figure to predominate and move the composition forward. Short duets of parallel thirds and sixths without the eighth-note rhythmic figure also occur throughout Section A.[24]

There are several examples of text painting in Section A. In m. 5 on the words *halbverfallenen Mauern* (half-crumbled walls), the soprano leaps to g2, then descends a tenth to e1. This leap to g2 occurs five times in Section A.[25] At m. 7, the eighth-note figure appears on the words *alten Götter die Rund* (old gods [in] a circle). The alto and soprano sing in descending parallel thirds and the bass and tenor in ascending parallel thirds to represent the mysterious gods gathering together. In mm. 20 and 21, there is a crescendo to *f* and a leap to f♯1 in the soprano to highlight the words *heimlich dämmernder Pracht* (secretly dawning splendor).

---

[24]See alto and bass in mm. 9-10 and 30-31; alto and tenor in mm. 11 and 32; soprano and alto in m. 19;

[25]Measures 5, 15, 26, 35, and 42.

Section A falls into two large parts: Part a, mm. 1-21, and Part a', mm. 22-38, plus a codetta. If Fanny were to follow the structure of the poetry, these two parts should correspond to the first and second quatrains, but even on the smaller level, Fanny chooses a formal structure which is juxtaposed to the text. The return of the material from Part a does not correspond to the beginning of the second quatrain. Instead, they are offset by four bars, with the text of the second quatrain beginning on the last eighth note of m. 17, and the beginning of Part a' arriving on the last eighth note of m. 21. Fanny may have wanted to offset the text so that the opening eighth-note motive would occur on the text *was sprichst du wirr wie in Träumen* (what are you saying to me, confused as if in a dream) to convey the whispering voice of the night.

The beginning of Part a' is also punctuated by a key change, the first in the composition. There is a modulation in m. 21 so that Part a' begins in the key of C Major. The use of a different key also underscores *Träumen* (dreams). Although there is a brief tonicization of D in mm. 11-12, the first twenty measures are solidly in E Minor. It is unusual for Fanny to remain in a single key area for such a long period.

Part a' soon modulates back to E Minor, and mm. 26-32 are exactly the same as mm. 5-11. The parallel thirds in contrary motion from m. 7 fall in m. 28 on the words *mir, phantastiche Nacht!* (to me, fantastic night!). Just before the codetta, Fanny employs one of her favorite devices. The lower voices drop away and give the soprano a short solo to emphasize the text and add variety to the texture. Section A ends on the text *Was sprichst du wirr wie in Träume, phantastiche Nacht! phantastiche Nacht, phantastiche Nacht!* At each repetition of *phantastiche Nacht*, the soprano leaps higher, intensifying

the urgency of the question. The codetta ends on a half cadence in preparation for Section B and in anticipation of the answer.

Because the autograph score contains the two passages not found in the first printed edition, several of the features discussed above do not appear. The return of musical material from Part a occurs in mm. 22, and the text and the form are not offset. The beginning of the second quatrain corresponds exactly with the beginning of Part a'. There is no modulation to C Major for the text *was sprichst du wirr wie in Träumen*, and, although the leap to f♯2 on the word *Pracht* still exists, there is no crescendo or dynamic change accompanying it. Also, the extra measures found in the autograph score show the bass in imitation of the soprano (see Figure 3, Version II, mm. 14-17 above). This is not a characteristic use of imitation by Fanny, nor does it fit the overall style and design of the rest of the bass line from "Schöne Fremde." In general, Section A from the autograph score version is much more conventional in its phrase structure, with mostly regular four-bar phrases. It is probable that after performing the piece (assuming that a performance took place, see Chapter Four), Fanny decided that the form was too regular and did not adequately reflect the mystic scene of the poetry.

Section B, mm. 43-82, contrasts with Section A in virtually every way. It is joyous and playful with its new meter, new key, and new tempo. Despite the faster tempo, the harmonic rhythm remains relatively slow, and there is only one modulation—to the dominant at m. 54. The rest of Section B is entirely in E Major which balances the E Minor tonality of Section A. The part writing in the lower three voices is much less linear and melodically interesting than in Section A, and at times can only be described as static, especially the bass which sings small e or Great B much of the

time. Only one example of text painting recommends itself. In mm. 60b-64, the voices repeat the words *es redet die Ferne* (the distance speaks). In m. 60, the soprano rests while the alto leads and is answered by the bass and tenor in duet; then in m. 62, the soprano takes the lead and is answered by the lower three voices. This give the impression of the top voice speaking and the lower voices responding as if in conversation (the distance speaks).

Whereas in "Hörst du nicht die Bäume rauschen," Fanny's compositional challenge was to provide contrast between the two sections, in "Schöne Fremde," her challenge is to find ways to unify two already very contrasting sections. The form of the two sections is similar—aa' with a concluding coda. Both have a slow harmonic rhythm and only one modulation, but these similarities are not readily perceptible to the listener as providing a sense of continuity between the two sections. Much of the unity is achieved through motivic similarity. Figure 4 compares two motives from Sections A and B on parallel staves.

Figure 4. Motivic Similarity Between Section A and Section B of "Schöne Fremde."



The opening soprano line of Section B is clearly derived from the opening soprano line of Section A, and the leap to g2 in Section A has its counterpart in Section B with a similar leap to g♯2. Motive 2 is a particularly prominent feature of Section B. Both times it occurs, it is immediately echoed by the tenor (see mm. 44-46 and 57-58). This leap then is heard a total of nine times and becomes a characteristic feature of this composition.

Gartenlieder, Op. 3, No. 2
"Schöne Fremde"
Version I
(Based on first print: Bote & Bock, 1847)

Joseph Freiherr von Eichendorff (1788-1857)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel
July 22, 1846




4
Stund, um die halb - ver - fal - len - nen Mau - ern, die al - ten Göt - ter die
Stund, um die halb - ver - fal - len - nen Mau - ern, die al - ten Göt - ter die
Stund, um die halb - ver - fal - le - nen Mau - ern, dir al - ten Göt - ter die
Wip - fel, als hiel - ten dir al - ten, die al - ten Göt - ter dir
8
Rund, es rau - schen die Wip - fel, als
Rund, es rau - schen die Wip - fel, als hiel - ten zu
Rund, es rau - schen die Wip - fel, als hiel - ten zu
Rund, es rau - schen die Wip - fel, als hiel - ten zu


12
cresc.
f
hiel - ten zu die - ser Stund, die al - ten, al - ten
die - ser Stund, die al - ten, al - ten
die - ser Stund, die al - ten, al - ten
die - ser Stund, die al - ten, al - ten
16
p
Göt - ter die Rund. Hier un - ter den Myr - ten - bäu - men in
Göt - ter die Rund. Hier un - ter den Bäu - men in
Göt - ter die Rund. Hier un - ter den Myr - then - bäu - men in
Göt - ter die Rund. Hier un - ter den Baü - men in


20
cresc.
heim - lich däm-mern-der Pracht, was sprichst du wirr wie in Träu - men zu
heim - li - cher Pracht, was sprichst du wirr wie in Träu - men zu
heim - lich däm-mern-der Pracht, was sprichst du in Träu - men phan-
däm - mern - der Pracht, was sprichst du in Träu - men phan-
24
mir phan-ta-stisch-e Nacht, was sprichst du wirr wie in Träu - men zu
mir phan-ta-stisch-e Nacht, was sprichst du in Träu - men zu
ta - stisch - e Nacht, was sprichst du in Träu - men zu
ta - stisch - e Nacht, was sprichst du in Träu - men zu


28
mir phan - ta - stisch - e Nacht, hier un - ter der
mir phan - ta - stisch - e Nacht, hier un - ter den Bäu - men, in
mir phan - ta - stisch - e Nacht, hier un - ter den Bäu - men, in
mir phan - ta - stisch - e Nacht, hier un - ter den Bäu - men, in
32
f
Bäu - men, in heim - lich - er Pracht, was sprichst du
f
heim - li - cher Pracht, was sprichst du wirr,
f
heim - li - cher Pracht, was sprichst du wirr,
[f]
heim - li - cher Pracht, was sprichst du wirr,
f

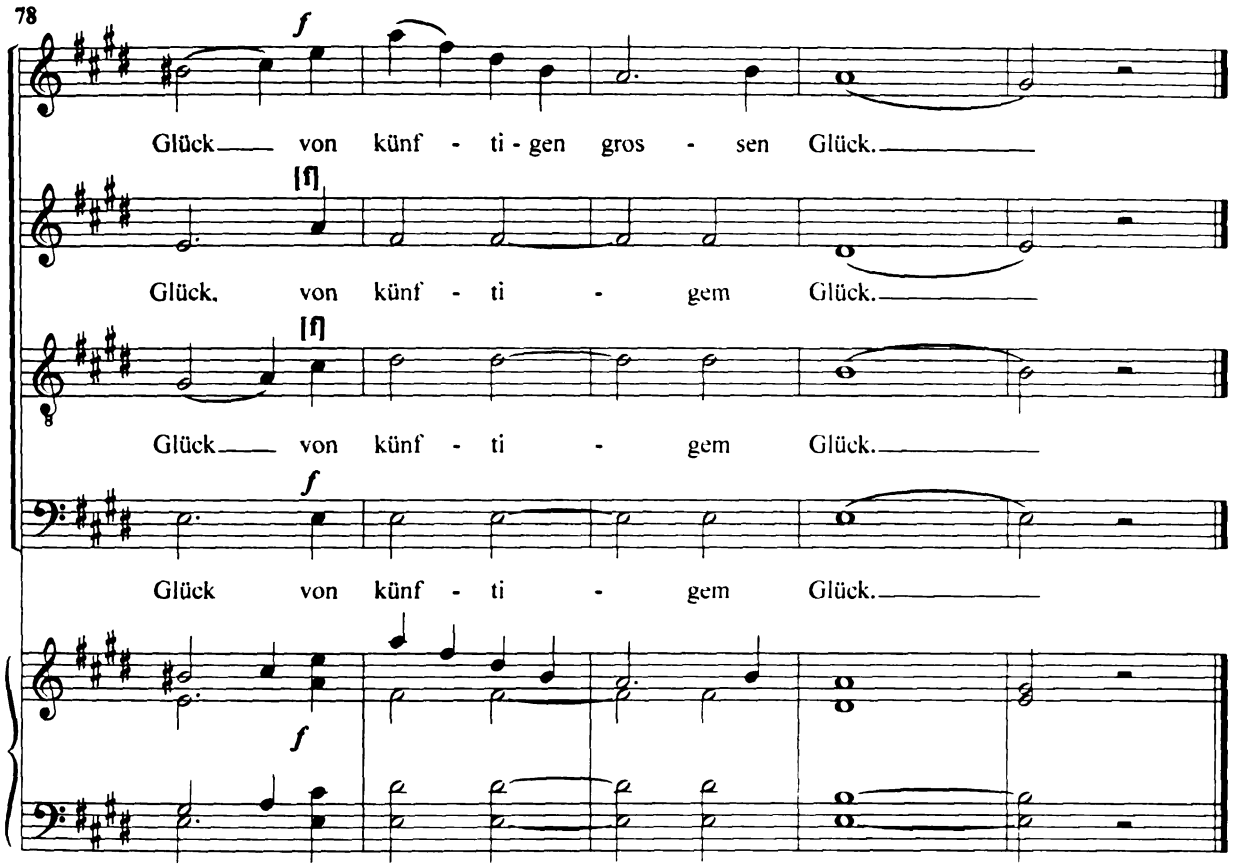

36
dim.
wirr wie in Träu - men,
phan - ta - stisch - e
O Nacht,
phan - ta - stisch - e
O Nacht,
phan - ta - stasch - e
O Nacht!
Phan - ta - stisch - e
dim.
40
Allegro molto vivace
Nacht, phan - ta - stisch-e Nacht! Es trun - keln mir zu al - le
Nacht, phan - ta - stisch-e Nacht! Es trun - keln mir zu al - le
Nacht, Phan - ta - stisch-e Nacht! Es trun - keln mir zu al - le
Nacht, phan - ta - stisch-e Nacht! Es trun - keln mir zu al - le


44
f
p
Ster - ne mit— glü - hen-dem Lie - bes - blick, es re - det— trun - ken die
Ster - ne mit glü - hen - dem— Blick, es re - det trun - ken die
Ster - ne mit glü - hen - dem— Lie - bes - blick, es re - det— trun - keln die
Ster - ne mit glü - hen - dem Blick, es re - det trun - keln die
48
cresc.
f
Fer - ne, es re - det die Fer - ne von künf -
Fer - ne, es re - det die Fer - ne, die Fer - ne
Fer - ne, es re - det die Fer - ne, die Fer - ne
Fer - ne, es re - det die Fer - ne, die Fer - ne


52
ti - gem gros - sen Glück, es trun - keln mir zu al - le
re - det von gros - sen Glück, es trun - keln mir zu al - le
re - det von gros - sen Glück, es trun - keln mir zu al - le
re - det von gros - sen Glück, es trun - keln mir zu al - le
56
Ster - ne, mit glü - hen-gen Lie - bes - blick, es re - det trun - ken die
Ster - ne, mit glü - hen - dem Blick, es re - det trun - ken die
Ster - ne, mit glü - hen - dem Lie - bes - blick, es re - det trun - keln die
Ster - ne, mit glü - hen - dem Blick, es re - det trun - keln die


60
cresc.
Fer - ne,
es re - det dir
cresc.
Fer - ne, es re - det die Fer - ne,
es re - det,
cresc.
Fer - ne, es re - det die Fer - ne, es re - det,
cresc.
Fer - ne, es re - det die Fer - ne, es re - det,
cresc.
64
f
dim.
Fer - ne, es re - det die Fer - ne von künf - ti - gem gros - sen
[f]
[dim.]
es re - det trun - keln die Fer - ne von gros - sem
[f]
[dim.]
es re - det trun - keln die Fer - ne von gros - sem
[f]
[dim.]
es re - det trun - keln die Fer - ne von gros - sem
dim.

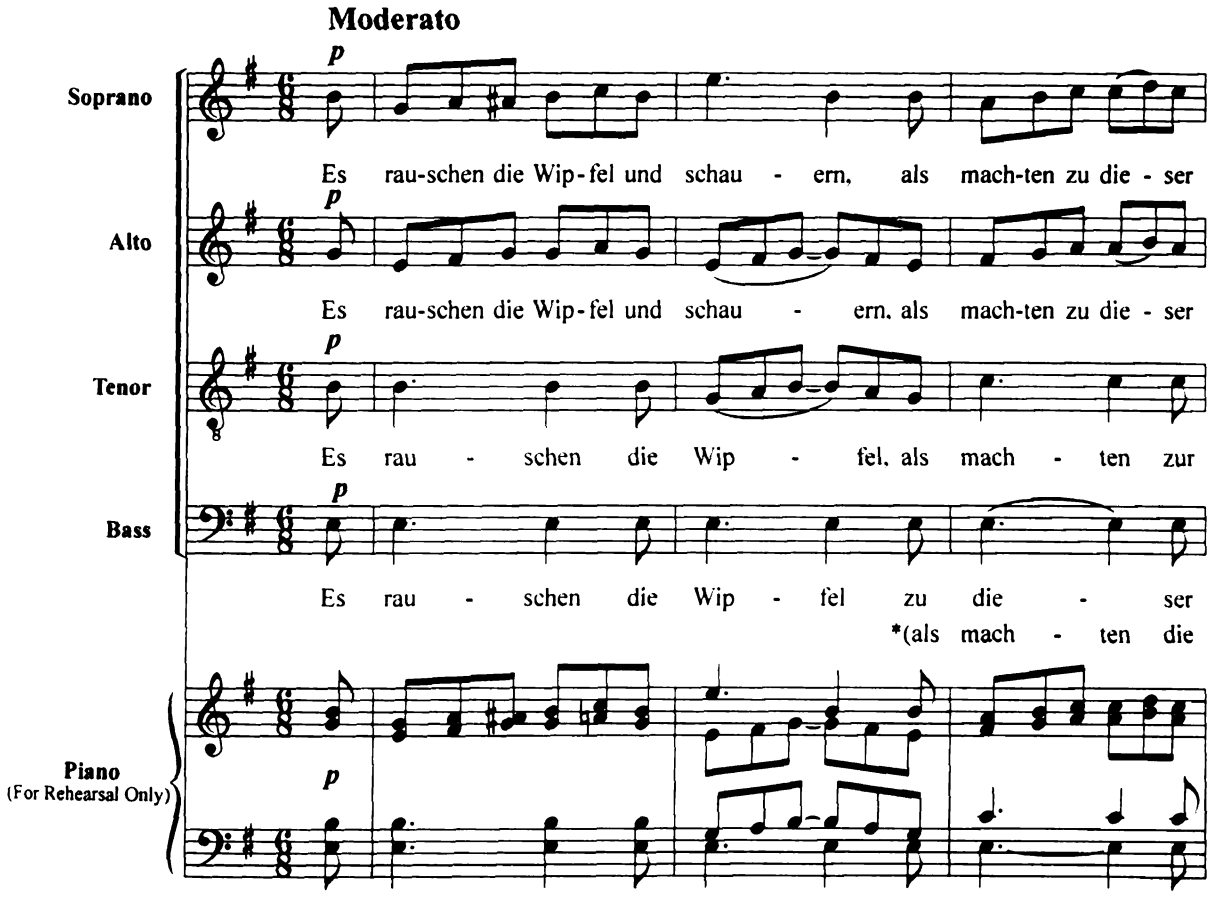

68
f
Glück, es re - det trun - ken die Fer - ne von gros - sem
[f]
Glück, es re - det die Fer - ne von gros - sem
[f]
Glück, es re - det die Fer - ne, von gros - sem
[f]
Glück, es re - det die Fer - ne von gros - sem
f
74
Glück, es re - det trun - ken die Fer - ne von künf - ti - gem gros - sen
Glück, es re - det trun - keln die Fer - ne von sen ti - gem gros - sen
Glück, es re - det trun - keln die Fer - ne von künf - ti - gem gros - sen
Glück, es re - det trun - keln die Fer - ne von künf - ti - gem gros - sen


78
f
Glück von künf - ti - gen gros - sen Glück.
f
Glück. von künf - ti - gem Glück.
f
Glück von künf - ti - gem Glück.
f
Glück von künf - ti - gem Glück.
f

Gartenlieder, Op. 3, No. 2
"Schöne Fremde"
Version II
(Based on autograph manuscript: MA Ms. 49)

Joseph Freiherr von Eichendorff (1788-1857)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1947)
July 22, 1846



***Both texts appear in the autograph manuscript**


4
Stund um die halb - ver - fal - le - nen Mau - ern die al - ten Göt-ter die
Stund um die halb - ver - fal - le - nen Mau - ern die al - ten Göt-ter die
Stund um die halb - ver - fal - le - nen Mau - ern die al - ten Göt-ter die
Stund, als mach - ten die al - ten, die al - ten Göt-ter die
Wip - fel)
8
Rund, es rau - schen die Wip - fel, als
Rund, es rau - schen die Wip - fel, als mach - ten zu
Rund, es rau - schen die Wip - fel, als mach - ten zu
Rund, es rau - schen die Wip - fel, als mach - ten zu


12
mach-ten zu die - ser Stund um die halb - ver - fal - le - nen Mau - ern die
die - ser Stund die al - ten Göt - ter, die
die - ser Stund die al - ten Göt - ter, die
die - ser Stund um die halb - ver - fal - le - nen
16
cresc.
f
al - ten Göt - ter die Rund, die al - ten Göt - ter, die
Göt - ter die Rund, die al - ten Göt - ter, die
Göt - ter die Rund, die al - ten Göt - ter, die
Mau - ern die al - ten Göt - ter die Rund, die al - ten


20
Göt - ter die Rund. Hier un - ter den Myr - then - bäu - men in
Göt - ter die Rund. Hier un - ter den Myr - then - bäu - men in
Göt - ter die Rund. Hier un - ter den Bäu - men in
Göt - ter die Rund. Hier un - ter den Bäu - men in
24
heim - lich däm-mern-der Pracht, was sprichst du wirr wie in Träu - men zu
heim - lich däm-mern-der Pracht, was sprichst du wirr zu
heim - lich Pracht, was sprichst du wirr zu
heim - lich - er Pracht, was sprichst du wirr zu


28
mir, phan - ta - sti - sche Nacht, hier un - ter den
mir, phan - ta - sti - sche Nacht, hier un - ter den Bäu - men in
mir, phan - ta - sti - sche Nacht, hier un - ter den Bäu - men in
mir, phan - ta - sti - sche Nacht, hier un - ter den Bäu - men in
32
Bäu - men in heim - lich däm-mern-der Pracht, was sprichst du wirr wie in
heim - lich däm - mern - der Pracht, was sprichst du
heim - lich däm - mern - der Pracht, was sprichst du
heim - lich däm - mern - der Pracht, was


36
Träu - men zu mir, phan - ta - sti - sche Nacht, was sprichst du
wirr zu mir, o Nacht, was sprichst,
wirr zu mir, o Nacht, was sprichst,
sprichst du wirr wie in Träu - men zu mir, was sprichst,
40
wirr, was sprichst du wirr, was sprichst du
was sprichst du wirr, was sprichst du wirr,
was sprichst du wirr, was sprichst du wirr,
was sprichst du wirr, was sprichst du wirr,


44
wirr wie in Träu - men, phan - ta - sti - sche
o Nacht, phan - ta - sti - sche
o Nacht, phan - ta - sti - sche
o Nacht, phan - ta - sti - sche
48
Allegro molto
Nacht, phan - ta - sti - sche Nacht? Es fun - keln mir zu al - le
Nacht, phan ta - sti - sche Nacht? Es fun - keln mir zu al - le
Nacht, phan ta - sti - sche Nacht? Es fun - keln mir zu al - le
Nacht, phan ta - sti - sche Nacht? Es fun - keln mir zu al - le


52
Ster - ne mit glü - hen-dem lie - bes - blick, es re - det trunk-en die
Ster - ne mit glü - hen - dem Blick, es re - det trunk-en die
Ster - ne mit glü - hen - dem lie - bes - blick, es re - det trunk-en die
Ster - ne mit glü - hen - dem Blick, es re - det trunk-en die
56
cresc.
Fer - ne von künf - ti - gem gro - ßen Glück, von künf -
Fer - ne von künf - ti - gem Glück, die Fer - ne
Fer - ne von künf - ti - gem gro - ßen Glück, die Fer - ne
Fer - ne von künf - ti - gem Glück, die Fer - ne


60
p
ti - gem gro - ßen Glück, es fun - keln mir zu al - le
re - det von gro - ßen Glück, es fun - keln mir zu al - le
re - det von gro - ßen Glück, es fun - keln mir zu al - le
re - det von gro - ßen Glück, es fun - keln mir zu al - le
64
f
p
Ster - ne mit glü - hen-dem lie - bes - blick, es re - det trun - ken die
Ster - ne mit glü - hen - dem Blick, es re - det trun - ken die
Ster - ne mit glü - hen - dem lie - bes - blick, es re - det trunk - en die
Ster - ne mit glü - hen - dem Blick, es re - det trunk - en die


68
Fer - ne,
es— re - det die—
Fer - ne, es— re - det die— Fer - ne, es re - det.
Fer - ne, es re - det, es re - det, es re - det.
Fer - ne, es re - det, es re - det, es re - det.
72
Fer - ne, es re - det die Fer - ne von künf - ti - gem gro - ßen
es re - det trun - ken die Fer - ne von gro - ßen
es re - det trun - ken die Fer - ne von gro - ßen
es re - det trun - ken die Fer - ne von gro - ßen


76
Glück, es re - det trun - ken die Fer - ne von
Glück, es re - det die Fer - ne.
Glück, es re - det die Fer - ne
Glück, es re - det die Fer - ne
80
gro - ßen Glück. es re - det trun - ken die
von gro - ßen Glück. es re - det trunk - en die
von gro - ßen Glück. es re - det trunk - en die
von gro - ßen Glück. es re - det trunk - en die


84
Fer - ne von künf - ti - gem gro - ßen Glück. von
Fer - ne von künf - ti - gem gro - ßen Glück. von
Fer - ne von künf - ti - gem gro - ßen Glück. von
Fer - ne von künf - ti - gem gro - ßen Glück. von
87
künf - ti - gem gro - ßen Glück.
gro - ßen Glück.
gro - ßen Glück.
gro - ßen Glück.

IM HERBSTE

The third piece of the *Gartenlieder* is "Im Herbste," composed on June 14, 1846. "Im Herbste," along with "Hörst du nicht die Bäume rauschen," also received special recognition in the 1847 review of the *Gartenlieder* in the *Neue Zeitschrift für Musik.* The reviewer, Dr. Emmanuel Klitzsch, wrote: "All [the *Gartenlieder*] are bathed in a tender and poetic atmosphere, particularly No. 1 'Hörst du nicht die Bäume rauschen' of Eichendorff and No. 3 'Im Herbste' by Uhland, in which we point to the central phrase 'Ahnest du, o Seele, wieder' as being remarkably well-turned."[26]

Of all of the *Gartenlieder*, "Im Herbste" has the most extant choral parts. Table 11 lists the specific source material.

Table 11. Source Material for "Im Herbste," *Gartenlieder*, Op. 3, No. 3

Autograph Score	MA Ms. 49, pp. 44-46
Autograph Choral Parts	4 Soprano: MA Ms. 67, pp.2, 6, & 9 MA Ms. 68, p. 8 2 Alto: MA Ms. 68, pp. 18 & 25 2 Tenor: MA Ms. 67, p. 16 MA Ms. 68, p. 36 2 Bass: MA Ms. 67, p. 19 MA Ms. 68, p. 50
Copied Choral Parts	1 Alto: MA Ms. 67, p. 12
First Printed Edition	Berlin: Bote & Bock, 1847, pp. 14-17

The sources are relatively straightforward with the exception of one passage. Fanny rewrote mm. 27-32 for the first printed edition, rendering the passage incompatible with

[26]Emmanuel Klitzsch, "Mehrstimmige Gesänge," Review of *Gartenlieder*, Op. 3, by Fanny Hensel, *Neue Zeitschrift für Musik* 26 (May 14, 1847), 169; quoted in Tillard, *Fanny Mendelssohn*, 331.

the version from the autograph score and choral parts. Because the passage occurs near the end of the composition, providing an alternate ending which reflected the material from the manuscript edition seemed the best course of action for the present edition.

The poem, first published in 1815, is by Ludwig Uhland (1797-1862) and is the only text by Uhland that Fanny chose during 1846. Fanny did not make any changes to the poem itself,[27] but in the autograph score and choral parts, this piece is entitled "Frühlingsglaube" (Dream of Spring). Fanny restored Uhland's original title for the publication of the *Gartenlieder*. The translation appears below.

"Im Herbste"	"In Autumn"
1 Seid gegrüßt mit Frühlingswonne,	Be greeted with the joy of spring,
2 Blauer Himmel, goldne Sonne	Blue heaven, golden sun,
3 Drüben auch aus Gartenhallen	Yonder from the garden's halls,
4 Hör ich frohe Saiten schallen.	I hear joyous music resounding.
5 Ahnest du, O Seele, wieder	Do you, O Soul, await again
6 Sanfte, süße Frühlingslieder?	The soft, sweet songs of spring?
7 Sieh um her die falben Bäume!	See here the brown tree all around!
8 Ach, es waren holde Träume.	Alas, they were lovely dreams.

"Im Herbste" is the only part song of the *Gartenlieder* which does not use the word *rauschen*, although it does contain references to music (lines four and six) and trees (line seven). "Im Herbste" was probably chosen to be a part of the *Gartenlieder* because of line three and the word *Gartenhallen* (garden's halls).

Just as with "Schöne Fremde," Fanny chose a form for "Im Herbste" which is in apparent opposition to the structure of the poetry. The poem falls into two quatrains, but

---

[27]See Erich Schmidt and Julius Hartmann, eds., *Gedichte von Ludwig Uhland*, 2 vols. (Stuttgart: Cotta'schen, 1898), 1:13.

Fanny composed a three-part structure, ABA', followed by a coda. The entire first quatrain serves as the text for Section A, mm. 1-14; however, the second quatrain is used for the entire rest of the piece: Section B, mm. 14b-26; the transition and Section A', mm. 27-37; and the coda, mm. 37b-42. This is accomplished through repetition of the text, particularly the last line, *Ach! es waren holde Träume* (Alas they were lovely dreams).

The text of "Im Herbste" is the shortest of the *Gartenlieder*, and perhaps Fanny felt that the text needed to be repeated in order to make the composition the proper length, but her repetitions add layers of meaning to the poetry. Like "Schöne Fremde," there is an emotional shift in the poem. In the case of "Im Herbste," the shift occurs between the first and second quatrains. In the first quatrain, the poet finds himself in the midst of a joyous and colorful spring day, enhanced by Fanny's 6/8 time signature, bright key of A Major, and sprightly tempo. Section B and the second quatrain are expected to continue in this mood, but instead the spring day fades and the text becomes a conversation with the soul—*Ahnest du, O Seele, wieder sanfte, süße Frühlingslieder?* (Do you, O Soul, await again [for] the soft, sweet songs of spring?). To accentuate the change of mood and tone, Fanny sets this text with a greater level of dissonance and chromaticism and a shifting tonal center, which moves from A Minor to C Minor and finally through a harmonic sequence to B Major[28] at the end of Section B, m. 26. This gives Section B a somewhat dark quality compared to Section A. At the transition beginning in m. 27, there is a rather startling cross third relation between B Major and G major at the words *Sieh um her die falben Bäume!* (See here the brown tree all around!) The transition is elided with the return of A (m. 30) and the brighter key with the last line,

[28]The use of g♮'s at the cadence inflects B Minor and adds to the tonal ambiguity.

Ach, es waren holde Träume (Alas, they were lovely dreams), which serves as the text for A' and the coda. The coda itself is strongly inflected with A Minor, which gives it a mournful tone.

In the poem there is some ambiguity about whether the word *es* in the last line refers to the "brown trees," the "songs of spring" or the beautiful spring day from the first quatrain. Fanny's setting makes the meaning clear. At the jarring move between B Major and G Major in m. 27, the poet realizes that he is not enjoying a spring day as introduced by the first quatrain, but is actually at the end of autumn and facing the on-coming winter, hence the title "Im Herbste" (In Autumn). The *es* of the last line refers to those joyous days of spring which are now only memories, "Alas, they were lovely dreams." Fanny communicates that the music-filled spring days are actually dreams by setting both the first quatrain and the last line with the same music. The irony of Fanny's setting is that the dream, Sections A and A', are the tonally stable passages, and that reality, Section B, is unstable tonally.

The arrival of A' is deliberately ambiguous and not treated as a dramatic point of arrival in the overall form. In m. 14, Fanny used a pair of fermatas to delineate Section A from Section B; however, the beginning of A' appears almost unnoticed out of the transition from Section B and is first recognizable in m. 30. The pair of fermatas does appear, but not until the first two beats of m. 32. The return of A is also disguised by not repeating the exact music from the beginning. The first three beats of the original A material are missing, and A' actually begins with the music from the last beat of m. 1. This blurring of the return of A suggests that the poet has fallen back to sleep to enjoy his dreams, choosing the visions of spring over the reality of the coming winter.

It is this transition from Section B to A' which differs in the extant sources. In the autograph manuscript and choral parts, a fermata appears over an eighth rest in m. 30, clearly delineating the end of Section B from the beginning of A'. Additionally, beginning of A' is exactly the same as in the beginning. Figure 5 compares the two versions of this passage. The earlier version is certainly clearer and cleaner in its form, but it is less suggestive of Fanny's interpretation of the poetry's subtext.

Uhland's poem has the honor of being the only text from all of the part songs which Fanny has used previously. She set it as a *lied* very early in her compositional career on November 9, 1822, only three years after she began composing.[29] It is interesting that she returned to this text near the end of her life. Fanny obviously considered her lied setting one of her better compositions for she included it in the manuscript she assembled as a tenth anniversary present for Wilhelm, and it appears in the manuscript she compiled to represent her work from 1820-1839.[30] The two settings of "Im Herbste" are very different compositions, but they are similar in their tonal structures. Both use A Major for the first quatrain; both shift to A Minor for the first three lines of the second quatrain (although the lied setting is much less tonally ambiguous); and both return to A Major for the last line, *Ach, es waren holde Träume.*

Several more interesting passages from the part song setting of "Im Herbste" are worthy of note. In mm. 10-14, Fanny illustrates the text *drüben auch aus Gartenhallen,*

---

[29]MA Ms. 32, p. 39; see Klein, *Kompositionen Fanny Hensels*, 6.

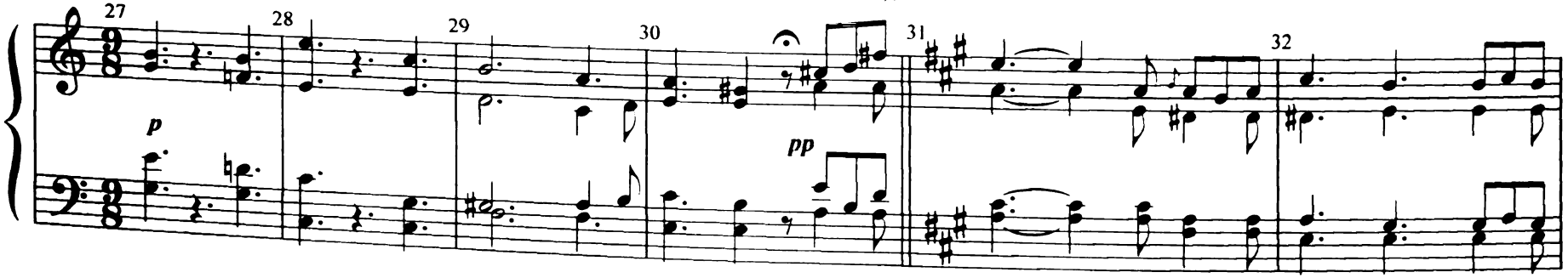
[30]MA Ms. 31 and MA Ms. 128, respectively; see Chapter One, p. 17*f* and Klein, *Kompositionen Fanny Hensels*, "Introduction."

Figure 5. Comparison of "Im Herbste," mm. 27-32, From the First Printed Score and the Manuscript Sources

First Printed Score (Bote & Bock, 1847), mm. 27-32



Autograph Manscript (MA Ms. 49) and Autograph Choral Parts (MA Ms. 68), mm. 27-32



Hör ich frohe Saiten schallen (Yonder from the garden's halls, I hear joyous music resounding) with an echo effect. In m. 10, the soprano sings a repeated e2 while the lower voices rest. This is echoed one measure later by the tenor and two measures later by the bass. The tenor's imitation is exact (except for a portion of the text) and even leads to cross voicing with the alto in m. 14 at the cadence. The tenor cadences on e1, with the alto on d1. This is a rare instance of cross-voicing in Fanny's part writing style. In the autograph score and choral parts, the parts are reversed and the alto and tenor do not cross.

In m. 24 Fanny paints the words *süße Frühlingslieder* (sweet songs of spring) with a soprano and tenor duet. The alto and bass are holding pedal tones to allow the duet to take prominence. This moment is given further significance because it comes at the end of a harmonic and melodic sequence and the soprano reaches the highest note of the piece, g2.

Fanny's frequent technique of resting the lower three voices while the soprano has a short solo line is particularly prominent in "Im Herbste." It occurs in mm. 10-11, 18-21 and 34-35. In mm. 18-21, the soprano has a solo line twice, both answered by the lower three voices on the text *sieh um her* (see all around us). The exchange and repeated text help to emphasize the shift in the poem from spring to fall. Fanny also employs one of her other favorite textural techniques in the coda. At mm. 37b-39, the soprano rests while the other three voices lead. In this case the bass holds a pedal tone while the alto and tenor sing a duet. The soprano joins again at the end of m. 39 for the final cadence. The coda is heavily inflected with the minor mode, reminiscent of Section B.

Gartenlieder, Op. 3, No. 3
"Im Herbste"*

Autograph Manuscript, MA Ms. 49
Autograph Parts, MA Ms. 67 and 68
First Publication, Bote & Bock, 1847

Ludwig Uhland (1787-1862)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1847)
June 14, 1846

Allegro ma non troppo**



*In the autograph score and autograph parts, the title is "Frühlingsglaube."
**In the autograph score and autograph parts, the tempo marking is "Allegro gracioso" and the opening dynamic is *p*.


4
p
Him - mel, gold - ne Son - ne! blau - er Him - mel, gold - ne
p
Him - mel, gold - ne Son - ne! gold - ne
p
Him - mel, gold - ne Son - ne! gold - ne
p
Him - mel, gold - ne Son - ne! gold - ne
p


7
f
Son - ne! Drü - ben auch aus Gar - ten hal - len hör ich
f
Son - ne! Drü - ben auch aus Gar - ten hal - len hör ich
f
Son - ne! Drü - ben auch aus Gar - ten hal - len hör ich
f
Son - ne! Drü - ben auch, drü - ben auch aus
f



*Appears in the autograph parts only. Text is the same as the soprano.


16
du, o See - le wie - der sanf - te süs - se Früh - lings-
du, o See - le wie - der sanf - te süs - se Früh - lings-
du, o See - le wie - der sanf - te süs - se Früh - lings-
du, See - le wie - der sanf - te süs - se Früh - lings-
19
lie - der? sieh um - her die fal - ben Bäu - me! sieh um-
lie - der? Sieh um - her.
lie - der? Sieh um - her.
lie - der? Sieh um - her.


22
cresc.
her die fal - ben Bäu - me! ahn - est du, o See - le
cresc.
sieh um - her, ahn - est du, o See - le
cresc.
sieh um - her, ahn - est du, o See - le
cresc.
sieh um - her, ahn - est du, o
cresc.
25
dim.
wie - der sanf - te sūs - se Früh - lings - lie - der?
dim.
wie - der sanf - te sūs - se Lie - der?
dim.
wie - der sanf - te sūs - se Früh - lings - lie - der?
dim.
See - le, sūs - se Lie - der?
dim.


28
[See alternate ending]
p
pp
sieh um - her die fal - ben Bäu - me! ach! es
32
[mf]
wa - ren hol - de Träu - me, ach! es war - en hol - de
war - en hol - de Träu - me, ach es war - en hol - de
war - en hol - de Träu - me, ach es war - en hol - de
war - en hol - de Träu - me, ach! es war - en hol - de


35
Träu - me hol - de, hol - de Träu -
Träu - me, hol - de Träu -
Träu - me, hol - de Träu -
Träu - me, hol - de Träu -
38
[p]
me, ach! es
p
me, ach! es war - en hol - den Träu - me,
p
me, ach! es war - en hol - den Träu - me,
p
me, hol - de, hol -
p


41
war - en hol - de Träu - me.
hol - de Träu - me.
hol - de Träu - me.
de Träu - me.

Alternate Ending
Based MA Ms. 67 and 68, Autograph Parts




34
Träu - me, wa - ren hol - de Träu me,
[p]
Träu - me, hol - de Träu - me, ach, es
[p]
Träu - me, hol - de Träu - me, ach es
[p]
Träu - me, hol - de Träu - me,
[p]
38
[p]
ach, es wa - ren hol - de Träu - me.
wa - ren hol - de Träu - me, es wa - ren hol - de Träu - me.
wa - ren hol - de Träu - me, hol - de Träu - me.
hol - de, hol - de Träu - me.

MORGENGRUß

The fourth part song of the *Gartenlieder* is "Morgengruß," composed on June 24 to a text by Wilhelm. Apparently Wilhelm's original title for his poem was "Komm," For this is the title found in the autograph manuscript, and the choral parts do not bear a title. It is not known when Wilhelm wrote the poem. "Morgengruß" is the only part song in the set which touches on the theme of love, and it may have been written as early as the 1820's when Fanny and Wilhelm were courting, but it seems more likely that Fanny asked Wilhelm to write a poem on this particular theme during the spring of 1846. Certainly Wilhelm's poetry does not stand equal to that of Jospeh Eichendorff, Ludwig Uhland or Emmanuel Geibel in the history of German literature, but given his unwavering support for Fanny's compositional activities, performances, and publishing career, it seems appropriate for a setting of one of his poems to be included in her published works.

"Morgengruß" is the least complicated piece of the *Gartenlieder* in terms of rendering the present edition. There are only a very few differences between the sources, e.g., the title, the opening tempo marking, a few notes, and some variations in the text. Table 12 lists the specific source material for "Morgengruß."

Table 12. Source Material for "Morgengruß," *Gartenlieder*, Op. 3, No. 4

Autograph Score	MA Ms. 49, pp. 51-53
Autograph Choral Parts	1 Soprano: MA Ms. 68, p. 3 1 Alto: MA Ms. 68, p. 15 1 Tenor: MA Ms. 68, p. 31 1 Bass: MA Ms. 68, p. 45
First Printed Edition	Berlin: Bote & Bock, 1847, pp. 17-20

With "Morgengruß" the rustling (*rauschen*) of the trees returns. Because Wilhelm's text is not published, the poem has been extracted from the first printed score by eliminating text repetitions. The translation is as follows:

"Morgengruß"	"Morning's Greeting"
1 Schnell fliehen die Schatten der Nacht,	The shadows of night quickly flee,
2 Hell blühen die Matten in Pracht.	The meadows bloom clear with splendor.
3 Hoch rauschet der Wald in dem Glanze,	Up above, the forest rustles in the brightness.
4 Still lauschet ihm heimlich die Pflanze.	The plants quietly and secretly listen to it.
5 Im blütenverklärenden Tauen,	In the bloom-transfigured dew,
6 Wie selig, den Morgen zu schauen.	How blessed to see the morning.
7 Was fehlt noch dem goldenen Raum?	What is still missing from this golden panorama?
8 Komm, Liebchen, erfülle den Traum.	Come, dearest, fulfill the dream.
9 Mein Lied tönt in wonnigem Rauschen,	My song resounds in blissful murmurs,
10 O komm, wie die Blume zu lauschen.	O come, listen as the flowers do.
11 Es will dich mein liebendes Sehnen	My loving longing wants to adorn you
12 Betauen mit seligen Tränen.	With the dew of joyful tears.

The text which appears in the autograph score and choral parts is assumed to be Wilhelm's original version, but Fanny may have suggested changes even before "Morgengruß" was composed. In any case, she made the following changes (in italics) before the piece was published.

Wilhelm's "Original" Version	Fanny's Version
5 In *glitzernden, blitzenden Gauen*	Im *blütenverklärenden Tauen,*
11 Es will dich mein *bebendes* Sehnen	Es will dich mein *liebendes* Sehnen

The change of the adjectives in line five from *glitzernden blitzenden Gauen* (glittering, sparkling countryside) to *blütenverklärenden* (bloom-transfigured dew) does not

significantly alter the meaning. Both seek to represent the dew glistening on the grass. Gordon Paine observes that the former is "challenging to the tongue and harsh with its plosive consonants" and was "probably replaced because Fanny's version provides a softer image and gentler sound."[31] Paine does not mention Fanny's other change in line five from *Gauen* (countryside) to *Tauen* (dew). This modification changes the perspective of the poem from the broad panorama of the meadows and countryside (line two) to the more detailed and intimate dew on the plants. The image of the dew also provides a poetic parallel to the tears (*Tränen*) of the second strophe. Fanny's final modification (also not noted by Paine) is from *bebendes* (trembling) to *liebendes* (loving) in line eleven. Although in poetic language the "trembling longing" here is caused by the excitement of being near one's love, the image is not as endearing as "loving longing," and Fanny is consistent in modifying the texts to eliminate any possible hint of negativity.

Unlike "Schöne Fremde" and "Im Herbste," Fanny chose a musical form for "Morgengruß" which is derived directly from the structure of the poem. Wilhelm's poem is set in two six-line strophes, each of which becomes one verse of a strophic, through-composed composition. Unlike the other strophic part song, "Hörst du nicht die Bäume rauschen," for which Fanny had to write out the music of the second verse, the music of "Morgengruß" is exactly the same for both verses, and the text of the second verse is written under the first.[32] For the present edition, however, it was decided to write out the

---

[31]Paine, *German Texts*, 183.

[32]In the first printed edition, the text of both verses was completely printed in all four voices, even though in several places, this was not necessary. It is the only part song of the *Gartenlieder* treated in this manner.

music of second verse so that the alternate texts discussed above could be included without impeding readability. A double bar line indicates the division of the verses.

"Morgengruß" is similar to "Schöne Fremde" in several ways. Both are in 6/8, have a relatively lively tempo, and employ running eighth-note figures over a slow harmonic rhythm. The structures of the first phrase of each are particularly similar. Figure 6 shows the first four measures of "Morgengruß" and "Schöne Fremde" on parallel staves.

Figure 6. Comparison of mm. 1-4 of "Morgengruß" and "Schöne Fremde"



In both pieces, the opening consists of a soprano and alto duet followed one measure later by an alto/tenor duet, and in both this pattern is repeated for mm. 3-4. The pieces were written over a month apart, and despite their similarities, there is no reason to assume that one is patterned after the other. Running eighth-note figures are common in compound

meters, and duets are a hallmark of Fanny's part song style, but the similarity of their opening phrases may have had an effect on Fanny's decision as to their placement in the order of the collection.

The mood and character of the two pieces is quite different, however. The minor key and running eighth-notes of "Schöne Fremde" represent the rustling treetops in a somewhat eerie setting. The opening of "Morgengruß" presents a much more blissful and merry scene. The major key and the running eighth-notes depict the fleeing shadows of night and the arrival of a bright sunny morning, *Schnell fliehen die Schatten der Nacht, hell blühen die Matten in Pracht* (The shadows of night quickly flee, the meadows bloom clear with splendor). The tempo marking in the autograph score is *Allegretto*, but this was changed to *Allegretto grazioso* for the published score.[33] The addition of *grazioso* not only slows the tempo some but indicates a calmer character as well. Fanny probably made this change after her performance so that the tempo would not be taken too fast and the syllabically-set text and running eighth-notes become frantic.

Of all of the part songs of the *Gartenlieder*, "Morgengruß" is the most traditional in its phrase structure, which falls into regular four-bar phrases for most of the composition. Not all of the phrases are punctuated with strong cadences, however. Fanny weakens some of them harmonically, but there is a structural point of repose every four bars until the last phrase which is extended by one measure and the coda which is six measures long. This regular phrase structure is somewhat unique among the *Gartenlieder*, and among Fanny's part songs generally. Combined with Fanny's

---

[33]In the choral parts, only the soprano has a tempo designation. It is *Allegretto*.

melodies, this makes "Morgengruß" one of the most singable and memorable pieces in the set.

The piece is not only driven by its rhythmic energy, but also by Fanny's motivic constructions and changing textures. Fanny's stylistic tendency to use duets finds its highest expression in "Morgengruß." The piece is one of the shortest of the group, but over one-third of its measures contain a duet. Fanny continues this trend by creating duets in her phrase structure as well. Most of the *Gartenlieder* texts have alternating rhyme schemes, e.g., abab cdcd; however, each six-line strophe of Wilhelm's poem contains three rhyming couplets, aabbcc. Fanny mirrors this structure by dividing each four-measure phrase into matching two-measure subphrases. Each two-measure subphrase uses one line of text so that each full four-measure phrase rhymes with itself. In addition the second subphrase usually repeats the musical material from the first subphrase either by exact repetition (see mm. 1-4 and mm 13-16) or by melodic sequence (see mm. 5-8 and mm. 9-12). This pattern is broken with the phrase which begins in m. 17, but Fanny still manages to connect phrases together motivically. The motive which appears in mm. 21-22 at the beginning of a phrase returns in mm. 27-28 at the end of the next phrase.

"Morgengruß" is also unique in its use of the bass voice. In mm. 13-16, the bass voice actually dominates the texture and leads melodically and rhythmically. This occurs on the text *still lauschet ihm heimlich die Pflanze* (The plants quietly and secretly listen to it) in the first verse and in the second verse on *O komm, wie die Blumen zu lauschen* (O come, listen as the flowers do). The connection between these lines is the word "listen"

(*lauschet* and *lauschen*), and Fanny very cleverly encourages her audience to "listen" by giving the musical lead to the least emphasized and least melodic voice—the bass.

"Morgengruß" is set in D Major, and Fanny remains true to her affinity for third-related keys with a passage in the mediant key of F♯ Minor, mm. 13-17, and a modulation to the submediant key of B Minor, m. 24. In the coda, mm. 29-34, she also employs for the fourth consecutive time the technique of resting the soprano and allowing the lower three voices to lead. In this case, the alto and tenor lead in a duet with the bass on a pedal tone, and the soprano joins in imitation in m. 31 in preparation for the final cadence. Like the coda of "Im Herbste," the coda of "Morgengruß" is heavily inflected by the parallel minor key.

Gartenlieder, Op. 3, No. 4
"Morgengruß"*

Autograph Score: MA Ms. 49
Autograph Parts: MA Ms. 68
First Publication: Bote & Bock, 1847

Wilhelm Hensel (1794-1861)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1847)
June 24, 1846



***In the autograph score, the title is "Komm." The autograph parts do not have a title.**
****In the autograph score and autograph parts, the tempo marking is "Allegretto."**


4
Pracht, schnell flie - hen die Schat - ten, hell blü - hen die
Mat-ten in Pracht, schnell flie - hen die Schat - ten, hell blü - hen die
Mat-ten in Pracht, schnell flie - hen die Schat - ten, hell blü - hen die
Mat - ten, schnell flie-hen die Schat-ten der Nacht, hell blü-hen die Mat-ten in


8
f
Mat - ten, hoch rau-schet der Wald in dem Glan - ze, hoch rau-schet der Wald in dem
f
Mat - ten, hoch rau - schet der Wald, der Wald in dem
f
Mat - ten, hoch rau-schet der Wald in dem Glan - ze, hoch rau-schet der Wald in dem
f
Pracht, hoch rau - schet der Wald, der Wald in dem
f



***Alternate text from autograph score and autograph parts.**


21
se - lig den Mor - gen zu schau - en, wie se - lig, wie
se - lig den Mor - gen zu schau en, - wie se - lig
se - lig den Mor - gen zu schau - en, wie se - lig
se - lig den Mor - gen zu schau - en, wie se - lig


26
se - lig den Mor - gen zu schau - en,
[p]
den Mor - gen zu schau - en, wie se - lig, wie
p
den Mor - gen zu schau - en, wie se - lig, wie
p
den Mor - gen zu schau - en, wie
p


30
p
wie se - lig, wie se-lig den Mor-gen zu schau - en. Was
se-lig den Mor-gen zu schau - en, zu schau - en. Was
se-lig den Mor-gen zu schau - en zu schau - en. Was
se - lit den Mor - gen zu schau - en. Was


35
fehlt noch dem gol - de - nen Raum? komm Lieb-chen er - ful - le den
fehlt noch dem gol - de - nen, gol - de - nen Raum, komm Lieb-chen er - ful - le, er -
fehlt noch dem gol - de - nen Raum, komm Lieb - chen er -
fehlt noch dem gol - de - nen, gol - de - nen


38
Traum, komm Lieb - chen er - fül - le, er - fül - le den
fül - le den Traum, komm Lieb - chen er - fül - le, er - fül - le
fül - le den Traum, komm Lieb - chen er - fül - le, er - fül - le den
Raum, komm Lieb-chen er - fül - le den Traum, komm Lieb - chen er - fül - le den


42
f
Traum, mein Lied tönt in won - ni - gem Rau - schen, mein Lied tönt in won - ni - gem
Traum, mein Lied tönt in won - ni - gem, won - ni - gem
Traum, mein Lied tönt in won - ni - gem Rau - schen, mein Lied tönt in won - ni - gem
Traum, mein Lied tönt in won - ni - gem, won - ni - gem


46
p
Rau - schen, O komm wie die Blu - me, die Blu - me zu
Rau - schen, O komm wie die Blu - me, die Blu - me zu
Rau - schen, O komm wie die Blu - me, die Blu - me zu
Rau - schen, O komm wie die Blu-men zu lau - schen, O komm wie die Blu-men zu
50
lau - schen, es will dich mein lie - ben - des Seh -
*(be - ten - des)
lau - schen, es will dich mein lie - ben - des, lie - ben - des
(be - ten - des, be - ten - des)
lau - schen, es will dich mein lie - ben - des, lie - ben - des
(be - ten - des, be - ten - des)
lau - schen, es will dich mein lie - ben - des Seh -
(be - ten - des)


54
nen be - tau - en mit se - li - gen Trä - nen, be-
Seh - nen be - tau - en mit se - li - gen Trä - nen, be-
Seh - nen be - tau - en mit se - li - gen Trä - nen, be-
nen, be - tau - en mit se - li - gen Trä - nen, be-


59
tau - en mit se - li - gen, se - li-gen Trä - nen,
[p]
tau - en mit se - li-gen Trä - nen, be-tau-en mit
p
tau - en mit se - li-gen Trä - nen, be-tau-en mit
p
tau - en mit se - li-gen Trä - nen, mit
p


64
p
be - tau - en wie se - li - gen, se - li - gen Trä - nen.
se - li - gen, se - li - gen Trä - nen, mit Trä - nen.
se - li - gen, se - li - gen Trä - nen, mit Trä - nen.
se - li - gen, se - li - gen Trä - nen.
p

ABENDLICH SCHON RAUSCHT DER WALD

The fifth part song of the *Gartenlieder* is "Abendlich schon rauscht der Wald," composed on May 7, 1846, to a text by Eichendorff. The poem was first published in 1837 with the title "Abschied" (Farewell), which is also the title which appears in some of the choral parts. The autograph score does not bear a title, and Fanny decided to use the first line of text as the title in the *Gartenlieder*.

"Abendlich schon rauscht der Wald" is one of those pieces for which at least one source is missing. Table 13 lists the extant source material for this piece.

Table 13. Source Material for "Abendlich schon rauscht der Wald," *Gartenlieder*, Op. 3, No. 5

Autograph Score	MA Ms. 49, pp. 27-28
Autograph Choral Parts	1 Soprano: MA Ms. 68, p. 6 1 Alto: MA Ms. 68, p. 28 1 Tenor: MA Ms. 68, p. 34 1 Bass: MA Ms. 68, p. 34
Copied Choral Part	1 Alto: MA 52. 3, p. 4-5
First Printed Edition	Berlin: Bote & Bock, 1847, pp. 21-23

Much of the material contained in the autograph parts has no antecedent in the autograph score, indicating that the parts were copied from a source which is no longer extant. Additional changes were also made before the final score was sent to the publisher. This results in two passages which have three completely different and irreconcilable readings. The first passage is mm. 13-15, the three variants of which are shown in Figure 7 on parallel staves. For the purposes of the present edition, it was deemed impractical to provide an alternate version (much less two alternate versions) of

just three measures; therefore, the autograph score and parts have been disregarded for this passage and only the material from the first printed edition provided.

Figure 7. Comparison of "Abendlich schon rauscht der Wald," mm. 13-15, From the Three Extant Sources

Autograph Score, MA Ms. 49



Autograph Choral Parts, MA Ms. 68



First Printed Edition, Bote & Bock (1847)



The second passage for which there are three versions is mm. 21-32. This section occurs in the second half of the composition, so it was therefore possible to provide an alternate ending, but it was judged too pedantic and somewhat unwieldy to provide two alternate endings. Because the content of the choral parts is closer to the autograph score than to the first printed edition and because the choral parts represent an actual

performance, this version is presented in the alternate ending, and the autograph score was not taken into consideration for this passage.

Three texts by Eichendorff were included in the *Gartenlieder*, and Fanny made changes to all three. The translation of "Abendlich schon rauscht der Wald" with Fanny's text alterations appears below.

"Abendlich schon rauscht der Wald"	"In the Evening the Forest Already Murmurs"
1 Abendlich schon rauscht der Wald	In the evening the forest already murmurs
2 Aus den tiefen Gründen,	From the deep valleys.
3 Droben wird der Herr nun bald	Soon up above, the Lord will
4 An die Sterne zünden,	Ignite the stars.
5 Wie so stille in den Schlünden	How so quietly in the gorges
6 Abendlich nur rauscht der Wald.	In the evening only the forest murmurs.
8 Alles geht zu seiner Ruh',	Everything is going to its rest,
9 Wie die Welt verbrause.[34]	As the world calms down
10 Schauernd hört der Wandrer zu,	The shuddering wanderer listens,
11 Sehnt sich tief nach Hause,	With deep longing for home,
12 Hier in Waldes grüner Klause,	Here in the forest's green cloister,
13 Herz, geh endlich auch zur Ruh'!	Heart, go also finally to rest.

Fanny made adaptations to lines nine and eleven. Here changes appear in italics.

Eichendorff's Original[35]	Fanny's Version
9 *Wald und* Welt *versausen*	*Wie die* Welt *verbrause*
11 Sehnt sich *recht* nach Hause	Sehnt sich *tief* nach Hause

[34]This is the subjunctive form of the verb *verbrausen* (to calm down, settle down), but as Paine notes, the subjunctive form makes no sense here. See Paine, *German Texts*, 183.

[35]Richard Diebe, ed., *Eichendorffs Werke* (Leipzig: Bibliographisches Institut, 1891/2), 282.

The change in line eleven does not significantly alter the meaning, but Fanny's revision of line nine from *Wald und Welt versausen* (The forest and world become muddled) to *Wie die Welt verbrause* (As the world calms down) represents a complete change. She was probably trying to avoid the word *versausen* (to muddle). In Eichdendorff's poetic language, this carries the meaning of the forest and the world becoming indistinct from one another as they are covered by darkness; however, *versausen* was also a vulgar term meaning "to waste in drinking" or "to injure one's brain with drink."[36] The use of the image of drunkenness to represent the overwhelming and all-encompassing blanket of night is not uncommon. Eichendorff used it in "Schöne Fremde" at line eleven, *Es redet trunken die Ferne* (the intoxicating distance [of the stars in the night sky] speaks), but the use of a vulgar term was no doubt offensive to Fanny's cultured, bourgeois sensibilities, and it was certainly not acceptable for publication. It is interesting to note that she was willing to sacrifice the word *Wald*, part of her overarching theme, in order to effect this change.

"Abendlich schon rauscht der Wald" is unique among the *Gartenlieder* in several ways. It is the shortest at thirty-seven measures, and it has the slowest tempo marking, *Andante*. It is most spartan in its textures; it is the only piece to begin and end in a minor key; and it is the most chromatic and dissonant in its harmonic vocabulary. The other five pieces of the *Gartenlieder* have a significant amount of rhythmic energy which drives

---

[36]*Heath's New German Dictionary in Two Parts: German-English—English-German*, ed. Elizabeth Weir (Boston: D. C. Heath, 1888), 527. *Versausen* does not appear in modern German dictionaries, and Paine claims that it is "likely a verb of the poet's own creation," but the word can be found in nineteenth-century German dictionaries. See Paine, *German Texts*, 183. Versausen and the English slang term "soused" come from the same root word.

them. "Abendlich schon rauscht der Wald" is static rhythmically by comparison. It employs only quarter notes, half-notes, and occasional dotted-quarter note/eighth-note figures, with a slow harmonic rhythm. All of this contributes to a relatively sad, melancholy mood. The poem itself is somewhat dark with its images of nighttime and the trembling traveler longing for home; and although there is a sense of peace—in the stillness of the canyons, in the world settling down for the night, and in the last line, *Herz, geh' endlich auch zur Ruh* (Heart, go also finally to rest), as the traveler takes refuge in the serenity of the forest—Fanny emphasizes the more melancholy aspects of the poetry in her setting.

While "Abendlich schon rauscht der Wald" may be somewhat out of character in comparison to the other *Gartenlieder*, it is not out of place when placed among all of the part songs Fanny composed in 1846. Several of the non-*Gartenlieder* part songs share common characteristics with "Abendlich schon rauscht der Wald," particularly a slow tempo, intense chromaticism, and a sense of uneasiness and melancholy.[37] Within the *Gartenlieder*, "Abendlich schon rauscht der Wald" is balanced with "Schöne Fremde." They both begin in minor keys, they both contain images of nighttime and darkness, and they both communicate a certain discomfiture inherent in their texts. Fanny appropriately juxtaposed these two pieces by placing them symmetrically in the order of the collection—in the second and fifth positions.

Like Wilhelm's "Morgengruß," Eichendorff's "Abendlich schon rauscht der Wald" is also written in two six-line strophes. Fanny's setting is through-composed, but

---

[37]See "Schweigend sinkt die Nacht," "O Herbst in linden Tagen," "Schilflied," and "Schweigt der Menschen laute Lust."

falls into a binary form, AB: Section A, mm. 1-20, and Section B, mm. 21-37. There is no coda, which is also unusual for the *Gartenlieder*. All five of the other parts songs have a concluding coda and several contain internal codettas as well. A particular feature of the poem's structure is the use of the same text, *Abendlich schon rauscht der Wald*, as the first and last line of the first strophe. This may have contributed to Fanny's decision to use this line as the title. The second strophe uses a similar construction—the first and last lines both end with the word *Ruh* (rest). Fanny seizes upon this idea, and although "Abendlich schon rauscht der Wald" is through-composed, there is a returning thematic idea which unifies the composition.

It is the music of the opening measure which provides the compositional material for the entire piece. The piece begins with all four voices singing in unison octaves, the only place in the *Gartenlieder* where this occurs. This thin texture sets the tone for the entire composition, but also serves to accentuate the melodic material itself. The line starts on C, descends by step diatonically to A, and then is followed by a downward leap. At the leap, the voices divide into four parts. This descending contour is representative of the fall of darkness over the forest, but it also sets a pattern for the composition both pictorially and thematically. "Abendlich schon rauscht der Wald" only contains nine phrases. The unison music of the first measure returns intact at the beginnings of three other phrases, m. 5, m. 16, and m. 33. Of the five remaining phrases, three begin on C or C♯ (in the soprano) and four begin with a stepwise descent outlining a third followed by a downward leap. In total, eight of the nine phrases begin with material derived from the first measure.

In addition to the unison octaves, Fanny also uses several other techniques to achieve a sparse texture. First, she employs two of her standard procedures. In mm. 18-19 and mm. 35-36, the lower voices rest while the soprano has a short solo in preparation for the end of Section A and the final cadence, respectively; and in mm. 9-12, the soprano leads and is answered imitatively by the lower three voices on the words *Wie so stille in den Schlünden* (How so quietly in the gorges). Normally when Fanny employs this texture, the inactive voice(s) continue singing, usually on long note values. In this case, however, the voices rest. This not only paints the word *stille* (quiet), it also adds to the austerity of the piece. Second, there are two passages with layered entrances. The first occurs in mm. 12-15 and is not imitative. It is unusual for Fanny to employ layered entrances without imitation. The second passage, mm. 29-32, is imitative and extends the descending three notes of the opening into a scale. The soprano begins the phrase and is imitated first by the alto and tenor in duet, and finally by the bass.

"Abendlich schon rauscht der Wald" also contains several part writing anomalies. Fanny's part writing is normally excellent and reflects her study of counterpoint and composition with Zelter and her experience with the music of J. S. Bach, et al; however, Fanny was not afraid to suspend proper voice-leading principles for expressive purposes. On the first beat of the second measure, there is an octave between the alto on d1 and tenor on small d. While this is not a direct violation of accepted part-writing rules in four parts, it is unusual for Fanny's style. In addition, the tenor is in the low part of its range and lies only a perfect fourth above this bass. This gives the vertical sonority a murky quality and adds to Fanny's depiction of the night. Fanny uses this octave between the alto and tenor on four more occasions: m. 6, beats 1 and 2; m. 17, beat 1; and m. 34,

beat 1. The example on the first beat of m. 6 is even more extreme. The alto is on c1 and the tenor on small c, the absolute bottom of its range, and only a minor third above the bass.

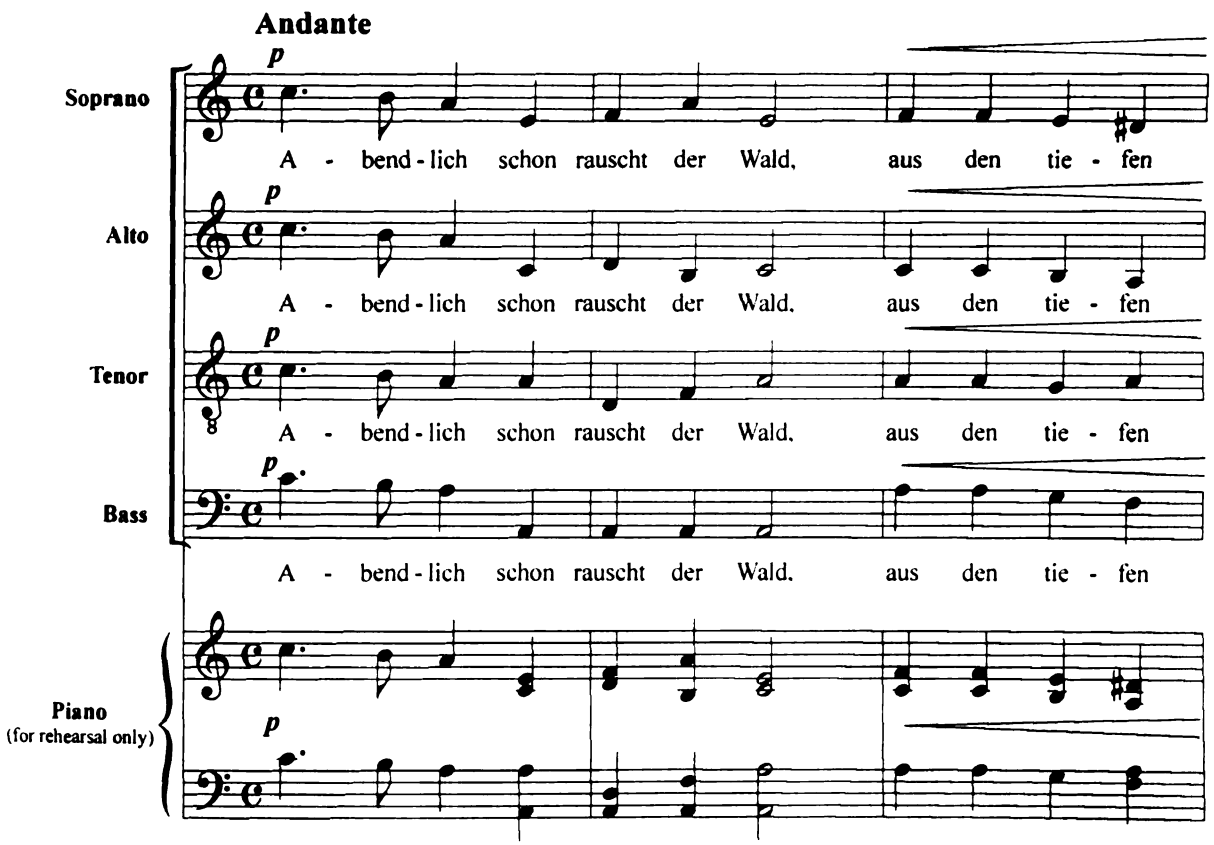
The imitative phrase at mm. 29-32, discussed above, also contains some part writing irregularities. Because of the imitation of the descending scalar fragment, the bass voice enters above the alto and tenor on the downbeat of m. 31, making the soprano and bass the two highest voices. In addition to the cross-voicing, the interval between the soprano and the bass is a tenth. The soprano and bass then descend in parallel tenths, and the alto and tenor ascend in parallel thirds, but the vertical spacing does not return to normal until the fourth beat. The text of this phrase is *schauernd hört der Wandrer zu, sehnt sich tief nach Hause* (The shuddering wanderer listens, with deep longing for home). At m. 31, the alto and tenor have the word *tief* (deep) and express the meaning of the word as they sing below the bass voice. Simultaneously, the soprano and bass have the word *Hause* (home). The large interval between them indicates the absence of the father and husband from his home and family. This phrase cadences in m. 32 on a fully diminished seventh chord, which also conveys the intensity of the wanderer's desire to be home. It is worth noting that this highly interesting and expressive phrase was not part of Fanny's original concept for this piece and does not appear in the autograph score or choral parts.

Gartenlieder, Op. 3, No. 5
"Abendlich schon rauscht der Wald"

Autograph Manuscript: MA Ms. 49
Autograph Parts: MA Ms. 68
Copied Part: MA Ms. 52.3
First Publication: Bote & Bock, 1847

Joseph Eichendorff (1788-1857)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1847)
May 7, 1846




4
p
cresc.
Grün - den, dro - benwird der Herr nun bald an die Ster - ne zün - den,
Grün - den, dro - benwird der Herr nun bald an die Ster - ne zün - den,
Grün - den, dro - benwird der Herr nun bald an die Ster - ne zün - den,
Grün - den, dro - benwird der Herr nun bald an die Ster - ne zün - den,
9
Wie so stil - le in den Schlün-den, wie so
Wie so stil - le in den Schlün-den,
Wie so stil - le in den Schlün-den,
Wie so stil - le in den Schlün-den,



***In the first printed edition, the rhythm of the soprano is a half note and the lower three voices are quarter notes. The manuscript sources support either half notes in all voices or quarter notes in all voices, but not a combination of rhythms. This appears to be a printing error.**

See Alternate Ending







***See Critical Notes, especially with regard to the bass voice.**

Alternate Ending
Based on Autograph Parts, MA Ms. 68




29
hier in Wal - des grü - ner Klau - se, Herz, geh' end - lich auch zur_ Ruh,
hier in Wal - des grü - ner Klau - se, Herz, geh' end - lich auch zur_ Ruh,
hier in Wal - des grü - ner Klau - se, Herz, geh' end - lich auch zur Ruh,
hier in Wal - des grü - ner Klau - se, Herz, geh' end - lich auch zur Ruh,


33
hier in Wald-es grü - ner Klau - se, Herz, geh' end - lich auch zur Ruh.
hier in Wald-es grü - ner Klau - se, Herz, geh' end - lich auch zur Ruh.
hier in Wald-es grü - ner Klau - se, zur Ruh.
hier in Wald-es grü - ner Klau - se, zur Ruh.

IM WALD

The final part song of the *Gartenlieder* is "Im Wald." It was composed on February 9 and was the first of the 1846 part songs to be written. The imagery of its poetry may well have provided the theme of the entire collection (see above). The poem "Im Wald" is by Emmanuel Geibel (1815-1884) and is the only text by Geibel which Fanny set during 1846. The poem was written in 1840 and first published in 1843.

The discrepancies in the source material mostly concern single pitches and rhythms. It was possible with "Im Wald," more than with the other five *Gartenlieder*, to place these options on the staff and still not impair readability for the performer. The autograph score is unusual in that it contains more dynamic markings and crescendi and diminuendi than the other *Gartenlieder*. This probably indicates that it is a second-generation fair copy. Table 14 lists the specific source material for "Im Wald."

Table 14. Source Material for "Im Wald," *Gartenlieder*, Op. 3, No. 6

Autograph Score	MA Ms. 49, pp. 13-18
Autograph Choral Parts	1 Soprano: MA Ms. 68, pp. 5-6 1 Alto: MA Ms. 68, pp. 27-28 1 Tenor: MA Ms. 68, pp. 33-34 1 Bass: MA Ms. 68, pp. 47-48
Copied Choral Parts	1 Alto: MA Ms. 52.3, pp. 1-4
First Printed Edition	Berlin: Bote & Bock, 1847, pp. 24-29

"Im Wald" is the only text of the *Gartenlieder* which survived Fanny's editorial pen completely intact.[38] Its translation appears below.

[38]See Wolfgang Stammler, ed., *Geibels Werke*, 3 vols. (Leipzig: Bibliographisches Institut, 1918), 1:48. The text of Uhland's "Im Herbste" also remained intact, but Fanny changed the title in the autograph score and parts.

"Im Wald"	"In the Forest"
1 Im Wald, in hellen Sonnenschein,	In the forest, in the bright sunshine,
2 Wenn alle Knospen springen,	When all the flowers spring forth,
3 Da mag ich gerne mittendrein	I would like to be therein
4 Eins singen.	To sing a song.
5 Wie mir zu Mut in Leid und Lust,	The way that I feel in sorrow and in joy,
6 Im Wachen und im Träumen,	In waking and in dreaming,
7 Das stimm' ich an aus voller Brust	This I sing from a full heart
8 Den Bäumen.	To the trees.
9 Und sie verstehen mich gar fein,	And they understand me well,
10 Die Blätter alle lauschen,	The leaves all listen
11 Und fall'n am rechten Orte ein	And join in at the right time
12 Mit Rauschen.	With rustling.
13 Und weiter wandelt Schall und Hall	And further resounds the sound and echo,
14 In Wipfeln, Fels und Büschen,	In treetops, rocks and bushes,
15 Hell schmettert auch Frau Nachtigall	Madam Nightingale also warbles clearly
16 Dazwischen.	In between.
17 Da fühlt die Brust am eignen Klang,	There [my] heart feels by its own sound,
18 Sie darf sich was erkühnen,	That it may dare something,
19 O frische Lust: Gesang! Gesang!	O fresh joy! A Song! A Song!
20 Im Grünen!	In the forest!

"Im Wald" is by far the longest text of the *Gartenlieder* with twenty lines arranged in five quatrains. Fanny chose to set the text in a ternary form, ABA', with a concluding coda. Section A, mm. 1-21 is based on the first two quatrains. Section B, mm. 22-51, has as its text the third and fourth quatrains. Section A' plus the coda, mm. 52-80, is the longest section and uses just the four lines of the last quatrain.

"Im Wald" is also the most exultant of the collection, and its character can best be described as joyous abandon. Its scene is that of the happy wanderer walking among the trees, inspired to song by the magnificence of the forest. The music resounds through the treetops, and the leaves join in. This communion with nature inspires the wanderer to

even greater rapture. Fanny sets this exultant tone with a brisk tempo, *Allegro vivace*; a bright major key, A Major; and a dramatic opening which features an ascending octave leap in the soprano. All of these elements are particularly dynamic and vibrant because they stand in contrast to the doleful mood of "Abendlich schon rauscht der Wald." They also help to capture the words *Sonnenschein* (sunshine) and *springen* (spring forth) in the first line of text.

In its position as the last part song of the set, "Im Wald" summarizes the overall theme and imagery of the *Gartenlieder,* as discussed at the beginning of this chapter, but it also seems to summarize the collection from a musical perspective, featuring several characteristics which remind the listener of the previous pieces. The most prominent of these are its meter and its tonality. Section A and A' are in the simple meter of 4/4 and, Section B is in a compound meter, 6/8. "Hörst du nicht die Bäume rauschen" and "Abendlich schon rauscht der Wald" are both set in 4/4, and "Im Herbste" and "Morgengruß" both use compound meters. "Schöne Fremde," like "Im Wald," uses both type of meters The relationship between the key areas of these sections is also significant. Sections A and A' of "Im Wald" are in A Major. This is reminiscent of "Hörst du nicht die Bäume rauschen," "Morgengruß," and particularly of "Im Herbste," which is also in A Major. One might expect Section B to be in the key of dominant, however, it instead turns to F♯Minor. The text of Section B is the third quatrain in which the leaves of the trees listen (*lauschen*) and join in with their rustling (*rauschen*). The minor key of Section B brings to mind "Abendlich schon rauscht der Wald," but in combination with the compound meter, Section B is strongly representative of the middle section of "Morgengruß" and the beginning of "Schöne Fremde," both of which use 6/8

and a minor key to express the listening plants and rustling of the trees, respectively. The only other non-tonic key area of "Im Wald" is a passage in C Major, mm. 13-16. This cannot help but remind one of "Im Herbste," which is also in A Major and which also uses C Major as a key area. Not just the key areas themselves, but the juxtaposition of major and minor is common to all of the *Gartenlieder*, either in their key structures or as strong harmonic inflections.

"Im Wald" could be said to represent Fanny's work in this genre generally for it also demonstrates nearly every hallmark of Fanny's part song style as exemplified in the *Gartenlieder*. As indicated already, the tonal areas of "Im Wald" are third-related. There is a short codetta at the close of Section A and a coda at the end. The texture is mostly homophonic and homorhythmic, with occasional moments of imitation. There is a strong rhythmic drive and wide rhythmic profile, from dotted half notes to sixteenth notes. The soprano carries the majority of the melodic interest, supported by the semi-melodic alto and tenor parts. The function of the bass voice is primarily harmonic, and there are several passages in which it sings the same note for consecutive measures, e.g., mm. 1-2, mm. 9-11, mm. 22-26, mm. 30-34, mm. 39-41, et al. Duets appear throughout "Im Wald" especially between the soprano and tenor, and there is a very prominent soprano/alto duet in the coda, mm. 73-74. Pairs of duets may be found at mm. 48-51. In mm. 70-71, Fanny uses her favorite technique for approaching important cadences—giving the soprano a solo line while the lower voices rest. Shorter examples of this texture may also be found in mm. 28-29 and mm. 37-38.

The one area in which "Im Wald" is not indicative of Fanny's overall part song style is in its phrase structure. "Im Wald" falls into mostly regular four-bar phrases and is

therefore reminiscent of "Morgengruß." Fanny does, however, blur the regularity of the phrasing in Section B by starting the text on the second beat of the opening 6/8 bar. This works against the natural arsis and thesis of the poetry and gives the impression that the music and the text are offset by half a measure.

Several examples of Fanny's manner of text painting may be found in "Im Wald." In mm. 34-36, each voice enters individually at half-bar intervals in imitation of the soprano on the text *Und fall 'n am rechten Orte ein mit Rauschen* (and join in at the right time with rustling), representing the leaves as they join the song. This image is central to the meaning of the text, but it is also an important one in Fanny's overall theme. She adds an additional layer of significance to her setting of this image in two ways. First, the previous phrase *Und sie versehen mich gar fein, die Blätter alle lauschen* (And they understand me well, the leaves all listen) is marked *pp*. Then, a contrasting *f* appears at the imitative entrances. Secondly, on the words *die Blätter alle lauschen*, Fanny indicates a *poco rit.* with a fermata at the end of the phrase, as if the leaves are slowing to a stop as they listen and decide if they will join the music. Then *a tempo* returns when they "join in at the right time." At the end of the imitative phrase is a very distinctive chromatic soprano line, m. 37, also representing the rustling of the leaves.

Fanny uses several echo effects to express the music resounding through the forest. These occur throughout the composition and begin even before the wanderer in the poem has starting singing. In Sections A and A', the echo occurs in all voices, mm. 7-8, mm. 14-16, mm. 20-21, and mm. 57-59; but in Section B, the echo figure is led by the soprano and echoed by the lower three voices. In all cases, the texts of the echo figures are the short lines at the end of every quatrain, e.g., *eins singen, den Bäumen*, etc., which

Fanny repeats for this effect. Fanny also marked every echo as *p* after its initial *f* statement.

Fanny also employs text painting devices when the nightingale joins the music at m. 44, *hell schmettert auch Frau Nachtigall dazwischen* (Madam Nightingale also warbles clearly in between). An accent appears in all four voices on the word *hell* (clearly) in m. 44. This is the only articulation marking in the *Gartenlieder*. The expression of the word is given further emphasis by the fact that it occurs on a downbeat and it is preceded by a rest. At the repetition of this line of text, mm. 48-51, Fanny breaks the rules of proper voice leading in order to represent the song of the nightingale. The soprano and alto sing in parallel thirds, first descending and then ascending to the cadence. The bass and tenor also sing in parallel thirds but in contrary motion to the upper voices—initially ascending and then descending to the cadence. There is as much as an octave and a fifth between the alto and tenor during this figure. The opening spacing and extreme range also serves to illustrate the echoing of the music in the treetops (*Wipfeln*) and rocks and bushes (*Fels und Büschen*). The nightingale sings in between, and at the word *dazwischen* (in between) at the cadence, m. 51, the vertical spacing returns to normal. This juxtaposition of high and low in the text and in Fanny's setting are reminiscent of similar imagery and devices in "Hörst du nicht die Bäume rauschen."

Fanny breaks part writing norms in one other place in "Im Wald." In mm. 65-66a, more than an octave appears between the soprano and alto. This is apparently an effort to emphasize the soprano voice for the text *O frische Lust Gesang!* (O fresh joy, a song!), as the newly inspired song of the wanderer soars above the forest. In the choral parts, however, the alto and tenor lines are reversed (with the tenor an octave higher) and the

vertical spacing is normal. On the syllable *-sang*, the soprano leaps to a2, the highest note of "Im Wald" and the highest note of the entire *Gartenlieder* set—perhaps another reason that "Im Wald" was placed last. The soprano leaps to a2 again in m. 70 just before the cadence. In the coda the soprano reaches the a2 a last time, arpeggiating an A Major triad from c♯1, as a final burst of joy for both "Im Wald" and for the *Gartenlieder*.

Gartenlieder, Op. 3, No. 6
"Im Wald"

Autograph Score: MA Ms. 49
Autograph Choral Parts: MA Ms. 68
Copied Choral Part: MA Ms. 52, 3
First Printed Score: Bote & Bock, 1847

Emmanuel Geibel (1815-1884)
edited by Sean M. Wallace

Fanny Mendelssohn Hensel (1805-1846)




4
cresc.
f
p
sprin - gen, dann mag ich ger - ne mit - ten-drein eins sin - gen, eins
sprin - gen, dann mag ich gern - e mit - ten-drein eins sin - gen, eins
sprin - gen, dann mag ich gern - e mit - ten-drein eins sin - gen, eins
sprin - gen, dann mag ich gern - e mit - ten-drein eins sin - gen, eins
8
mf
cresc.
sin - gen. Wie mir zu Mut in Leid und Lust, im Wa - chen und im
sin - gen. Wie mir zu Mut in Leid und Lust, im Wa - chen und im
sin - gen. Wie mir zu Mut in Leid und Lust, im Wa - chen und im
sin - gen. Wie mir zu Mut in Leid und Lust, im Wa - chen und im


12
Träu - men, das stimm ich an aus vol - ler Brust den Bäu - men, den
Träu - men, das stimm ich an aus vol - ler Brust den Bäu - men, den
Träu - men, das stimm ich an aus vol - ler Brust den Bäu - men, den
Träu - men, das stimm ich an aus vol - ler Brust den Bäu - men, den
16
Bäu - men, das stimm ich an aus vol - ler Brust den
Bäu - men, das stimm ich an aus vol - ler Brust den
Bäu - men, das stimm ich an aus vol - ler
Bäu - men, das stimm ich an aus vol - ler



*The autograph score and parts indicate an F# here.



***The autograph score and parts indicate "rit." here.**
****The autograph score and parts indicate a B here.**

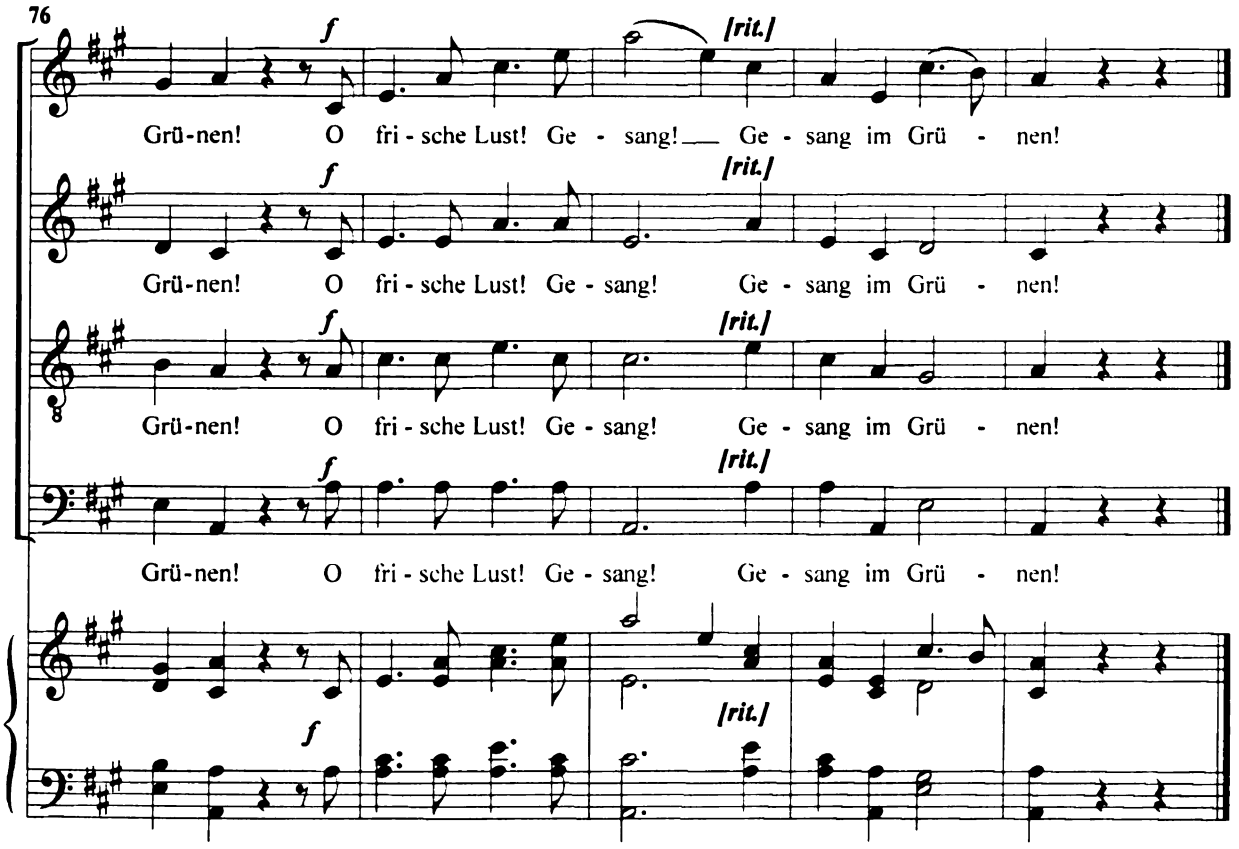

36
p
ein mit Rau - - - - - - - - schen. Und wei - ter
Or - te ein mit Rau - schen, mit Rau - schen. Und wei - ter
ein mit Rau - schen, mit Rau - schen. Und wei - ter
(ein mit)
fal - len ein mit Rau - schen, mit Rau - schen. Und wei - ter
40
cresc.
f
wan - delt Schall und Hall, in Wip - feln, Fels und Bü - schen,
(1)
wan - delt Schall und Hall, in Wip - feln, Fels und Bü - schen,
wan - delt Schall und Hall, in Wip - feln, Fels und Bü - schen,
wan - delt Schall und Hall, in Wip - feln, Fels und Bü - schen,


hell schmet - tert auch Frau Nach - ti gall da - zwi - schen.
hell schmet - tert auch Frau Nach - ti gall da - zwi - schen.
hell schmet - tert auch Frau Nach - ti gall da - zwi - schen.
hell schmet - tert auch Frau Nach - ti gall da - zwi - schen.
[rall.]
hell schmet - tert auch Frau Nach - ti - gall da - zwi - schen.
[rall.]
hell schmet - tert auch Frau Nach - ti - gall da - zwi - schen.
[rall.]
hell schmet - tert auch Frau Nach - ti - gall da - zwi - schen.
[rall.]
hell schmet - tert auch Frau Nach - ti - gall da - zwi - schen.
[rall.]


Tempo primo
f
mf
Da fühlt die Brust_ am_ eig - nen Klang, sie darf sich was er -
Da fühlt die Brust am eig - nen Klang, sie darf sich was er -
Da fühlt die Brust_ am_ eig - nen Klang, sie darf sich was er -
Da fühlt die Brust am eig - nen Klang, sie darf sich was er -
55
cresc.
f
p
küh - nen, O fri - sche Lust! Ge - sang! Ge-sang im Grü-nen, im
küh - nen, O fri - sche Lust! Ge - sang! Ge-sang im Grü-nen, im
küh - nen, O fri - sche Lust! Ge - sang! Ge-sang im Grü-nen, im
küh - nen, O fri - sche Lust! Ge - sang! Ge-sang im Grü-nen, im


59
[mf]
cresc.
Grü - nen! da fühlt die Brust am eig - nen Klang, sie darf sich was er -
Grü - nen, da fühlt die Brust am eig - nen Klang, sie darf sich was er -
Grü - nen, da fühlt die Brust am eig - nen Klang, sie darf sich was er -
Grü - nen, da fühlt die Brust am eig - nen Klang, sie darf sich was er -
63
f
kühn - nen, O fri - sche Lust! O fri - sche Lust! Ge - sang! Ge - sang im
kühn - nen, O fri - sche Lust! O fri - sche Lust! Ge - sang! Ge - sang im
kühn - nen, O fri - sche Lust! O fri sche Lust! - Ge - sang! Ge - sang im
kühn - nen, O fri - sche Lust! O fri - sche Lust! Ge - sang! Ge - sang im


67
Grü - nen! O fri - sche Lust! O fri - sche Lust! Ge - sang! O fri - sche
Grü - nen! O fri - sche Lust! O fri - sche Lust Ge - sang
Grü - nen! O fri - sche Lust! O fri - sche Lust Ge - sang
Grü - nen! O fri - sche Lust! O fri - sche Lust Ge - sang
71
Lust im Grü - nen! O fri-sche Lust! Ge - sang! Ge - sang im
im Grü - nen! O fri-sche Lust! Ge - sang! Ge - sang im
im Grü - nen! Ge - sang! Ge - sang im
im Grü - nen! Ge - sang! Ge - sang im


76
f
[rit.]
Grü-nen! O fri - sche Lust! Ge - sang! Ge - sang im Grü - nen!
f
[rit.]
Grü-nen! O fri - sche Lust! Ge - sang! Ge - sang im Grü - nen!
f
[rit.]
Grü-nen! O fri - sche Lust! Ge - sang! Ge - sang im Grü - nen!
f
[rit.]
Grü-nen! O fri - sche Lust! Ge - sang! Ge - sang im Grü - nen!
f
[rit.]

CONCLUSION

Fanny Cecilia Mendelssohn Hensel stands as one of the most significant female composers in the history of western music prior to the twentieth century; yet despite this accolade, much of her music remains unstudied, unpublished, and unperformed. In the past ten years, research into Fanny's life and work has increased dramatically, and modern editions of her music have begun to appear. Her psychological struggles, her relationship with her brother and father, and her social plight as a female composer have all been thoroughly explored. Much of the current research into Fanny's music concentrates on her lieder and piano music; however, there is one area in which Fanny excelled as a composer which has been relatively overlooked—her choral music. Some of her larger choral works with orchestra have been studied, but virtually no scholarly attention has been focused on her part songs.

One of the primary goals of this study was to begin to fill this void by undertaking a thorough investigation of the *Gartenlieder*, Op. 3, the six part songs which Fanny published shortly before her death. The present study began with a survey of Fanny's life with special emphasis on her choral experiences, her work as a choral conductor, and her choral compositions. Then, the composition, source material, first performances, and reception history of the *Gartenlieder* were explored. Finally, an analysis of each of the part songs was offered.

An important aspect of the present study was to provide for the first time a scholarly edition of the *Gartenlieder*. This edition sought to utilize all of the extant

source material and provide modern performers with viable performance options yet retain ease of use and readability.

There is still much work to be done in Fanny Hensel scholarship. A detailed manuscript study has yet to be undertaken, and there is no thematic catalogue. In terms of her choral music, the other part songs have yet to be thoroughly explored. The *Gartenlieder* are delightful, vibrant compositions of charming beauty. It is hoped that the present study has revealed Fanny to be a choral composer of merit and substance and her part songs to be worthy of study and performance.




MICHIGAN STATE LIBRARIES
3 1293 02207 4268

LIBRARY
Michigan State
University

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.
MAY BE RECALLED with earlier due date if requested.

DATE DUE	DATE DUE	DATE DUE
DEC 0 7 2004		

6/01 c:/CIRC/DateDue.p65-p.15

THE *GARTENLIEDER*, OP. 3, OF FANNY MENDELSSOHN HENSEL (1805-1847)

Volume II

By

SEAN MICHAEL HAMILTON WALLACE

A DOCTOR OF MUSICAL ARTS DOCUMENT

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING

SCHOOL OF MUSIC

2000

APPENDICES

© KING'S MIND

APPENDIX A
CHRONOLOGICAL LIST OF FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS
(INCLUDING TRIOS)

Entries are listed by the title under which there were first published. If a composition is unpublished, it is listed under the title given in the earliest manuscript source. Compositions are unaccompanied unless otherwise noted.

Title(s)	**Date of Composition**	**Genre and Voicing**
DATED PART SONGS		
Six contrapuntal studies, without text	1820	Various voicings (corrections by Zelter)
"Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht"	December 1820	Chorale, SATB
"Deine Seele Ruhe ist es, Gott!	1820	Chorale, SATB (preceeds soprano recitative and aria with piano)
"Der Seele Ruhe ist es, Gott!"	1820	Chorale, SATB (corrections by Zelter)
"Es blühen Auen in der Wüste"	January 27, 1821	Chorale, SATB (follows soprano solo with piano (both show corrections by Zelter)
"Laß dich nur nicht Nichts dauern" (First Version) a.k.a., "Pilgerspruch"	November 11, 1823	Part song, SATB with SATB soli
"Laß dich nur nicht Nichts dauern (Second Version)	Autumn 1825	Part song, SATB

Title(s)

Date of Composition

Genre and Voicing

Title(s)	Date of Composition	Genre and Voicing
"Feldlied (auch in Garten zu singen)" a.k.a., "Ein Gesang im Grünen schallet"	March 4, 1826	Part song, SATB with soli
"Am Grabe"	May 6, 1826	Part song, SATB
"Wiedersehn" a.k.a., *Liederkreis*, No. 6	May 29, 1829	Trio, SST
"Nachtreigen"	June 29, 1829	Part song, SSAATTBB
Festpiel "Die Hochzeit kommt"	Fall 1829	Cantata-like vocal chamber piece, SATB, with SSSTTBB soli and orchestra
Lobgesgang	June 14, 1831	Cantata, SATB, with SA soli and piano
Hiob	Finished October 1831	Cantata, SATB, with alto solo and orchestra
Oratorium nach Bildern der Bibel a.k.a., *Musik für die Toten der Cholera-Epidemie 1831*	Finished November 20, 1831	Cantata/Oratorio SSAATTBB, with SATB soli and orchestra
"Dem Unendlichen" (fragment) a.k.a., "Wie erhebt sich das Herz, wenn es dich"	New Year's Eve, 1832	Part song, TTBB with piano
Zum Fest der heiligen Caecilia "Beati immaculati"	Finished November 22, 1833	Cantata mass, SATB, with 4 treble soli and piano
"Wandl ich in dem Wald des Abends"	Between June and August, 1835	Trio, SST

Title(s)	Date of Composition	Genre and Voicing
"Abschied" a.k.a., "Es treibt dich fort"	July 15, 1835	Trio, SST
"Frühzeitiger Frühling" a.k.a., "Tage der Wonne, kommt ihr so bald"	February 7, 1836	Trio, SST
"Winterseufzer"	February 15, 1836	Trio, SST
"Unter des Laubdachs Hut" a.k.a., "Lied"	January 27, 1841	Part song, SATB
"Waldruhe" a.k.a., "Dank deinem Gruß"	June 22, 1841	Trio, SAT, with piano
"Einleitung zu lebenden Bildern"	early 1841	Choral movement, SATB, with narrator and piano
"Faust"	Finished March 23, 1843	Dramatic scene, SSAA, with SSAA soli and piano
"Im Wald" a.k.a., *Gartenlieder*, Op. 3, No. 6	February 1, 1846	Part song, SATB
"Hörst du nich the Baüme rauschen a.k.a., *Gartenlieder*, Op. 3, No. 1 a.k.a., "Lockung"	May 3, 1846	Part song, SATB

Title(s)	Date of Composition	Genre and Voicing

Title(s)	Date of Composition	Genre and Voicing
"Abendlich schon rauscht der Wald" a.k.a., *Gartenlieder*, Op. 3, No. 5 a.k.a., "Abschied"	May 7, 1846	Part song, SATB
"Waldeinsam" (first version) a.k.a., "Wie hoffnungsgrün rings die Welt"	Before June 6, 1846	Part song, SATB
"Waldeinsam" (second version) a.k.a., "Wie hoffnungsgrün rings die Welt"	June 6, 1846	Part song, SATB
"Wer recht in Freuden wandern will" a.k.a., "Morgenwanderung"	June 10, 1846	Part song, SATB
"Im Herbste" a.k.a., *Gartenlieder*, Op. 3, No. 3 a.k.a., "Seid gegrüßt" a.k.a., "Frühlingstraum"	June 14, 1846	Part song, SATB
"Morgengruß" a.k.a., *Gartenlieder*, Op. 3, No. 4 a.k.a., "Schnell fliehen die Schatten der Nacht" a.k.a., "Komm"	June 24, 1846	Part song, SATB
"Frisch um der Blume Farbenring" a.k.a., "Auf"	June 29, 1846	Part song, SATB
"Gab die liebende Natur" a.k.a., "Ariel"	July 18, 1846	Part song, SATB

Title(s)	*Date of Composition*	*Genre and Voicing*

Title(s)	Date of Composition	Genre and Voicing
"Schweigt der Menschen" a.k.a., "Abend"	July 20, 1846	Part song, SATB
"Schöne Fremde" a.k.a., *Gartenlieder*, Op. 3, No. 2 a.k.a., "Es rauschen die Wipfel"	July 22, 1846	Part song, SATB
"Schweigend sinkt der Nacht"	July 29, 1846	Part song, SATB/SATB
"Lust'ge Vögel in dem Wald"	August 14, 1846	Part song, SSAB
"Drüben geht die Sonne scheiden" a.k.a., "Schilflied"	August 29, 1846	Part song, SATB
"Wer will mir wehren zu singen"	September 3, 1846	Trio, SST
"O Herbst, in linden Tagen" a.k.a., "O Herbst"	September 16, 1846	Part song, SATB
"Schon kehren die Vögel wieder ein	September 1846	Part song, SATB
"Nacht ruht auf den fremden Wegen"	September 1846	Part song, SATB
"Um heller Blumen Farbenring" a.k.a., "Morgengrüß"	Summer 1846	Part song, SATB

Title(s)	*Date of Composition*	*Genre and Voicing*

Title(s)	Date of Composition	Genre and Voicing
UNDATED PART SONGS AND TRIOS		
"Abendreihn"	Between 1829 and 1846	arrangement of lied for TTBB
"Der Fischer"	Between 1829 and 1846	arrangement of lied for TTBB
"Die Kapelle"	Between 1829 and 1846	arrangement of lied for TTBB
"Komm mit" a.k.a., "Ein Eiland schwebt auf blauen Wogen"	Between 1820 and 1839	Trio, SAT with piano
"Des Schäfer's Sonntagslied	Between 1829 and 1846	arrangement of lied for TTBB with tenor solo
"Die Schwalbe"	Between 1829 and 1846	arrangement of lied for TTBB
"Wenn wir durch die Dörfer ziehen" a.k.a., "Marschtempo"	Before 1846	Part song, TTBB
"Wie Feld und Au"	Between 1820 and 1838	Trio, SST

APPENDIX B

MANUSCRIPT SOURCES FOR FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS)

Main entries are listed alphabetically by the title under which the pieces was first published. If the piece is unpublished, it is listed under the title given in the earliest manuscript source. Alternate titles are listed as cross-references. All manuscript sources are held at the Mendelssohn Archive unless otherwise noted.

Title	**Source(s)**
LARGE WORKS WITH ORCHESTRA	
Festpiel "Die Hochzeit kommt"	Autograph score: MA Depos. Lohs 4, pp. 1-32 Copy, with autograph corrections: MA Ms. 37
Hiob	Autograph score: MA Ms. 40
Lobegesgang	Autograph Score: MA Ms. 130 Copy: MA Depos. Berlin 6 Copy, with autograph corrections: MA Depos. Berlin 1 Copy, with autograph corrections: MA Depos. Berlin 6 Soprano aria only: MA Ms. 16
Musik für die Toten der Cholera-Epidemia 1831 — See *Oratorium nach Bildern der Bibel*	
Oratorium nach Bildern der Bibel	Autograph Score: MA Ms. 39

Title	Source(s)
LARGE WORKS WITH PIANO	
"Einleitung zu lebenden Bildern"	Autograph Score (fragment): MA Ms. 46, 1, pp. 19-28 Autograph Voice Parts (complete): MA Ms. 46,2
Faust	Autograph Score: MA Ms. 86, pp. 1-17
Zum Fest der heiligen Caecilia "Beati immaculati"	Copy: MA Depos. Lohs 4, pp. 79-87
PART SONGS (WITH AND WITHOUT ACCOMPANIMENT)	
"Abend" — See "Schweigt der Menschen laute Lust"	
"Abendich schon rauscht der Wald"	Autograph Score: MA Ms. 49, pp. 27-28 Copied Choral Part (alto only): MA Ms. 52,3, pp. 4-5 Autograph Choral Parts: Soprano — MA Ms. 68, p. 6 Alto — MA Ms. 68, p. 28 Tenor — MA Ms. 68, p. 34 Bass — MA Ms. 68, p. 48 First Printed Edition: Bote & Bock, 1847
"Abendreihn"	Copy: MA Depos. Berlin 16, pp. 3-6
"Abschied" (SATB) — See "Abendlich schon rauscht der Wald"	

Title	Source(s)
"Am Grabe"	Autograph Score: MA Ms. 35, p. 49 Autograph Copy: MA Ms. 31, p. 12 Autograph Copy: MA Ms. 128, p. 23
"Ariel"	Autograph Score: MA Ms. 49, pp. 95-97
"Auf"	Autograph Score (mm. 1-16): MA Ms. 49, p. 54 Autograph Score (mm. 17-end): MA Ms. 52,2 Autograph Choral Parts: Soprano — MA Ms. 68, p. 4 Tenor — MA Ms. 68, p. 32 Bass — MA Ms. 68, p. 46
"Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht"	Autograph Score: MA Depos. Lohs 1, p. 49
"Der Seele Ruhe ist es, Gott!"	Autograph Score: MA Depos. Lohs 1, p. 41.
"Dem Unendlichen"	Autograph Score (fragment): MA. Depos. Lohs 2, p. 56-60
"Der Fischer"	Copy: MA Depos. Berlin 16, pp. 9-14.
"Der Seele Ruhe ist es, Gott!"	Autograph Score: MA Depos. Lohs 1, pp. 44-45
"Des Schäfer's Sonntagslied	Copy: MA Depos. Berlin 16, pp. 15-18
"Die Schwalbe"	Copy: MA Depos. Berlin 16, pp. 7-8
"Die Kapelle"	Copy: MA Depos. Berlin 16, pp. 1-2

Title	**Source(s)**
"Drüben geht die Sonne scheiden" — "Schilflied"	
"Ein Gesang im Grünen schallet" — See "Feldlied"	
"Es rauschen die Wipfel" — See "Schöne Fremde"	
"Es blühen Auen in der Wüste" (with soprano aria)	Autograph Score: MA Depos. Lohs 1, pp. 58-59
"Feldlied (auch in Garten zu singen)"	Autograph Score: MA Ms. 35, p. 46-48
"Frisch um der Blume Farbenring" — See "Auf"	
"Frühlingstraum" — See "Im Herbste"	
"Gab die liebende Natur" — See "Ariel"	
Gartenlieder, Op. 3, No. 1 — See "Hörst du nich the Baüme rauschen"	
Gartenlieder, Op. 3, No. 2 — See "Schöne Fremde"	
Gartenlieder, Op. 3, No. 3 — See "Im Herbste"	
Gartenlieder, Op. 3, No. 4 — See "Morgengruß"	
Gartenlieder, Op. 3, No. 5 - See "Abendich schon rauscht der Wald"	
Gartenlieder, Op. 3, No. 6 - See "Im Wald"	

Title

Source(s)

Title	Source(s)
Hörst du nicht die Bäume raschen"	Autograph Score: MA Ms. 49, pp. 23-26 Autograph Choral Parts: Soprano — MA. Ms. 68, p. 9 Alto — MA. Ms. 68, p. 21 Tenor — MA. Ms. 68, p. 37 Bass — MA. Ms. 68, p. 55 First Printed Score: Bote & Bock, 1847
"Im Wald"	Autograph Score: MA Ms. 49, pp. 13-18 Autograph Choral Parts: Soprano — MA Ms. 68, pp. 5-6 Alto — MA Ms. 68, pp. 27-28 Tenor — MA Ms. 68, pp. 33-34 Bass — MA Ms. 68, pp. 47-48 Copied Choral Part: Alto — MA Ms. 52, 3, pp. 1-4 First Printed Score: Bote & Bock, 1847
"Im Herbste"	Autograph Score: MA Ms. 49, pp. 44-46 Autograph Choral Parts: Soprano — MA Ms. 68, p. 8 Soprano — MA Ms. 67, p. 2, 6, 9 Alto — MA Ms. 68, p. 18, 25 Tenor — MA Ms. 68, p. 36 Tenor — MA Ms. 67, p. 16 Bass — MA Ms. 68, p. 50 Bass — MA Ms. 67, p. 19 Copied Choral Part: Alto — MA Ms. 67, p. 12 First Printed Score: Bote & Bock, 1847

"Komm"— See "Morgengruß" ("Schnell fliehen der Schatten der Nacht")

Title	Source(s)
"Laß dich nur nicht Nichts dauern" (First Version)	Autograph Score: MA Ms. 34, p. 22-24
"Laß dich nur nicht Nichts dauern (Second Version)	Autograph Score: MA Ms. 35, p. 31-32
"Lockung" - See "Hörst du nich the Baüme rauschen"	
"Lust'ge Vögel in dem Wald"	Autograph Score: MA Ms. 49, p. 70 Copied Choral Part: Alto — MA Ms. 68, p. 14
"Marschtempo" — See "Wenn wir durch die Dörfer ziehen"	
"Morgengruß" ("Schnell fliehen der Schatten der Nacht")	Autograph Score: MA Ms. 49, p. 51-53 Autograph Choral Parts: Soprano — MA Ms. 68, p. 3 Alto — MA Ms. 68, p. 15 Tenor — MA Ms. 68, p. 31 Bass — MA Ms. 68, p. 45 First Printed Edition: Bote & Bock, 1847
"Morgengrüß" ("Um heller Blumen Farbenring")	Autograph Score: MA Ms. 49, pp. 55-57

Title	Source(s)
"Morgenwanderung"	Autograph Score: MA Ms. 49, pp. 47-50 Autograph Choral Parts: Soprano — MA Ms. 67, p. 1 Alto — MA Ms. 68, p. 17 Tenor — MA Ms. 67, p. 15 Bass — MA Ms. 68, p. 49 Copied Choral Parts: Soprano — MA Ms. 67, p. 5 Soprano — MA Ms. 68, p. 7 Alto — MA Ms. 67, p. 11 Tenor — MA Ms. 68, p. 35 Bass — MA Ms. 67, p. 19
"Nacht ruht auf den fremden Wegen"	Autograph Score: MA Ms. 49, p. 108
"Nachtreigen"	Autograph Score: MA Ms. 70
"O Herbst, in linden Tagen"	Autograph Score: MA Ms. 49, pp. 87-88
"Pilgerspruch" — See "Laß dich nur nicht nichts dauern" (First Version)	
"Schilflied"	Autograph Score: MA Ms. 49pp. 103-105 Autograph Choral Parts: Alto — MA Ms. 68, p. 13 Tenor — MA Ms. 68, p. 39 Copied Choral Parts: Soprano — MA Ms. 68, p. 1 Bass — MA Ms. 68, p. 43
"Schnell fliehen die Schatten der Nacht"— See "Morgengruß"	

Title	Source(s)
"Schon kehren die Vögel wieder ein	Autograph Score: MA Ms. 49, pp. 89-92
"Schöne Fremde"	Early Sketches: MA Ms. 72, p. 3 Autograph Score: MA Ms. 49, pp. 59-65
"Schweigend sinkt der Nacht"	Early Sketch: MA Ms. 72, p. 2 Autograph Score: MA Ms. 49, pp. 66-69
"Schweigt der Menschen laute Lust"	Autograph Score: MA Ms. 49, pp. 97-98
"Seid gegrüßt" — See "Im Herbste"	
"Um heller Blumen Farbenring" — See "Morgengrüß"	
"Unter des Laubdachs Hut"	Autograph Score: MA Ms. 46, pp. 15-18
"Waldeinsam" (first version)	Autograph Choral Parts: Soprano — MA Ms. 68, pp. 10 Alto — MA Ms. 68, pp. 22 Tenor — MA Ms. 68, pp. 38 Bass — MA Ms. 68, pp. 56
"Waldeinsam" (second version)	Autograph Score: MA Ms. 49, pp. 41-43 Autograph Score Parts: Soprano — MA Ms. 68, p. 11 Alto — MA Ms. 68, p. 23 Tenor — MA Ms. 67, p. 22 Bass — MA Ms. 68, p. 53

Title	Source(s)
"Wenn wir durch die Dörfer ziehen"	Autograph Score: MA Ms. 72, p. 1
"Wer recht in Freuden wandern will" — See "Morgenwanderung"	
"Wie erhebt sich das Herz, wenn es dich" — See "Dem Unendlichen"	
"Wie hoffnungsgrün rings die Welt" — See "Waldeinsam"	
Trios (with and without accompaniment)	
"Abschied" (SST)	Autograph Score: MA Ms. 42, 45-46
"Dank deinem Gruß" — See Waldruhe"	
"Ein Eiland schwebt auf blauen Wogen" — See "Komm mit"	
"Es treibt dich fort" — See "Abschied" (SST)	
"Frühzeitiger Frühling"	Autograph Score: MA Ms. 45, p. 1 Autograph Copy: MA Ms. 128, pp. 86-87 Copy: MA Ms. 31, pp. 36-37
"Komm mit"	Autograph Copy: MA Ms. 128, pp. 111-116 Copied Score: MA Depos. Lohs 6 MA Depos. Lohs 7 Copied Voice Part: Tenor — MA Depos Berlin 14

Title	Source(s)
Liederkreis, No. 6 — See "Wiedersehn"	
"Tage der Wonne, kommt ihr so bald" — See "Frühzeitiger Frühling"	
"Waldruhe"	Autograph Score: MA Ms. 46, pp. 65-70 Copy: MA Depos. Berlin 15
"Wandl ich in dem Wald des Abends"	Autograph Score: MA Ms. 42, 47-48
"Wer will mir wehren zu singen"	Autograph Score: MA Ms. 49, pp. 93-94
"Wie Feld und Au so blinkend im Tau"	Autograph Copy: MA Ms. 128, pp. 80-81 Copy: MA Ms. 31, pp. 35
"Wiedersehn"	Autograph Score: MA Depos. Lohs 2, p. 32 Autograph Copy: MA ms. 128, p. 51 Copy: MA Ms. 31, pp. 26-28
"Winterseufzer"	Autograph Score: MA Ms. 45, p. 3

APPENDIX C
PUBLISHED EDITIONS OF FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS (INCLUDING TRIOS)

Entries are listed alphabetically by the title under which they were first published. If a piece is unpublished, it is listed under the title given in the earliest manuscript source. Alternate titles are listed as cross-references. All published editions, including those of the nineteenth century, are listed. Multiple editions of a single piece are listed chronologically by date of publication.

Title	**Published Edition(s)**
LARGE WORKS WITH ORCHESTRA	
Festpiel "Die Hochzeit kommt"	Kassel: Furore, 199[7]. Furore-Edition 563. ed. Marilee A. Vana.
Hiob	Kassel: Furore, 1992. Furore-Edition 526. ed. Conrad Misch.
Lobgesgang	Kassel: Furore, 1992. Furore-Edition 525. ed. Conrad Misch.
Musik für die Toten der Cholera-Epidemie 1831 — See *Oratorium nach Bildern der Bibel*	
Oratorium nach Bildern der Bibel	Kassel: Furore, 1992. Furore-Edition 533. ed. Elka Mascha Blankenburg.
LARGE WORKS WITH PIANO	
"Einleitung zu lebenden Bildern"	Unpublished

Title	Published Edition(s)
Faust	Fairbanks: Arts Venture, 1994. ed. Suzanne Summerville. Distributed by Furore, Furore-Edition 576. Also distributed by Hildegard
Zum Fest der heiligen Caecilia "Beati immaculati"	Fairbanks: Arts Venture, 1996. ed. David Stech and Suzanne Summerville. Kassel: Furore, 1998. Furore-Edition 609. ed. Willi Grundlach.
PART SONGS (WITH AND WITHOUT ACCOMPANIMENT)	
"Abend" — See "Schweigt der Menschen laute Lust"	
"Abendich schon rauscht der Wald"	In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12. London: Novello, 1878 [under the title "The Woodland"]. In *Orpheus*, vol. 27. London: Ewer, [18?][under the title "The Woodland"]. In *Chorbuch Romantik: Hauptband*. ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988; reprint in *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Augewählte Sätze)*. Wolfenbüttel: Möseler, 1990. In *Weltliche a-cappella-Chöre von 1846*, vol 1. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. [under the title "Abendlich"]. Furore-Edition 510. Distributed by Hildegard. 09750. In *Gartenlieder, Op.3, Nos. 3, 5, 6*. ed. Gordon Paine. Corvallis, Oregon: earthsongs, 1993.

Title	Published Edition(s)
"Abendlich schon rauscht der Wald" (cont'd)	In *Gartenlieder, Op. 3.* ed. Elka Mascha Blankenburg. Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged].
"Abendreihn"	Unpublished
"Abschied" (SATB) — See "Abendich schon rauscht der Wald"	
"Am Grabe"	Unpublished
"Ariel"	In *Weltliche a-cappella-Chöre von 1846*, vol 3. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 512. Distributed by Hildegard. 09752.
"Auf"	Unpublished
"Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht"	Unpublished
"Dem Unendlichen"	Unpublished
"Der Fischer"	Unpublished
"Der Seele Ruhe ist es, Gott!"	Unpublished

Title	Published Edition(s)
"Des Schäfer's Sonntagslied	Unpublished
"Die Schwalbe"	Unpublished
"Die Kapelle"	Unpublished
"Drüben geht die Sonne scheiden" — See "Schilflied"	
"Ein Gesang im Grünen schallet" — See "Feldlied"	
"Es rauschen die Wipfel" — See "Schöne Fremde"	
"Es blühen Auen in der Wüste" (with soprano aria)	Unpublished
"Feldlied (auch in Garten zu singen)"	Unpublished
"Frisch um der Blume Farbenring" — See "Auf"	
"Frühlingstraum" — See "Im Herbste"	
"Gab die liebende Natur" — See "Ariel"	
Gartenlieder, Op. 3, No. 1 — See "Hörst du nicht the Baüme rauschen"	
Gartenlieder, Op. 3, No. 2 — See "Schöne Fremde"	
Gartenlieder, Op. 3, No. 3 — See "Im Herbste"	

Title	Published Edition(s)
Gartenlieder, Op. 3, No. 4 — See "Morgengruß"	
Gartenlieder, Op. 3, No. 5 - See "Abendich schon rauscht der Wald"	
Gartenlieder, Op. 3, No. 6 - See "Im Wald"	
"Hörst du nicht die Bäume rauschen"	In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12. London: Novello, 1878 [under the title "Dost Thou Hear the Trees?"]. In *Chorbuch Romantik: Hauptband*. ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988 [under the title "Lockung"]; reprint in *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Augewählte Sätze)*. Wolfenbüttel: Möseler, 1990. In *Weltliche a-cappella-Chöre von 1846*, vol 1. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. [under the title "Lockung"]. Furore-Edition 510. Distributed by Hildegard. 09750. In *Gartenlieder, Op. 3*. ed. Elka Mascha Blankenburg. Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged].

Title	Published Edition(s)
"Im Herbste"	In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12 [under the title "In Autumn"]. London: Novello, 1878. In *Orpheus*, vol. 27. London: Ewer, [18?] [under the title "In Autumn"]. In *Weltliche a-cappella-Chöre von 1846*, vol 2 [under the title "Seid gegrüßt"]. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 511. Distributed by Hildegard. 09751. In *Gartenlieder, Op.3, Nos. 3, 5, 6*. ed. Gordon Paine. Corvallis, Oregon: earthsongs, 1993. In *Gartenlieder, Op. 3.* ed. Elka Mascha Blankenburg. Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged]. In *Composers Born Between 1800-1899: Vocal Music*, ed. Sylvia Glickman [part song edited by Sean Wallace]. Vol. 7, *Women Composers: Music Through the Ages*, ed. Sylvia Glickman. New York: G. K. Hall/Macmillan, 2000.
"Im Wald"	In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12 [under the title "When Woods are Glowing"]. London: Novello, 1878.

Title

Published Edition(s)

Title	Published Edition(s)
"Im Wald" (cont'd)	In *Orpheus*, vol. 27. London: Ewer, [18?] [under the title "The Woods Are Glowing"]. In *Weltliche a-cappella-Chöre von 1846*, vol 1. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 510. Distributed by Hildegard. 09750. In *Gartenlieder, Op.3, Nos. 3, 5, 6*. ed. Gordon Paine. Corvallis, Oregon: earthsongs, 1993. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged]. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a-cappella*. ed. Elka Mascha Blankenburg. Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series.
"Komm"— See "Morgengruß" ("Schnell fliehen der Schatten der Nacht")	
"Laß dich nur nicht Nichts dauern" (First Version)	Unpublished
"Laß dich nur nicht Nichts dauern (Second Version)	Unpublished
"Lockung" - See "Hörst du nicht the Baüme rauschen"	
"Lust'ge Vögel in dem Wald"	In *Weltliche a-cappella-Chöre von 1846*, vol 4. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 513. Distributed by Hildegard. 09753.

Title	Published Edition(s)
"Marschtempo" — See "Wenn wir durch die Dörfer ziehen"	Unpublished
"Morgendämmergung" — See "Morgenwanderung"	
"Morgengruß" ("Schnell fliehen der Schatten der Nacht")	In *The Alpine Glee Singer* (n.p.: W. B. Bradbury, [1850]. In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12 [under the title "Morning Greeting"]. London: Novello, 1878. In *Orpheus*, vol. 27. London: Ewer, [18?] [under the title "Morning's Greetings"]. In *Weltliche a-cappella-Chöre von 1846*, vol 3 [under the title "Komm"]. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 512. Distributed by Hildegard. 09752. Wiesbaden: Breitkopf & Härtel, 1989. ed. Joachim Draheim and Gottfried Heinz. Chor Bibliothek 5239. In *Gartenlieder, Op. 3.* ed. Elka Mascha Blankenburg.Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series. In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged].

Title	**Published Edition(s)**
"Morgengruß" ("Um heller Blumen Farbenring")	In *Weltliche a-cappella-Chöre von 1846*, vol 3. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 512. Distributed by Hildegard. 09752. In *Gartenlieder, Op. 3* [original issue]. ed. Elka Mascha Blankenburg. Kassel: Furore, 1997. Furore-Edition 515. [The original issue (1988) was a reprint under a collective title, without a Furore-Edition catalogue number, of pieces from the *Weltliche a-cappella-Chöre von 1846* series without a Furore-Editions catalogue number. Because of a confusion in the titles, "Morgengruß" ("Um heller Blumen Farbenring") was included by mistake instead of the correct "Morgengruß" ("Schnell fliehen der Schatten der Nacht"). Some issues contained an insert with the correct piece. The subsequent Furore edition under the title *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella* (1997) is a new edition and contains the correct "Morgengruß" as well as other corrections of the original].
"Morgenwanderung"	In *Weltliche a-cappella-Chöre von 1846*, vol 2 [incorrectly under the title "Morgendämmerung"]. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 511. Distributed by Hildegard. 09751.
"Nacht ruht auf den fremden Wegen"	Unpublished
"Nachtreigen"	Stuttgart: Carus, 1995. ed. Ulrike Schadl.

Title	Published Edition(s)
"O Herbst, in linden Tagen"	In *Weltliche a-cappella-Chöre von 1846*, vol 5 [under the title "O Herbst"]. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 514. Distributed by Hildegard. 09754. In *Chorbuch Romantik: Hauptband*. ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988; reprint in *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Augewählte Sätze)*. Wolfenbüttel: Möseler, 1990.
"Pilgerspruch" — See "Laß dich nur nicht nichts dauern" (First Version)	
"Schilflied"	In *Weltliche a-cappella-Chöre von 1846*, vol 5. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 514. Distributed by Hildegard. 09754. In *Chorbuch Romantik: Hauptband*. ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988; reprint in *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Augewählte Sätze)*. Wolfenbüttel: Möseler, 1990.
"Schnell fliehen die Schatten der Nacht"— See "Morgengruß"	
"Schon kehren die Vögel wieder ein"	In *Weltliche a-cappella-Chöre von 1846*, vol 5. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 514. Distributed by Hildegard. 09754.
"Schöne Fremde"	In *Gartenlieder, Op. 3*. Berlin: Bote & Bock, 1847; reprint, Berlin: Bote & Bock, [after 1871]. In *Part-Song Book*, Second Series, vol. 12 [under the title "The Unknown Land"]. London: Novello, 1878.

"Schöne Fremde" (cont'd)	In *Orpheus*, vol. 27. London: Ewer, [18?][under the title "The Unknown Land"].
	In *Weltliche a-cappella-Chöre von 1846*, vol 4. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 513. Distributed by Hildegard. 09753.
	Wiesbaden: Breitkopf & Härtel, 1990. ed. Joachim Draheim and Gottfried Heinz. Chor Bibliothek 5236.
	In *Gartenlieder, Op. 3.* ed. Elka Mascha Blankenburg. Kassel: Furore, [199?]. Reprint under collective title from the 1988 *Weltliche a-cappella-Chöre von 1846* series.
	In *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515 [a completely new edition; not a reprint of the previous entry; no editor is acknowledged].
"Schweigend sinkt der Nacht"	In *Weltliche a-cappella-Chöre von 1846*, vol 4. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 513. Distributed by Hildegard. 09753.
"Schweigt der Menschen laute Lust"	In *Weltliche a-cappella-Chöre von 1846*, vol 3. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 512. Distributed by Hildegard. 09752.
"Schweigt der Menschen laute Lust (cont'd)	In *Chorbuch Romantik: Hauptband* [under the title "Abend"]. ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988; reprint in *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Augewählte Sätze)*. Wolfenbüttel: Möseler, 1990.
"Seid gegrüßt" — See "Im Herbste"	

Title	Published Edition(s)
"Um heller Blumen Farbenring" — See "Morgengruß"	
"Unter des Laubdachs Hut"	Wiesbaden: Breitkopf & Härtel, 1989. ed Joachim Draheim and Gottfried Heinz. Chor Bibliothek 5234.
"Waldeinsam"	In *Weltliche a-cappella-Chöre von 1846*, vol 2. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 511. Distributed by Hildegard. 09751.
"Wenn wir durch die Dörfer ziehen"	Unpublished
"Wer recht in Freuden wandern will" — See "Morgenwanderung"	
"Wie erhebt sich das Herz, wenn es dich" — See "Dem Unendlichen"	
"Wie hoffnungsgrün rings die Welt" — See "Waldeinsam"	
TRIOS (WITH AND WITHOUT ACCOMPANIMENT)	
"Abschied" (Trio)	In *Fünf Terzette*. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546.
"Dank deinem Gruß" — See Waldruhe"	
"Ein Eiland schwebt auf blauen Wogen" — See "Komm mit"	
"Es treibt dich fort" — See "Abschied" (Trio)	

Title	Published Edition(s)
"Frühzeitiger Frühling"	Wiesbaden: Breitkopf & Härtel, 1989. ed. Joachim Draheim and Gottfried Heinz. Chor Bibliothek 5235. In *Fünf Terzette*. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546.
"Komm mit"	Unpublished
Liederkreis, No. 6 — See "Wiedersehn"	
"Tage der Wonne, kommt ihr so bald" — See "Frühzeitiger Frühling"	
"Waldruhe"	Kassel: Furore, 1995. ed Barbara Gabler and Till Stöhr. [for SAT with piano accompaniment]. Furore-Edition 550. Kassel: Furore, 1995. [for SAA unaccompanied]. Furore-Edition 5502.
"Wandl ich in dem Wald des Abends"	Kassel: Furore, 1995. ed Barbara Gabler and Till Stöhr. Furore-Edition 545. In *Fünf Terzette*. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546.
"Wer will mir wehren zu singen"	In *Weltliche a-cappella-Chöre von 1846*, vol 5. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 514. Distributed by Hildegard. 09754.
"Wie Feld und Au so blinkend im Tau"	Unpublished

Title	Published Edition(s)
"Wiedersehn"	In *Fünf Terzette*. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546. In *Liederkries*. Fairbanks: Art Venture, 1995. ed. Suzanne Summerville. Distributed by Furore. Distributed by Hildegard.
"Winterseufzer"	In *Fünf Terzette*. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546.

APPENDIX D

TEXT SOURCES OF FANNY MENDELSSOHN HENSEL'S CHORAL COMPOSITIONS
(INCLUDING TRIOS)

Main entries are listed alphabetically by the title under which the pieces was first published. Unpublished pieces are listed under the title given in the earliest manuscript source. Alternate titles are listed as cross-references.

Title	**Poet or Text Source**
PART I: BY TITLE	
LARGE WORKS WITH ORCHESTRA	
Festpiel "Die Hochzeit kommt"	Wilhelm Hensel, 1794-1861
Hiob	Job 17:17; 13:24; and 10:12-13
Lobegesgang	Psalm 62:1-3; John 16:21; and the chorale "O, daß ich tausend Zungen hätte," by Johann Mentzer (1658-1734).

Musik für die Toten der Cholera-Epidemia 1831 — See *Oratorium nach Bildern der Bibel*

Title

Poet or Text Source

Title	**Poet or Text Source**
Oratorium nach Bildern der Bibel	Numerous biblical passages[1]
LARGE WORKS WITH PIANO	
"Einleitung zu lebenden Bildern"	Unknown
Faust	Johann Wolfgang Goethe, 1749-1832 *Faust*, Part II, Act I
Zum Fest der heiligen Caecilia "Beati immaculati"	Mass of St. Cecilia
PART SONGS	
"Abend" — See "Schweigt der Menschen laute Lust"	
"Abendich schon rauscht der Wald"	Joseph Freiherr von Eichendorff, 1788-1857
"Abendreihn"	Wilhelm Müller, 1794-1827
"Abschied" — See "Abendich schon rauscht der Wald"	

[1]See Edgar Kellenberger, "Fanny Hensel und die Cholera-Epidemie 1831," *Music und Kirche* 67 (September-October 1997): 296-298; and Hans-Joachim Hinrichsen, "Kantatenkomposition in der 'Haupstadt von Sebastian Bach': Fanny Hensels geistliche Chorwerke und die Berliner Bach-Tradition," in *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*, ed. Martina Helmig (München, edition text + kritik, 1997): 115-130.

Title

Poet or Text Source

Title	Poet or Text Source
"Am Grabe"	Johann Heinrich Voss, 1751-1826
"Ariel"	Johann Wolfgang Goethe, 1749-1832
"Auf"	Unknown (probably Wilhelm Hensel, 1794-1861)
"Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht"	Unknown
Dein Seele Ruhe ist es, Gott!	Unknown
"Dem Unendlichen"	Friedrich Klopstock, 1724-1803
"Der Fischer"	Johann Wolfgang Goethe, 1749-1832
"Der Seele Ruhe ist es, Gott!"	Unkown
"Des Schäfer's Sonntagslied	Ludwig Uhland, 1787-1862
"Die Schwalbe"	Friederike Robert, 1795-1832
"Die Kapelle"	Ludwig Uhland, 1787-1862
"Drüben geht die Sonne scheiden" — "Schilflied"	
"Ein Gesang im Grünen schallet" — See "Feldlied"	
"Es rauschen die Wipfel" — See "Schöne Fremde"	

Title	Poet or Text Source

Title	Poet or Text Source
"Es blühen Auen in der Wüste" (with soprano aria)	Unknown
"Feldlied (auch im Garten zu singen)"	Johann Heinrich Voss (1751-1826)
"Frisch um der Blume Farbenring" — See "Auf"	
"Frühlingstraum" — See "Im Herbste"	
"Gab die liebende Natur" — See "Ariel"	
Gartenlieder, Op. 3, No. 1 — See "Hörst du nich the Baüme rauschen"	
Gartenlieder, Op. 3, No. 2 — See "Schöne Fremde"	
Gartenlieder, Op. 3, No. 3 — See "Im Herbste"	
Gartenlieder, Op. 3, No. 4 — See "Morgengruß"	
Gartenlieder, Op. 3, No. 5 - See "Abendich schon rauscht der Wald"	
Gartenlieder, Op. 3, No. 6 - See "Im Wald"	
Hörst du nicht die Bäume raschen"	Joseph Freiherr von Eichendorff, 1788-1857
"Im Wald"	Emmanuel Geibel, 1815-1894
"Im Herbste"	

Title

Poet or Text Source

Title	Poet or Text Source
"Komm"— See "Morgengruß" ("Schnell fliehen der Schatten der Nacht")	
"Laß dich nur nicht Nichts dauern" (First Version)	Paul Fleming, 1609-1640
"Laß dich nur nicht Nichts dauern (Second Version)	Paul Fleming, 1609-1640
"Lockung" - See "Hörst du nich the Baüme rauschen"	
"Lust'ge Vögel in dem Wald"	Joseph Freiherr von Eichendorff, 1788-1857
"Marschtempo" — See "Wenn wir durch die Dörfer ziehen"	
"Morgengruß" ("Schnell fliehen der Schatten der Nacht")	Wilhelm Hensel, 1794-1861
"Morgengrüß" ("Um heller Blumen Farbenring")	Wilhelm Hensel, 1794-1861
"Morgenwanderung"	Emmanuel Geibel, 1815-1894
"Nacht ruht auf den fremden Wegen"	Heinrich Heine, 1779-1856
"Nachtreigen"	Wilhelm Hensel, 1794-1861
"O Herbst, in linden Tagen"	Joseph Freiherr von Eichendorff, 1788-1857
"Pilgerspruch" — See "Laß dich nur nicht nichts dauern" (First Version)	
"Schilflied"	Nikolaus Lenau, 1802-1850

Title	**Poet or Text Source**
"Schnell fliehen die Schatten der Nacht"— See "Morgengruß"	
"Schon kehren die Vögel wieder ein	Joseph Freiherr von Eichendorff, 1788-1857
"Schöne Fremde"	Joseph Freiherr von Eichendorff, 1788-1857
"Schweigend sinkt der Nacht"	Wilhelm Hensel, 1794-1861
"Schweigt der Menschen laute Lust"	Joseph Freiherr von Eichendorff, 1788-1857
"Seid gegrüßt" — See "Im Herbste"	
"Um heller Blumen Farbenring" — See "Morgengrüß"	
"Unter des Laubdachs Hut"	William Shakespeare, 1564-1616 *As You Like It*, Act II, Scene 5, Amien's song "Under the Greenwood Tree," translated into German by August Wilhelm Schlegel (1617-1845)
"Waldeinsam"	Wilhelm Hensel, 1794-1861
"Wenn wir durch die Dörfer ziehen"	Unkown
"Wer recht in Freuden wandern will" — See "Morgenwanderung"	
"Wie erhebt sich das Herz, wenn es dich" — See "Dem Unendlichen"	

Title	Poet or Text Source
"Wie hoffnungsgrün rings die Welt" — See "Waldeinsam"	
TRIOS (WITH AND WITHOUT ACCOMPANIMENT)	
"Abschied"	Heinrich Heine, 1779-1856
"Dank deinem Gruß" — See Waldruhe"	
"Ein Eiland schwebt auf blauen Wogen" — See "Komm mit"	
"Es treibt dich fort" — See "Abschied"	
"Frühzeitiger Frühling"	Johann Wolfgang Goethe, 1749-1832
"Komm mit"	Franz von Woringen, 1804-1870
Liederkreis, No. 6 — See "Wiedersehn"	
"Tage der Wonne, kommt ihr so bald" — See "Frühzeitiger Frühling"	
"Waldruhe"	A. Rolein (pseudonymn for Lord Byron, 1788-1824)
"Wandl ich in dem Wald des Abends"	Heinrich Heine, 1779-1856
"Wer will mir wehren zu singen"	Johann Wolfgang Goethe, 1749-1832
"Wie Feld und Au so blinkend im Tau"	Johann Wolfgang Goethe, 1749-1832

Title	Poet or Text Source
"Wiedersehn"	Johann Gustav Droysen, 1808-1884
"Winterseufzer"	Unknown

PART II: BY POET OR TEXT SOURCE

Text sources and poets are listed alphebetically. Within each poet or text source, entries are listed alphabetically by the title under which the piece was first published. Unpublished pieces are listed under the title given in the earliest manscript source. Pieces with texts from more than one source are listed under each appropriate category.

Biblical Passages
- *Hiob*
- *Lobegesang*
- *Oratorium nach Bildern der Bibel*

George Lord Byron, 1788-1824
- "Waldruhe"

Chorale Texts
- "Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht"
- "Dein Seele Ruhe ist es, Gott!"
- *Lobegesang*
- *Oratorium nach Bildern der Bibel*
- "Der Seele Ruhe ist es, Gott!"

Johann Gustav Droysen, 1808–1884

Johann Gustav Droysen, 1808-1884
"Wiedersehn"

Joseph Freiherr von Eichendorff, 1788-1857
"Abenlich schon rauscht der Wald"
"Hörst du nicht die Bäume raschen"
"Lust'ge Vögel in dem Wald"
"O Herbst, in linden Tagen"
"Schon kehren die Vögel wieder ein"
"Schöne Fremde"
"Schweigt der Menschen laute Lust"

Paul Fleming, 1609-1640
"Laß dich nur nicht nichts dauern"

Emmanuel Geibel, 1815-1894
"Morgenwanderung"
"Im Wald"

Johann Wolfgang Goethe, 1749-1832
"Ariel"
Faust
"Der Fischer"
"Frühzeitiger Frühling"
"Wer eill mir wehren zu singen"
"Wie Feld und Au so blinkend im Tau"

Heinrich Heine, 1229-1858

Heinrich Heine, 1779-1856
"Abschied"
"Nacht ruht auf den fremden Wegen"
"Waldl ich in dem Wald des Abends"

Wilhlem Hensel, 1794-1861
"Auf" (possibly by Hensel)
Festspiel "Die Hochzeit kommt"
"Morgengruß" ("Schnell fliehen der Schatten der Nacht")
"Morgengruß" ("Um heller Blumen Farbenring"
"Nachtreigen"
"Schweigend sinkt der Nacht"
"Waldeinsam"

Friedrich Klopstock, 1724-1803
"Dem Unendlichen"

Nikolaus Lenau, 1802-1850
"Schilflied"

Johann Mentzer, 1658-1734
Oratorium nach Bildern der Bibel

Wilhelm Müller, 1794-1827
"Abendreihn"

Freiderike Robert, 1795-1832
"Die Schwalbe"

A. Rolein, See Byron

William Shakespeare, 1564-1616

William Shakespeare, 1564-1616
"Under des Laubdachs Hute" (translated by Wilhelm Schlegel)

Ludwig Uhland, 1878-1862
"Im Herbste"
"Die Kapelle"
"Des Schäfer's Sonntagslied"

Unknown
"Auf" (possibly by Hensel)
"Dein Drohen selbst, O Gott des Heils ist furchtbar doch gerecht" (Chorale)
"Dein Seele Ruhe ist es, Gott!" (Chorale)
"Der Seele Ruhe ist es, Gott!" (Chorale)
"Es blühen Auen in der Wüste"
"Wenn wir durch die Dörger ziehen"
"Winterseufzer"

Johann Heinrich Voss, 1751-1826
"Am Grabe"
"Feldlied (auch im Garten zu singen)

Franz von Woringen, 1804-1870
"Komm mit"

PART III: TABULATION OF CHORAL TEXTS

Poet	Number of Texts Set
Joseph Freiherr von Eichendorff	7
Wilhelm Hensel	7[2]
Johann Wolfgang Goethe	6
Heinrich Heine	3
Ludwig Uhland	3
Emmanuel Geibel	2
Johann Heinrich Voss	2
George Lord Byron	1
Johann Gustan Droysen	1
Paul Fleming	1
Freidrich Klopstock	1
Nikolau Lenau	1
Johann Mentzer	1
Wilhelm Müller	1
Friederike Robert	1
William Shakespeare	1
Franz von Woringen	1
Unknown	6

[2]Includes "Auf;" see above.

BIBLIOGRAPHIES

Cit

Cu

Dal

Du

Dev

Dia

Ent

Geo

Fel

Jou

Jur

Ley

Citron, Marcia, ed. and trans. *The Letters of Fanny Hensel Mendelssohn to Felix Mendelssohn*. New York: Pendragon Press, 1987.

Cullen, Michael. "Leipziger Straße Drei: Eine Baubiographie." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 5. ed. Rudolf Elvers and Hans-Gunter-Klein, 9-78. Berlin: Duncker & Humblot, 1982.

Dalhaus, Carl. *Nineteenth-Century Music*. trans. J. Bradford Robinson. Berkeley: University of California Press, 1989.

Das verborgene Band: Felix Mendelssohn Bartholdy und seine Schwester Fanny Hensel. Ausstellung der Musikabteilung der Staatsbibliothek zu Berlin — Preußischer Kulturbesitz zum 150 Todestag der beiden Geschwister, 15. Mai-12. Juli 1997. Forward by Hans-Günter Klein. Wiesbaden: Reichert, 1997.

Devrient, Eduard. *Meine Erinnerungen an Felix Mendelssohn Bartholdy und seine Briefe an mich*. Leipzig: Weber, 1869.

Diebe, Richard, ed. *Eichendorffs Werke*. Leipzig: Bibliographisches Institut, 1891/2.

Erler, H. *Robert Schumanns Leben*, 2 vols. Berlin: Ries & Erler, 1887.

Geck, Martin. *Die Wiederentdeckung der Matthäuspassion im 19. Jahrhundert, die zeitgenöissischen Dokumente und ihre ideengeschichte Deutung*. Forschungsunternehmen der Fritz Thyssen Stiftung. Studien zu Musikgeschichte des 19. Jahrhunderts, vol. 9. Regensburg: Gustav Bosse, 1967.

Felix Gilbert, ed. *Künstler und Gelehrte: Unveröffentliche Briefe der Familie Mendelssohn aus dem 19 Jahrhundert*. Schriftenreihe wissenschaftlicher Abhandlungen des Leo Baeck Instituts, vol. 31. Tübingen: Mohr, 1975.

Gounod, Charles. *Memoirs of an Artist: An Autobiography*. trans. Annette E. Crocker. Chicago: Rand McNally, 1895.

Grundlach, Willi. "Die Chorlieder von Fanny Hensels — eine späte Liebe?" In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 11. eds. Rudolf Elvers and Hans-Günter Klein, 105-130. Berlin: Duncker & Humblot, 1999.

Heath's New German Dictionary in Two Parts: German-English—English-German. Elizabeth Weir, ed. Boston: D. C. Heath, 1888.

Hellwig-Unruh, Renate. "Die *Cholerakantate* von Fanny Hensel." *Musica* 50 (March-April 1996): 121-123.

____. "Eigentlich sollte das Strück wol für Orchester gestzt seyn...: Fanny Hensels 'Faust-Szene'." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 105-114. München: edition text+kritik, 1997.

____. "'Ein Dilettant ist schon ein schrechliches Geschöpf, ein weiblicher Autor ein noch schrecklisheres...': Sechs Briefe von Fanny Hensel an Franz Hauser (1794-1870)." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10. On the 150th Anniversary of the Death of Felix Mendelssohn Bartholdy and His Sister Fanny Hensel. ed., Rudolf Elvers and Hans-Günter Klein, 215-225. Berlin: Duncker & Humblot, 1997.

Henderson, Mark A. "The German Part-Song in the First Half of the Nineteenth Century." DMA diss., University of Illinois at Champagne-Urbana, 1989.

Hensel, Fanny. Tagebuch 1829-1834, Mendelssohn Archives, Berlin, Fot. 8835.

____. Tagebuch 1834-1844. unpublished copy by Eva Roemer. Mendelssohn Archive Ms. 103.

Hensel, Sebastian. *Die Familie Mendelssohn 1729-1847, nach Briefen und Tagebüchern*, 3 vols. Berlin: B. Behr, 1879.

____. *The Mendelssohn Family 1729-1827, From Letters and Journals*, 2 vols. trans., Klingemann. New York: Harper Brothers, 1881.

Hinrichsen, Hans-Joachim. "Kantatenkomposition in der "Hauptstadt von Sebastian Bach": Fanny Hensels geistliche Chorwerke und die Berliner Bach-Tradition." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 115-130. München: edition text+kritik, 1997.

Hofmeisters Musikalisch-literarischen Monatsberichten neuer Musikalien. Leipzig: Hofmeister, 1847.

Jessop, Craig. "An Analytical Survey of the Unaccompanied Choral Works for Mixed Voices by Felix Mendelssohn Bartholdy." DMA diss., Stanford University, 1981.

Klein, Hans-Günter. *Die Kompositionen Fanny Hensels in Autographen und Abschriften aus dem Besitz der Staatsbibliothek zu Berlin-Preußischer Kulturbesitz*. Musikbibliographische Arbeiten, vol. 13. ed. Rudolf Elvers. Tutzing: Hans Schneider, 1995.

Klitzsch, Emmanuel. "Mehrstimmige Gesänge." Review of *Gartenlieder*, Op. 3, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (May, 1847): 169-170.

Koch, Paul-August. *Fanny Hensel geb. Mendelssohn (1805-1847), Kompositionen: Eine Zusammenstellung der Werke, Literature und Schallplatten.* Frankfurt am Main: Hofmeister, 1993.

Lampadius, W. A. *Memoirs of Felix Mendelssohn Bartholdy*. trans. W. L. Gage. New York: Oliver Ditson, 1865. Reprint, under the title *The Life of Felix Mendelssohn Bartholdy*, new and enlarged ed. New York: Oliver Ditson, 1887.

Lehmann, Richard. "The Cantatas and Oratorio of Fanny Mendelssohn Hensel." Ph.D. diss., University of Wisconsin at Madison, in progress.

Lowenthal-Hensel, Cecile. "Neues zur Leipziger Strasse 3." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 141-151. Berlin: Duncker & Humblot, 1990.

_____. *Preußische Bildnisse des 19. Jahrhunderts: Zeichnungen von Wilhelm Hensel*. Austellungkatalogue, Staatliche Museen Preußischer Kulturbesitz. Berlin: Hartman and Company, 1981.

Mendelssohn Bartholdy, Felix. *Briefwechsel mit Legationsrat Karl Klingemann*. ed., Karl Klingemann. Essen: Baedeker, 1909.

Mendelssohn, Paul, ed. *Reisebriefe aus den Jahren 1830 bis 1832*, 9th ed. Leipzig: H. Mendelssohn, 1882.

_____ and Karl Mendelssohn-Bartholdy, eds. *Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland*. trans., Lady Wallace. London: Longman, Roberts & Green, 1864; reprint, New York: Leypoldt and Holt, 1868.

_____. *Letters of Felix Mendelssohn Bartholdy from 1833-1847*. trans., Lady Wallace. Boston: Oliver Ditson, 1863.

The New Grove Dictionary of Music and Musicians, s. v. "Berlin."

Nitsche, Peter. "Die Liedertafel im System der Zelterischen Grüdungen." In *Studien zur Musikgeschichte Berlins im frühen 19. Jahrhundert*. ed. Carl Dalhaus. Forschungsunternehmen der Fritz Thyssen Stiftung, vol. 56. Regensburg: Gustav Bosse, 1980.

Paine, Gordon. *German Texts*. Vol. 2 of *Translations and Annotations of Choral Repertoire*. Corvallis, Oregon: earthsongs, 2000.

Review of *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte*, Op. 1, by Fanny Hensel. *Neue Zeitschrift für Musik* 36 (February 1, 1847): 38.

Re
Re
Sc
Sc
Se
Si
Sr
Sa
Sy
Ta
Ta
Ta
Ta

Review of *Six Mèlodies pour le* Piano, Op. 4, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (March 15, 1847): 89.

Review of *Vier Lieder für das Pianoforte,* Op. 2, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (January 11, 1847): 14.

Schmidt, Erich and Julius Hartmann, eds. *Gedichte von Ludwig Uhland*, 2 vols. Stuttgart: Cotta'schen, 1898.

Schüneman, George. "Die Bachplege der Berliner Singakademie." *Bach-Jahrbuch*, vol. 25 1928. [check bibliographic form].

Selden-Goth, G. ed. *Felix Mendelssohn: Letters*. New York: Pantheon, 1945; reprint, New York: Vienna House, 1973.

Sirota, Victoria. "The Life and Works of Fanny Mendelssohn Hensel." D.M.A. diss., Boston University, 1981.

Smidak, Emil F. *Isaak-Ignaz Moscheles: The Life of the Composer and His Encounters With Beethoven, Liszt, Chopin and Mendelssohn*. Hampshire, Great Britain: Scolar, 1989.

Stammler, Wolfgang, ed. *Geibels Werke*, 3 vols. Leipzig: Bibliographisches Institut, 1918.

Sutermeister, Peter, ed. *Felix Mendelssohn Bartholdy: Eine Reise durch Deutschland, Italien und die Schweiz*. Zurich: Neihans, 1958, reprint, Tübingen: Heliopolis, 1979.

Tarpening, Emily. "Fanny Mendelssohn Hensel: A Bridge Between Felix Mendelssohn and Johannes Brahms." M.M. thesis, University of North Texas, 1997.

Thalheimer, Else. "Johanna Kinkel als Musikerin." Ph.D diss. Bonn, 1924.

Tillard, Françoise. *Fanny Mendelssohn*. trans., Camille Naish. Portland, Oregon: Amadeus Press, 1996.

Turner, Vivian. "Fanny Mendelssohn Hensel: A Study of Her Life and Part-Songs." MM thesis, California State University, Long Beach, 1996.

Vana, Marilee. "Fanny Mendelssohn Hensel's 'Festpiel, MA Ms. 37': A Modern Edition and Conductor's Analysis for Performance." DMA diss., University of North Carolina at Greensboro, 1996.

Ward Jones, Peter, ed and trans. *The Mendelssohns on Honeymoon: The 1837 Diary of Felix and Cécile Mendelssohn Bartholdy Together with Letters to Their Families.* Oxford: Clarendon Press, 1997.

Weissweiler, Eva, ed. *Fanny Mendelssohn: Ein Portrait in Briefen.* Der Frau in der Literatur. Frankfurt am Main: Ullstein, 1985.

____ed. *Italienisches Tagebuch.* Darmstadt: Luchterhand, 1985.

Whalen, Meg F. "Fanny Mendelssohn Hensel's Sunday Musicales." *Journal of the Conductors' Guild* (Winter-Spring 1993): 13.

COMPREHENSIVE BIBLIOGRAPHY

The purpose of the bibliography is to provide as comprehensive a list as possible of all sources related to the life and work of Fanny Mendelssohn Hensel in all languages. A large portion of Books/Dissertations section of this bibliography was published by the author in the Summer 2000 edition of the *Research Memorandum Series*.

FANNY MENDELSSOHN HENSEL

BOOKS/DISSERTATIONS

Bartsch, Cornelia. "Lieder ohne Worte von Fanny und Felix Mendelssohn als musikalische Korrespondenz." Ph.D diss. Hochschule der Künste, Berlin (in progress).

Beci, Veronika. "'...weil alles von der Sehnsucht kommt': Tenenzen einer Eichendorff-Rezeption durch das Lied, 1850-1910." Ph.D. diss., Westfalische Wilhelms-Universität, 1995.

Borchard, Beatrix and Monika Schwarz-Danuser, ed. *Fanny Hensel, geb. Mendelssohn Bartholdy: Komponieren zwischen Geselligkeitsideal und romantischer Musikästhetik.* M & P Schriftenreihe für Wissenschaft und Forschung. Stuttgart: Metzler, 1999.

Boyes, Katherine. "Five Works for Piano Which Represent in Music the Twelve Months of the Year: *Das Jahr* by Fanny Hensel. *Les Mois*, Op. 74 by Charles Valentin Alkkan, *The Seasons*, Op. 34b by Peter Tchaikovsky, *A Calendar Collection* by Judith Lang Zaimont." D.M.A. thesis. College-Conservatory of Music, University of Cincinnati, 1998.

Brickman, Scott Thomas. "Analysis and Interpretation of Fanny Hensel's 'Italien,''Notturno,' and 'Piano Trio" (First Movement)." Ph.D. diss., Brandeis University, 1996.

Bushong, Claire B. "Fanny Mendelssohn Hensel's Incomplete 'Prelude for Organ" in G Major: A Completion of the Work Based on Melodic and Rhythmic Motive Present in the Extant Fragment." D.M.A. doc. University of Nebraska, 1998.

Chorley, Henry F. *Modern German Music*, 2 vols. Da Capo Press Music Reprint Series. New York: Da Capo Press, 1973 [reprint of the 1854 ed.]; specific references to Fanny Mendelssohn Hensel and her activites are to found in volume 11, pp. 126-130 and 231-243.

Citron, Marcia, ed., comp., and trans. *The Letters of Fanny Hensel Mendelssohn to Felix Mendelssohn*. New York: Pendragon Press, 1987.
Reviews: Brown, Clive. *The Music Times* 129 (April 1988): 187; Draheim. Joachim. *Die Musikforschung* 43 (1990): 93-95; Eppstein, Hans. *Svensk Tidskrift för Musikforskning* 70 (1988): 116-117; Gerhard, Anselm. *Neue Zeitschrift für Musik* 150 (September 1989): 50; Mauceri, Mario. *Nuova Rivista Musicale Italiana* 23 (January-June 1989): 155-157; Patterson, Janet L. *Journal of the American Liszt Society* 23 (January-June 1988): 120-121; Reich, Nancy B. *19th Century Music* 13 (Summer 1989): 67-72; Todd, R. Larry. *Music & Letters* 70 (1989): 554-56; Wilson, Marian. *Notes* 47 (March 1991): 751.

Crum, Margaret, comp. *Correspondence of Felix Mendelssohn Bartholdy and Others*. Vol. 1, *Catalogue of the Mendelssohn Papers in The Bodleian Library, Oxford*. Vol. 7, *Musikbibliographische Arbeiten*, ed. Rudolf Elvers. Tutzing: Hans Schneider, 1980.
Reviews: Citron, Marcia. *19th Century Music* 7 (Summer 1983): 85-87.

_____, comp. *Music and Papers*. Vol. 2, *Catalogue of the Mendelssohn Papers in The Bodleian Library, Oxford*. Vol. 8, *Musikbibliographische Arbeiten*, ed. Rudolf Elvers. Tutzing: Hans Schneider, 1983.

Das verborgene Band: Felix Mendelssohn Bartholdy und seine Schwester Fanny Hensel. Ausstellung der Musikabteilung der Staatsbibliothek zu Berlin — Preußischer Kulturbesitz zum 150 Todestag der beiden Geschwister, 15. Mai-12. Juli 1997. Forward by Hans-Günter Klein. Wiesbaden: Reichert, 1997.
Reviews: Dinglinger, W. "A Secret Bond: Felix Mendelssohn Bartholdy and His Sister." *Musikforschung* 51 (October-December 1998): 470.

Devrient, Eduard. *Meine Erinnerungen an Felix Mendelssohn-Bartholdy*. Leipzig: J. J. Weber, 1869.

Devrient, Therese. *Jugenderinnerungen*. ed. H. Devrient. Stuttgart: C Krabbe, n.d.

Elvers, Rudolph. *Fanny Hensel, geb. Mendelssohn Bartholdy, 14. Nov. 1805-14. Mai 1847: Dokumente ihres Leben*. Ausstellung zum 125. Todestag im Staatsbibliothek Preußischer Kulturbesitz. Mendelssohn-Archiv 3.-31. Mai 1972. Berlin: Staatsbibliothek Preußischer Kulturbesitz, 1972.

_____. *A New Edition of Fanny's Letters* (in progress). Source: Bibliography in Summerville, Susan. "Fanny Hensel: A Sesquicentennial Commemoration (Survey of Conferences and Exhibitions Commemorating the 1847 Deaths of Hensel and Her Brother Felix Mendelssohn)." *International Alliance of Women in Music Journal* 3 (October 1997): 3-8.

Fröhlich, Roswitha. *Wer war Fanny Hensel? Auf den Spruen von Fanny Mendelssohn*. München: Ellermann, 1997.

Gates, Eugene Murray. "The Woman Composer Question: Four Case Studies from the Romantic Era (Fanny Mendelssohn Hensel, Clara Schumann, Dame Ethel Smyth, Amy Beach)." Ed. D. diss., University of Toronto, 1992.

Glaser, Silke. "Die schöpferische Auseinandersetzung zwischen Fanny Hensel und Felix Mendelssohn Bartholdy." Ph.D. diss., Univeristy of Köln (in progress).

Gordy, Laura Ann. "Women Creating Music, 1750-1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel and Clara Wieck Schumann." D.M.A. diss., University of Alabama, 1987.

Gorrell, Lorraine. *The 19th Century German Lied*. Portland, Oregon: Amadeus Press, 1993.
Reviews: *Music & Letters* 76 (1995): 625-7.

Gounod, Charles. *Memoirs of an Artist: An Autobiography*. trans. Annette E. Crocker. Chicago: Rand McNally, 1895.

_____. *Mémoires d'un artiste*. 3rd ed. Paris: Calmann-Levy, 1886; reprint, London: n.p., 1896; *Autobiographical Reminiscences*. With family letters and notes on music. translated by W. Hely Hutchison. New York: Da Capo Press, 1970.

Helmig, Martina, ed. *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. München: edition text+kritik, 1997.
Reviews: Omlin, Christina. *Dissonanz/Dissonance* 56 (May 1998): 35; Wuster, Ulrich. *Österreichische Musik Zeitschrift* 53 (1998): 77-78.

Hellwig-Unruh, Renate. *Thematic Catalogue* (in progress). Source: Bibliography in Summerville, Susan. "Fanny Hensel: A Sesquicentennial Commemoration (Survey of Conferences and Exhibitions Commemorating the 1847 Deaths of Hensel and Her Brother Felix Mendelssohn)" *International Alliance of Women in Music Journal* 3 (October 1997): 3-8.

Hensel, Fanny and Cécile Hensel. *12 Silhouetten zu Grimms Märchen geschnitten von Fanny und Cécile Hensel*. Berlin-Steglitz: Behr, before 1918; 2nd ed. Berlin: Behr, 1918.

Hensel, Sebastian. *Die Familie Mendelssohn, 1729-1847, nach Briefen und Tagebüchern*, 3 vols. Berlin: B. Behrs, 1879. Reprint, with contemporary illustrations and a forward by Konrad Feilchenfeldt, in 1 volume with added appendices. Frankfurt am Main: Insel, 1995.

_____. *Die Familie Mendelssohn, 1729-1847, nach Briefen und Tagebüchern*, mit acht Porträts gezeichnet von Wilhelm Hensel, rev. 2nd ed., 2 vols. Berlin: B. Behr, 1880; 3rd ed., Berlin: B. Behr, 1882; 5th ed., Berlin: B. Behr, 1886; 6th ed., Berlin: B. Behr, 1888; 7th ed., Berlin: B. Behr, 1891; 13th ed., Berlin: B. Behr, 1906; 14th ed., Berlin: B. Behr, 1908; 15th ed., Berlin: G Reimer, 1911; 16th ed., Berlin: G. Reimer, 1918; 17th ed., Berlin/Leipzig: Gruyeter, 1921; 18th ed., Leipzig: Insel, 1924; 19th ed, 1929; Revised and condensed [2 vols. into 1] by Karl August Horst. Freiburg: K. Alber, 1959.

_____.*Fanny Mendelssohn d'aprés les memoires de son fils*. ed. E. Sergy. Paris: Fischbacher, 1894; Reprint, Paris: Fischbacher, 1888.

_____. *The Mendelssohn Family (1729- 1847): From Letters and Journals, With Eight Portraits from Drawings by Wilhelm Hensel*, 2nd rev. ed., 2 vols. Translated by Carl Klingemann and an American collaborator. With a Notice by George Grove. New York: Harper and Brothers, 1881/82. Reprint, London: Low, 1882. Reprint, New York: Greenwood Press, 1968. Reprint, New York: Haskell House, 1969.

_____. *A Mendelssohn család. 1727-töl 1847-ig* [*The Mendelssohns from 1729 to 1947*]. ed. and trans. Irma Honti. Budapest: Editio Musica, 1968.

_____. *Ein Lebensbild aus Deutschlands Lehrjahren*. Berlin: B. Behr, 1903, 1911.

Hensel, Wilhelm. *19th Century Society Portraits: Drawings by Wilhelm Hensel*. ed. Cécile Lowenthal-Hensel. Translated by Colin Bailey. Foreword by Günter Coenen. Introduction by Colin J. Bailey. London: Goethe-Institut, 1986.

Herzfeld, Isabel. "Berichte: Music im geschlossenen Raum." *Dissonanz/Dissonance* 55 (February 1998): 32.

Hertz, Deborah. *Jewish High Society in Old Regine Berlin* (New Haven: Yale University Press, 1988.

Heyse, Paul. *Jugenderinnerungen und Bekentnisse*, 5th ed. Stuttgart and Berlin: J. G. Cotta'sche, 1912.

Hömke, Ann-Elli. *Töne ohne Worte sind ein toter Klang: Frauen und Musik mit Kurzbiographie der Komponistin Fanny Hensel-Mendelssohn.* Kirchheimbolanden: Kreisverwaltung Donnersbergkries, 1988.

Huber, Annegret. "Fanny Hensel-Mendelssohn: Liedhaftes Komponieren--ohne Worte und mit Worten." Ph.D. diss., Wien (in progress).

Kamen, Gloria. *Hidden Music: The Life of Fanny Mendelssohn*. New York: Simon & Schuster Children's Books, 1996.

Klein, Hans-Günter. *Die Kompositionen Fanny Hensels in Autographen und Abschriften aus dem Besitz der Staatsbibliothek zu Berlin-Preußischer Kulturbesitz.* Musikbibliographische Arbeiten, vol. 13, ed. Rudolf Elvers. Tutzing: Hans Schneider, 1995.
Reviews: Haberkamp, Gertraut. *Die Musikforschung* 50 (April-June 1997): 245-246; Sterl, Raimund W. *Music in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e. W.* 51 (1995): 171-173.

Koch, Paul-August. *Fanny Hensel geb. Mendelssohn (1805-1847), Kompositionen: Eine Zusammenstellung der Werke, Literature und Schallplatten.* Frankfurt am Main: Hofmeister, 1993.
Reviews: Bolzan, Claudio. *Nuova Rivista Musicale Italiana* 29 (April-June 1995): 328-330.

_____. *Fanny Mendelssohn-Hensel.* Krefeld-Traar, n. p., 1988. [information from the SBB on-line catalogue].

Lasckte, Jutta Julianne. *Wir sind eigentlich, wie wir sein möchten, und nicht so wie wir sind: zum dialogischen Charakter von Frauenbriefen Anfang des 19. Jahrhunderts, gezeigt an den Briefen con Rahel Varnhagen und Fanny Mendelssohn. Europaische Hochulschriften.* Reihe I, *Deutsche Sprache Literatur*, vol. 1072. Frankfurt am Main: P. Lang, 1988.

Lavine, Aiko Nomura. "Fanny Mendelssohn Hensel: Independence and Resistance—A Stylistic Analysis of Her Late Works." MA thesis, Smith College, Northhampton, Massachusetts, 1996.

Lauffer, Gudrun. "Fanny Hensel (Mendelssohn): Betrachtung ihres Lebens und Lieder." diss., Staatliche Hochschule für Musik, Karlsruhe, 1990.

Lehmann, Richard William. "The Cantatas and Oratorio of Fanny Mendelssohn Hensel. Ph.D. diss, University of Wisconsin at Madison (in progress).

Matthei, Renate and Brunhilde Sonntag, ed. *Annäherungen an sieben Komponistinnen IV: Mit Berichten, Interviews und Selbstdartstellungen.* Kassel: Furore, 1988. Furore Edition 827.

Maurer, Annette, ed. *Thematisches Verzeichnis der klavierbegleiteten Sololieder.* Kassel: Furore, 1997.

Nowak, Natalie. "Die Komponistin Fanny Hensel im Berliner Kulturleben des 19. Jahrhunderts." M.A. thesis, University of Lüneberg, 1996.

Nubbemeyer, Annette. "Fanny Hensel und das Charaktertypische in ihrer Klaviermusik." Ph.D. diss., Hamburg (in progress).

Peter, Elvira. *Die Benachteiligung der Frau in der neueren Musickgeschichte am Beispiel Fanny Hensel und Überlegungen und Anregungen zur Behandlung des Themas im Unterricht.* thesis, Pädigogische Hochschule Freiburg, 1988.

Quin, Carol Lynelle. "Fanny Mendelssohn Hensel: Her Contributions to Nineteenth-Century Musical Life." D.M.A. diss., University of Kentucky, 1981.
Reviews: Saffle, M. *Bulletin of the Council for Research in Music Education* (Fall 1984): 70-75.

Oliver, Antje. *Mendelssohns Schwester Fanny Hensel: Musikerin, Komponistin, Dirigentin.* Düsseldorf: Droste, 1997.
Reviews: *Das Orchester* 46 (1998): 72-73.

Ommeln, Brigitte. "Fanny Hensel geb. Mendelssohn: eine jüdische Komponistin im Schatten ihres Bruder." M.A. thesis, University of Freiburg, c1989.

Rebmann, Jutta. *Fanny Mendelssohn: Biographischer Roman.* Muchlacker, Germany: Stieglitz, 1991.
Reviews: *Das Orchester.* 41 (1993): 716.

Reiger, Eva, ed. "Fanny Hensel: 'Kraht ja doch kein Hahn danach' (Briefe 1829-1838)." In *Frau und Musik*, 2nd ed., ed. Eva Reiger. Kassel: Furore, 1990. Furore-Edition 844.
Reviews: Woll, Erna. *Zeitschrift für Musikpädagogik* 14 (1981): 131.

Reiger, Eva. *Frau, Musik und Männerschaft: Zum Ausschluß der Frau aus der deutschen Musikpädagogik, Musikwissenschaft und Musikausübung.* Ullstein-Materialien, vol. 3509. Frankfurt am Main: Ullstein, 1981.
Reviews: Bunz-Elfferding, Anke. *Argument* 24 (1982): 587-589; La Motte-Haber, Helga de. *Musik und Bildung* 14 (1998): 519-520; Marko, Inge. *Musikerziehung* 36 (December 1982): 74; Woll, Erna. *Zeitschrift für Musikpädagogik* 19 (1982): 66.

Renner, Nanette. Fanny Mendelssohn Bartholdy—Komponistin im Schatten berühmten Bruders. thesis. Pädigogische Hochschule Freiburg, 1995.

Schröder-Nauenburg, Beate and Armin Panter, eds. *Die Geschwister Fanny und Felix Mendelssohn: gleiche Begabung—gleiche Chance?.* Ausstellung im Hällisch-Fränkischen Museum, Schwäbish Hall, 23. Mai bis 1, August 1993. Schwäbish Hall: Hällisch-Fränkischen Museum, 1993.

Schwaneflugel, Susan C. "Modes of Performance: Women's Musico-Literary Masquerade in the Early Nineteenth Century." Ph.D. diss., University of Pennsylvania, 1997.

Sirota, Victoria Ressmeyer. "The Life and Works of Fanny Mendelssohn Hensel." D.M.A. diss., Boston University, 1981.
Reviews: *Mens & Melodie* 44 (March 1989): 180-183.

Tilla Stöhr. "Duette und Terzette von Fanny Hensel." M.A. thesis, University of Cologne, 1994.

Tarpenning, Emily Ryan. "Fanny Mendelssohn Hensel: A Bridge Between Felix Mendelssohn and Johannes Brahms. M.M. thesis, University of North Texas, 1997.

Tillard, Françoise. "Fanny Hensel: musicienne berlinoise au dix-neuvième siècle." Ph.d. diss., University of Paris, 1992.

_____. *Fanny Mendelssohn*. Paris: Belfond, 1992.

_____. *Fanny Mendelssohn*, translated from French by Camille Naish. with a preface by Camille Naish. Portland, Oregon: Amadeus Press, 1996.
Reviews of English edition: Armstrong, Robin. *Women and Music* 1 (1997): 93-95. Bartel, Dennis. *Chamber Music* 13 (December 1996): 26; *Choral Journal* 38 (1997): 51-52; Jeffrey Sposato. *Notes* 53 (March 1997): 800-801; *Diapason-Harmonie* (June 1993): 20; *Dissonance* (August 1993): 34-35; Green, Andrew. *Classical Music* 557 (June 8, 1996): 26; Green, Andrew. *Classical Music* 581 (May 17, 1997): 23. Kaplan, Nannette. *American Teacher* (April-May 1998): 112-113, 115; O'Reilly, F. Warren. *American Record Guide* 59 (September-October 1996): 282.

_____. *Die verkannte Schwester: die späte Entdeckung der Komponistin Fanny Mendelssohn Bartholdy*. trans, Stamm. Munich: Kindler, 1994.
Reviews of German edition: Hellwig-Unruh, Renate. *Musica* 50 (March-April 1996): 127-128; *Mens & Melodie* 50 (September 1995): 519-524; *Opernwelt* (June 1995): 14; Viola, Karl. *Das Orchester* 43 (1995): 58-59. Zech, Christina. *Neue Zeitschrift für Musik* 157 (September-October 1996): 76-77.

Turner, Vivian Gregory. "Fanny Mendelssohn Hensel: A Study of Her Life and Part-Songs." M.A. Thesis, California State University, Long Beach, 1997.

Walker, Nancy. "A Stylistic Analysis of Selected Lieder of Fanny Mendelssohn Hensel and Clara Wick Schumann." D.M.A. diss., Indiana University, 1988.

Ward, Peter, comp. *Printed Music and Books*. Vol. 3, *Catalogue of the Mendelssohn Papers in The Bodleian Library, Oxford*. Tutzing: Hans Schneider, 1989. Also issued as Vol. 9, *Musikbibliographische Arbeiten*, ed. Rudolf Elvers.
Reviews: *Music & Letters* 73 (1992): 125-126.

Weissweiler, Eva, ed. *Fanny Mendelssohn: Ein Portrait in Briefen.* Der Frau in der Literatur. Frankfurt am Main: Ullstein, 1985. Reprint, 1991.
Reviews: *Musikhandel* 37 (1986): 41; *Neue Zeitschrift für Musik* 150 (September 1989): 50.

_____, ed. *Fanny Mendelssohn: Italienisches Tagebuch.* Frankfurt: Societäts, 1982, 2nd improved ed., Frankfurt: Societäts, 1983. Darmstadt: Luchterhand, 1985.
Reviews: Hensel-Lowenthal, Cécile. *Neue Zeitschrift für Musik* 143 (September 1982): 78-79. *Musikerziehung* 36 (June 1983): 85-87; *Musikforschung* 38 (1985): 229-30.

_____, ed. *Fanny und Felix Mendelssohn: Briefwechsel 1821 bis 1846.* Berlin: Propyläen, 1997.

Wheeler, Ellen Jayne Maris. "The Mignon Lieder of Goethe's 'Wilhelm Meisters Lehrjahre': A Study of Literary Background and Musical Evolution with Particular Emphasis on Hugo Wolf." D.M.A. doc. University of Oklahoma, 1987.

Winter, Geertje de. "Stilanalyse van een keuze uit het werk van Fanny Hensel Mendelssohn." diss., Rijksunivsiteet Gent, 1989.

Vana, Marilee A. "Fanny Mendelssohn Hensel's *Festspiel*, MA Ms 37: A Modern Edition and Conductor's Analysis for Performance." D.M.A. diss., University of North Carolina at Greensboro, 1996.

ARTICLES/ESSAYS

Allgemeine Musikalische Zeitung (May 1847): 367 [Obituary].

Assenbaum, Aloysia. "Sonntagsmusiken wider willen? Juste une dillettante? Zum 150 Todestag von Fanny Hensel-Mendelssohn (1805-1847)." *clingKlong* 41 (summer 1997): 4-17.

Austin, Sarah. "Nachruf auf Fanny Hensel." *Fraser's Magazine* (April 1848).

Belance-Zank, Isabelle. "The Three-Hand Texture: Origins and Use." *The Journal of the American Liszt Society* (July-December 1995): 99-121.

Benjamin, Phyllis. "A Diary-Album for Fanny Mendelssohn Bartholdy." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 178-217. Berlin: Duncker & Humblot, 1990.

Bignens, M. B. "Die Frauen sollen nicht glänzen, wohl aber rühren und erheitern: Zum gesellschaftlichen Verständnis weiblichen Musizierens zur Zeit von Fanny Hensel Mendelssohn (1805-1847)." *Musik und Gottesdienst* 44 (1990): 251-252.

Blankenburg, Elke Mascha. "Gedanken über eine Geschwisterliebe: Fanny und Felix Mendelssohn." *Neue Zeitschrift für Musik* 159 (May-June 1998): 50-52.

Bolzan, Claudio. "Fanny Hensel neé Mendelssohn (1805-1847): A Survey of Works, Scholarship, and Recordings." *Nuova Rivista Musicale Italiana* (April-June 1995): 328-330.

_____. "Fanny Mendelssohn-Hensel: introduzione all'opera corale." *La Carellina, musica corale e didattica* (September-October 1998): no page numbers available.

_____. "Felix Mendelssohn-Bartholdy and Fanny Mendelssohn Hensel: Piano Music for Four Hands; Lieder et Trio." *Nuova Rivista Musicale Italiana* (July-September 1994): 535-536.

_____. "Un richiamo dai sogni": Fanny Mendelssohn Hensel tra idillio ed emancipazione artistica (1833-1943)." *Nuova Rivista Musicale Italiana* 27 (October-December 1993): 563-594.

Borchard, Beatrix. "'Mein Singen ist ein Rufen nur aus Träumen': Berlin, Leipziger Straße Nr. 3." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 9-22. München: edition text+kritik, 1997.

_____. "'Ein Frauenzimmer muss nicht komponieren wollen...'": Bedingungen kunstlerischer Arbeit für Frauen im 19. Jahrhundert am Beispiel von Fanny Hensel geb. Mendelssohn Bartholdy, Clara Schumann und Luisa Adolpha le Beau." In *Bruckner-Sympoion: Zum Schaffensprozess in den Kunsten*, ed. Renata Grasberger, et al, 45-56. Wien: Musikwissenschaftlicher, 1997.

Borghetto, Gabriella. "Donne musiciste nell'epohca romantica." *Ricerche Musicali* 5 (March 1981): 48-68.

Boyd, Alexander. "Some Unpublished Letters of Abraham Mendelssohn and Fanny Hensel." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 3, ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 9-50. Berlin: Duncker & Humblot, 1979.

Büttner, Fred. "Zwischen Gaeta und Kapua: Grillparzers Gedicht als Liedkomposition." In *Neues musikwissenschaftliches Jahrbuch*, vol. 1, ed. Franz Krautwurst, 87-117. Augsburg: Wissner, 1992.

Cadenbach, Rainer. "Vom Gang des Herankommens—Fanny und Felix wetteifern in Klavierquartetten." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 81-92. München: edition text+kritik, 1997.

Cai, Camilla. "Fanny Hensel's Songs for Pianoforte of 1836-37: Stylistic Interaction with Felix Mendelssohn." *Journal of Musicological Research* 14 (1992): 55-76.

_____. "Fanny Mendelssohn Hensel as Composer and Pianist." *Piano Quarterly* 35 (1987): 46-54.

_____. "Preface." In *Fanny Hensel Songs for Pianoforte, 1836-1837.* Madison: A-R Editions, Inc, 1994.

_____. "Texture and Gender: New Prisms for Understanding Hensel's and Mendelssohn's Piano Pieces. In *Nineteenth-Century Piano Music: Essays in Performance and Analysis*, ed. Witten, David, 53-93. New York: Garland, 1997.

Chorley, Henry. "Mendelssohn's Sister and Mother." In *Life of Felix Mendelssohn Bartholdy*, ed. and trans. W. A. Lampaduis, 210-212. New York: O. Ditson, 1865. Reprint, Boston: Longwood, 1978.

Citron, Marcia. "Fanny Mendelssohn Hensel." In *Historical Anthology of Music by Women*, ed. James Briscoe, 113-114. Bloomington: Indiana University Press, 1987.

_____. "Fanny Mendelssohn Hensel." In *The Norton/Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel. London: Macmillan, 1995.

_____. "Fanny Mendelssohn Hensel: Musician in Her Brother's Shadow." in *Female Autograph*, ed. Donna Stanton. *New York Literary Forum*, vols. 12-13 (1984): 171-179.

_____. "Felix Mendelssohn's Influence on Fanny Mendelssohn Hensel as a Professional Composer." *Current Musicology* 37-38 (1984): 9-17.

_____. "The Letters of Fanny Hensel to Felix Mendelssohn in Oxford's Green Books." In *Mendelssohn and Schumann Essays*, ed. John Finson and R. Larry Todd. Durham, NC: Duke University Press, 1984.

_____. "The Lieder of Fanny Mendelssohn Hensel." *Musical Quarterly* 69 (Autumn 1983): 570-594.

_____. "Women and the Lied: 1775-1850." In *Women Making Music*, ed. Jane Bowen and Judith Tick. Chicago: University of Illinois Press, 1986.

_____. "The Relationship between Fanny and Felix." In *The Letters of Fanny Hensel to Felix Mendelssohn*, comp., ed., and trans., Marcia Citron. New York: Pendragon Press, 1987.

Cullen, Michael. "Leipziger Straße Drei: Eine Baubiographie." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 5. ed. Rudolf Elvers and Hans-Gunter-Klein, 9-78. Berlin: Duncker & Humblot, 1982.

Cusick, Suzanne G. "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32/1 (Winter 1994): 8-27.

Donat, Misha. "The Women Who Found a Voice: Fanny Mendelssohn, Louise Ferrenc, Marie Grandval, and Clara Schumann." *BBC Music* (May 1996): 7-8.

Draheim, Joachim, ed. "Fanny Hensel." In *Jahrhundert der Romantik: 1797-1897.* Karlsruhe: Karlsruher Musikage, 1997.

Dümling, Albrecht. "In Schatten ihres Bruders: Streichquartette von Fanny Mendelssohn-Hensel und Arnold Schönberg in Berlin." *Neue Zeitschrift für Musik* (July-August 1986): 71.

Eberle, Gottfried. "Eroberung des Dramatischen: Fanny Hensels *Hero und Leander*." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 131-138. München: edition text+kritik, 1997.

Elvers, Rudolph. "Fanny Hensels Briefe aus München 1839." In *Ars iocundissuma: Festschrift für Kurt Dorfmüller zum 60. Geburtstag*, ed. Horst Leuchtman and Robert Munster, 65-81. Tutzing: Schneider, 1984.
Reviews (of entire volume): Suder, Alexander L. *Music in Bayern, Germany* 29 (1984): 114-115.

_____. "Der fingierte Brief Ludwig van Beethovens an Fanny Mendelssohn Bartholdy." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10. On the 150th Anniversary of the Death of Felix Mendelssohn Bartholdy and His Sister Fanny Hensel. ed. Rudolf Elvers and Hans-Günter Klein, 97-100. Berlin: Duncker & Humblot, 1997.

_____. "Neuerwerbungen für das Mendelssohn-Archiv der Staatsbibliothek 1965-69." In *Jarhbuch Preussischer Kulturbesitz* 7, 308-320. (1970).

_____. "Preface." In *Fanny Hensel Selected Piano Works*. Munich: G. Henle, 1986.

_____. "Verzeichnis der Musikautographen von Fanny Hensel im Mendelssohn-Archiv zu Berlin." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 1, ed. Cécile Lowenthal-Hensel, 169-174. Berlin: Duncker & Humblot, 1972.
Reviews (of the entire volume): *Musik und Kirche* 45 (1975): 242-243; *Neue Zeitschrift für Musik* 134 (1973): 542.

_____. "Weitere Quellen zu den Werken von Fanny Hensel." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 2, ed. Cécile Lowenthal-Hensel, 215-220. Berlin: Duncker & Humblot, 1975.

_____ and Peter Ward Jones . "Das Musikalienverzeichnis von Fanny und Felix Mendelssohn Bartholdy." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 8, ed. Rudolf Elvers and Hans-Günter Klein, 85-104. Festschrift for Cécile Lowenthal-Hensel. Berlin: Duncker & Humblot, 1993.

Flothius, Marius. "'Kräht ja dock kein Hahn danach': Fanny Hensel-Mendelssohn." *Mens & Melodie* 44 (February 1989): 99-103.

Fuhrmann, P. "Entdeckungsfahrt ins Musikarchiv: Unbekannte Kompositionen von Beethoven, Haydn und Fanny Hensel." *Neue Musikzeitung* 37 (June-July 1988): 49.

Gorrell, Lorraine. "Fanny Mendelssohn and Her Songs." *NATS Journal* (May-July 1986): 6+.

_____. "Women Composers and Their Fathers." *Women of Note Quarterly* 5 (1997): 17-25.

Grove, George. "Hensel, Fanny Cecile." In *A Dictionary of Music and Musicians*, ed. George Grove, vol. 1, 729. London: Macmillan, 1879; reprint, 1890.

Grundlach, Willi. "Die Chorlieder von Fanny Hensels — eine späte Liebe?" In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 11. eds. Rudolf Elvers and Hans-Günter Klein, 105-130. Berlin: Duncker & Humblot, 1999.

"The Mendelssohn Family." *Harpers New Monthly Magazine* (March 1882): 576-588.

Hellwig-Unruh, Renate. "Die *Cholerakantate* von Fanny Hensel." *Musica* 50 (March-April 1996): 121-123.

_____. "Eigentlich sollte das Strück wol für Orchester gestzt seyn...: Fanny Hensels 'Faust-Szene'." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 105-114. München: edition text+kritik, 1997.

_____. "'Ein Dilettant ist schon ein schrechliches Geschöpf, ein weiblicher Autor ein noch schrecklisheres...': Sechs Briefe von Fanny Hensel an Franz Hauser (1794-1870)." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10. On the 150th Anniversary of the Death of Felix Mendelssohn Bartholdy and His Sister Fanny Hensel. ed., Rudolf Elvers and Hans-Günter Klein, 215-225. Berlin: Duncker & Humblot, 1997.

_____. "... 'so bin ich mit meiner Musik ziemlich allein': Die Komponistin und Musikerin Fanny Hensel, geb. Mendelssohn." In *Statdtbild und Frauenleben: Berlin in Spiegel von 16 Frauenporträts*, ed. Henrike Hülsbergen, 235-261. *Berlinische Lebensbilder*, ed. Wolfgana Ribbe, Vol. 9. Berlin: Stapp, 1997.

_____. "Werkverzeichnis." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 168-177. München: edition text+kritik, 1997.

Helmig, Martina. "Diskographie." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 178-183. München: edition text+kritik, 1997.

_____, and Annette Maurer. "Fanny Mendelssohn Bartholdy und Wilhelm Hensel: Briefe aus der Verlobungszeit." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 139-164. München: edition text+kritik, 1997.

Hessen, Ro van. "De wereldpremiére van Fanny Mendelssohns oratorium." *Mens & Melodie* 39 (July-August 1984): 350-351.

Higgins, Paula. "In Her Brother's Shadow: The Musical Legacy of Fanny Mendelssohn Hensel." In *Changing Patterns of Our Lives: Proceedings of the Sesquicentennial Symposium on Women's Studies*, Duke University, 4-5 March 1989 (Durham, NC, 1989), 37-49.

Hinrichsen, Hans-Joachim. "Kantatenkomposition in der "Hauptstadt von Sebastian Bach": Fanny Hensels geistliche Chorwerke und die Berliner Bach-Tradition." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 115-130. München, edition+kritik, 1997.

Hinson, Maurice. "Forward." *At the Piano with Felix and Fanny Mendelssohn.* Van Nuys: Alfred Publishing, Co., 1988.

Hirtler, Eva. "'Krächt ja doch kein Hahn danach?' Komponistinnen verschiedener Jahrhunderte im Musik unterricht." *Musik und Bildung - Praxis Musikerziehung* 28 (January-February 1996): 24-29.

Hoft, Brigitte. "Frauen in der Musik: Komponistinnen aus neun Jahrhunderten." In *Neue Zeitschrift für Musik* 143 (1982): 16-23.

Huber, Annegret. "Anmerkungen zu "Schreibart" und "Lebensprinzip" einger Sonatenhauptsäze von Fanny Hensel." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 93-104. München: edition text+kritik, 1997.

_____. "In welcher Form soll man Fanny Hensels 'Chorleramusik' aufführen?" In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10. On the 150th Anniversary of the Death of Felix Mendelssohn Bartholdy and His Sister Fanny Hensel. ed. Rudolf Elvers and Hans-Günter Klein, 227-245. Berlin: Duncker & Humblot, 1997.

Jexic, Diane Peacock. "Fanny Mendelssohn Hensel (1805-1847): Domestic Music Making." In *Women Composers: The Lost Tradition Found*, 2nd ed., ed. Elizabeth Wood. New York: Feminist Press at the City University of New York, 1994.

Johnson, Calvert, ed. *Marie Bigot.* Historical Women Composers for the Piano, No. 1. Pullman, Washington: Vivace, 1992.

Johnson, Calvert. "Fanny Hensel (1805-1847)." Preface to *Fanny Hensel: Organ Works in G Major.* ed. Calvert Johson. Pullman, Washington: Vivace, 1995. VIV 329.

J. T. "Notes of a Musical Tourist. *The Harmonicon* 8 (March 1830): 99. Reprint, Westmead, England: Gregg International Publishers, 1971 [English review of Op. 8 by Felix Mendelssohn-Bartholdy and three song by Fanny Mendelssohn-Bartholdy]

Jutta, Dick and Marian Sassenberg, ed. *Judische Frauen im 19. und 20 Jahrhundert: Lexicon zu Leben und Werk.* Reinbek bei Hamburg: Rowohlt, 1993.

Kaegi, Gabriela. "Ein Paar Happchen reichen nicht: Ausgewählte Diskographie Fanny Hensel-Mendelssohn." *clingKlong* 41 (summer 1997): 18-23.

Kellenberger, Edgar. "Fanny Hensel und die Cholera-Epidemie 1831." *Music und Kirche* 67 (September-October 1997): 295-303.

Kirlew, Marianne. "Fanny Mendelssohn." In *Famous Sisters of Great Men*, 242-288. New York: Thomas Nelson, n.d.

Klein, Hans-Günter. "Autographie und Abschriften von Werken Fanny Hensels im Mendelssohn-Archiv zu Berlin—Verzeichnis der Abschriften und der Neuerwerbungen 1976-1990." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 343-345. Berlin: Duncker & Humblot, 1990.

_____. "'... dieses allerliebste Buch' -- Fanny Hensels Noten-Album." In *Mendelssohn: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 8, ed. Rudolf Elvers and Hans-Güter Klein, 141-157. Festschrift for Cécile Lowenthal-Hensel Berlin: Duncker & Humblot, 1993.

_____. "Eine postume Huldigungskomposition für Friedrich Wilhelm IV und Elizabeth von Preußen von Fanny Hensel." In *Staatsbibliothek zu Berlin: Preußischer Kulturbesitz*, vol. 6. Place: Publisher, 67ff.

_____. "Quellen zu Werken Fanny Hensels in der Musikabteilung der Staatsbibliothek zu Berlin." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 8, ed. Rudolf Elvers and Hans-Güter Klein, 159-160. Festschrift for Cécil Lowenthal-Hensel. Berlin: Duncker & Humblot, 1993.

_____, Berlin, to Vivian Turner, Este, 17 June 1996. Transcript in the hand of Vivian Turner, Mendelssohn Archiv, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Berlin.

Kline, P. "Letters: Music by Women Seems to Have an Uphill Struggle to be Heard." *Fanfare* 19 (1995): 24+.

Klizsch, Emanuel. "Mehrstimmige Gesänge." Review of *Gartenlieder*, Op. 3, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (14 May 1847), 169-170.

Knibiehler, Yvonne. "Corps et coeurs." In *Histoire des femmes en Occident*, vol. 4, *le 19e siècle*, ed. Geneviève Fraisse and Michelle Perot. Paris: Plon, 1991.

Köhler, Karl-Heinz. "Mendelssohn(-Bartholdy) [Hensel], Fanny (Cäcilie)." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 12, 134. London: Macmillan, 1980.

Krautwurst, Franz. "Fanny Caecilia Hensel." In *Die Musik in Geschichte und Gegenwart*, 16 vols, ed. Friedrich Blume. Kassel: Bärenreiter, 1949-79. Supplement, 658-662.

Kühn, Helga-Maria. "Durchgerurscht. Einige Bemerkungen zur Ausgabe des Briefwechsels zwischen Fanny Hensel und Felix Mendelssohn Bartholdy." In *Mendelssohn Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 11. eds. Rudolf Elvers and Hans-Günter Klein, 131-144. Berlin: Duncker & Humblot, 1999.

La Motte, Diether de. "Analyse des Musik-Erlebens. *Üben & Musizieren* 5 (1988): 340-343.

_____. "Analytische Einsichten--veränderte Inerpretation Anmerkungen zu Liedern von Fanny Hensel." *Üben & Musizieren* 4 (1987): 363-368.

_____. "Anfangen und aufhören (und: weder noch?)" *Üben & Musizieren* 9 (1992): 16-18.

_____. "Einfall als Bereicherung der Musiksprache in Liedern von Fanny Hensel." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 58-67. München: edition text+kritik, 1997.

_____. "Komponistin: Warum denn nicht?"*Östereichische Musik Zeitschrift* 45 (July-August 1991): 363-67.

_____. "Liebeserklärung für Fanny (Fanny Hensel, geb. Mendelssohn, 1805-1847)." *Musica* 41 (January-February 1987): 40-42.

_____. "Sprachgegensätze: Liebes—Erklärung an Fanny Hensel Lied Ohne Worte Op. 8, Nr. 2." *Musica* 50 (July-August 1996): 262-263.

_____. "Tre dichiarazioni d'amore per Fanny Hensel" ["Three declarations of love for Fanny Hensel"]. *Rivista Italiana di Musicologia* 24 (1989): 67-73.

Lambour, Christian. "Quellen zur Biographie von Fanny Hensel, geb. Mendelssohn-Bartholdy." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol. 6. ed. Cécile Lowenthal-Hensel, 49-105. Berlin: Duncker & Humblot, 1986.

_____. "Ein schweizer Reisebrief aus dem Jahr 1822 von Lea und Fanny Mendelssohn Bartholdy an Henriette (Hinni) Mendelssohn, geb. Meyer." *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- undWirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elver, 171-178. Berlin: Duncker & Humblot, 1990.

Ledebur, Carl Freiherr von. "Fanny Hensel." *Tonkünstler-Lexicon Berlins von den ältesten Zeiten bis auf die Gegenwart*, 236. Berlin: Ludwig Rauh, 1861. Reprint, Berlin: Han Schneider, 1965.

Lowenthal-Hensel, Cécile. "F in Dur und F in Moll: Fanny und Felix Mendelssohn in Berlin." In *Berlin in Dur und Moll.* Berlin: Axel Springer, 1970.

_____. "Neues zur Leipziger Strasse 3." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 7, ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 141-151. Berlin: Duncker & Humblot, 1990.

_____. "Wilhelm Hensel: Fanny und Felix im Porträt." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte*, vol 10. On the 150th Anniversary of the Death of Felix Mendelssohn Bartholdy and His Sister Fanny Hensel. ed. Rudolf Elvers and Hans-Günter Klein, 9-24. Berlin: Duncker & Humblot, 1997.

Mahlung, Christoph Helmut. "Zum 'Musikbetrieb' Berlins und seinen Institutionen in der ersten Hälfte des 19. Jahrhunderts." In *Studien zur Musikgeschichte Berlins im frühen 19. Jarhhundert*, ed. Carl Dalhaus, 27-263 [?]. Regensburg: Gustav Bosse, 1980.

Marx, Günter. "Preface." In *Streichquarttet Es-dur*. ed. G. Marx. Wiesbaden: Breitkopt & Härtel, 1988. Kammermusik-Bibliothek 2255.

Maurer, Annette. "Biographische Einflüsse aus das Leidschaffen Fanny Hensels." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 33-41. München: edition text+kritik, 1997.

_____, and Annegret Huber. "Fanny Mendelssohn Bartholdys Lied 'Die Schwalbe' als Musikbeilage des Almanachs *Rheinblüthen*." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 51-57. München: edition text+kritik, 1997.

["Mendelssohn, Fanny (später Fanny Hensel)]." In *Jüdische Geschichte in Berlin: Bilder und Dokumente*, ed. Rürup, Reinhard, 95-98. Germany: Edition Hentrich, 1995.

Miller, Florence Fenwick. "A Genius Wasted: Fanny Mendelssohn." In *In Ladies' Company: Six Interesting Women*. London: Ward and Downey, 1892.

Moenninger, M. "Vom Schweigen befreit: ein Komponistinnenfestival in Kassel." *Musikhandel* 38 (1987): 107.

Molinari, Guido. "Aspetti della vita e dell'arte di tre composistrici." *Rassenga Musicale Curci* 43 (September 1990): 23-28.

Montgomery, David. "From Biedermeier Berlin: The Parthey Diaries--Excerpts in Translation, with Commentary and Annotation." *Musical Quarterly* 74 (1990): 197-216.

Moore, P. "Debuts and Reappearances: San Francisco." *Musical America* 110 (1990): 65-66.

Morchen, Roland. "Weit mehr als eine 'Sonntags-musikerin': Vor 150 Jahren starb die Komponistin Fanny Hensel." *Das Orchester* 45 (June 1997): 21-23.

Müller, Gisela A. "'Leichen' oder 'Blüthenduft'?: Heine-Vertonungen Fanny Hensels und Felix Mendelssohn Bartholdys im Vergleich." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 42-50. München: edition text+kritik, 1997.

The Musical Times. "From the Archive: Fanny by Gaslight (Anonymous Portrait of Fanny Mendelssohn Hensel)." *The Musical Times* 138 (April 1997): 27-31.

Naef, Hans. "Ingres, Fanny Hensel, et un dessin inédit." *Bulletin du Musée Ingres* 36 (December, 1974): 19-24.

Neuls-Bates, Carol. "Fanny Mendelssohn Hensel." In *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*. New York: Harper & Row, 1982; 2nd ed. Boston: Northeastern University Press, 1996.

_____. "Fanny Mendelssohn Hensel." In *Women in Music: An Anthology*, rev. ed. n.p.: Northeastern Press, 1996.
Reviews: Fine, Elaine. *American Record Guide* 60 (January-February 1997): 248-249.

_____. "Five Women Composers, 1587-1875." *The Feminist Art Journal 5* (Summer 1976), 33-35.

Nichols, Janet. "Fanny Mendelssohn Hensel." In *Women Music Makers: An Introduction to Women Composers*. New York: Walker, 1992.

Nies, Christel, ed. "Fanny Mendelssohn-Hensel." In *Unerhörtes entecken: Komponistinnen und ihr Werk II*, ed. Christel Nies, 77-83. Kassel: Bärenreiter, 1995.

Nubbemeyer, Annette. "Italienerinnerungen im Klavierœuvre Fanny Hensels: Das verschweigene Programm im Klavierzyklus *Das Jahr*." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk*. ed. Helmig, Martina, 68-80. München: edition text+kritik, 1997.

_____. "Zweifel und Bekenntnis: Fanny Hensels Kantate 'Hiob'—Entstehungsgeschichte und Werkanalyse." *Music und Kirche* 47 (September-October 1997): 287-295.

Oswald, Bill. "Unbekannte Mendelssohn-Handschriften in der Hessischen Landes- und Hochschulbibliothek Darmstadt." *Die Musikforschung* 26 (1973): 345-349.

Parsons, James. "Emerging from the Shadows: Fanny Mendelssohn and Clara Schumann." *Opus* 2 (February 1986): 27-31.

_____, ed. "Fanny Mendelssohn." in *Daughters of Genius: A Series of Sketches of Authors, Artists, Reformers, and Heroines, Queens, Princesses, and Women of Society, Women Eccentric and Peculiar, from the Most Recent and Authentic Sources*," 124-142. Philadelphia: Hubbard Brothers 1885.

_____. "Fanny Mendelssohn." in *Eminent Women: A Series of Sketches of Women*. New York: John B. Alden, 1896.

Paton, John Glenn. "Preface." In *Sixteen Songs by Fanny Mendelssohn Hensel.* ed., John Glenn Paton. Van Nuys, California: Alfred Publishing, 1995.

_____. "Preface." In *Felix Mendelssohn and Fanny Mendelssohn Hensel: Twenty-Four Songs*. ed. John Glenn Paton. Alfred Vocal Masterworks. Van Nuys, California: Alfred, 1992. 3388. Contains all of Op. 8 and 9 by Felix Mendelssohn-Bartholdy. [available for medium or high voice].

Pfingsten, Ingeborg. "Der 'andere Ton' in Fanny Hensel Mendelssohns Lied ohne Worte, Op. 8, No. 2." *Musica* 47 (May-June 1993): 167-170.

Die Preussische Zeitung (May 1847): 190-191 [obituary].

Radell, Judith. "The Piano Sonatas of Fanny Hensel." in *Two Piano Sonatas*. ed. Judith Radell. Bryn Mawr, Pennsylvania: Hildegard, 1992.

Reich, Nancy B. "European Composers and Musicians, ca. 1800-1890." In *Women and Music: A History*, ed. Karin Pendel, 97-122. Indianapolis: Indiana University Press, 1991.

_____. "Komponierende und musizierende Frauen im 19. Jahrhundert: Fanny Hensel und Clara Schumann." In *Robert und Clara Schumann im Musikleben ihrer Zeit*, ed. Gunther Müller, 73-79. *Schumann-Studien*, Vol. 2. Zwickau: Rat der Stadt Zwickau, Abteilung Kultur, 1989.

_____. "The Rudorff Colleciton." *Music Library Association Notes* 31 (1974-75): 247-261.

_____. "The Power of Class: Fanny Hensel." In *Mendelssohn and His World*, ed. R. L. Princeton: Princeton University Press, 1991.
Reviews of entire volume: *Classical Music Magazine* 15:31 1992; *Current Musicology* (1993): 100-109; *Diapason* 84 (March 1993): 8; *Music and Letters* 74 (1993): 97-99; Ralf Wehner. *Die Musikforschung* 45 (1992): 421-22; *Notes* 49 (1993): 1001-1005;

_____. "Women as Musicians: A Question of Class." *In Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruch A. Solie, 110-138. Berkeley: University of California Press, 1993.

Review of *Gartenlieder*, Op. 3, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (May 14, 1847): 169-170.

Review of *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte,* Op. 1, by Fanny Hensel. *Neue Zeitschrift für Musik* 36 (February 1, 1847): 38.

Review of *Sechs Lieder für eine Stimme mit Begleitung des Pianoforte*, Op. 7, by Fanny Hensel. *Neue Zeitschrift für Musik* 28 (February 19, 1848); 88.

Review of *Six Mèlodies pour le* Piano, Op. 4, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (March 15, 1847): 89.

Review of *Six Mèlodies pour le* Piano, Op. 4, by Fanny Hensel. *Neue Zeitschrift für Musik* 28 (January 8, 1848): 15.

Review of *Vier Lieder für das Pianoforte,* Op. 2, by Fanny Hensel. *Neue Zeitschrift für Musik* 26 (January 11, 1847): 14.

Richter, Brigitte. "Fanny Cäcilia Mendelssohn Bartholdy (verheiratete Hensel)." *In Frauen um Felix Mendelssohn Bartholdy: Bildnisse und Texte*. 2nd ed. Brigitte Richeter, ed., 20-24. Frankfurt am Main: Insel, 1998.

Rieger, Eva. "Fanny Hensel." In *Frau, Music, und Männer-Herrschaft: Zum Ausschluß der Frau aus der deutschen Musikpädagogik, Musikwissenschaft, und Musikausübung*, 2nd ed., ed. Eva Rieger, pp. 200-204. Kassel: Furore, 1988.

Rost, C. "Mehr als ein Tribut an 'Frau und Musik' (Uraufführung eines Fanny-Hensel-Oratoriums in Köln)." *Neue Zeitschrift für Musik* (July-August 1984): 42-43.

Roster, Danielle. "Fanny Hensel-Mendelssohn (1805-1847)." In *Die Großen Komponistinnen: Lebensberichte*, ed. Danielle Roster, pp. 183-200. Frankfurt am Main: Insel, 1995.

_____. "Fanny Hensel-Mendelssohn (1805-1847)." In *Allein Mit Meiner Musik: Komponistinnen in der Europäischen Musikgeschichte vom Mittelalter bis ins frühe 20. Jahrhundert*, ed. Danielle Roster, 121-125. Echternach, Germany: Editions Phi, 1995.

Rothenberg, Susan. "Fanny Mendelssohn's Music Diary." *Key Classics* 11 (1991): 6-7+.

"Thus Far But No Farther: Fanny Mendelssohn's Unfinished Journey." *Musical Quarterly* 77 (Winter 1993): 689-708.

Sabean, David Warren. "Fanny and Felix Mendelssohn and the Question of Incest." *Musical Quarterly* 77 (Winter 1993): 709-171.

Schnapp, Friedrich. "Felix Mendelssohn Bartholdys Brief an seine Schwester Fanny Hensel vom 26/27. Juni 1830." *Schweizerische Musikzeitung* 99 (March 1, 1959): 85-91.

Schönenberger, C. M. "Eine kleine romantische Alternative." *Musik und Gottesdienst* 44 (1990): 133-135.

Schreiber, U. "Eine umgekehrte Himmelfahrt; in Köln wurde Fanny Mendelssohns Bibel-Oratorium uraufgeführt." *Musikhandel* 35 (1984): 211-212.

Schröder, Gesine. "Fannys Studien." In *Fanny Hensel, geb. Mendelssohn Bartholdy: Das Werk.* ed. Helmig, Martina, 23-32. München: edition text+kritik, 1997.

Silverman, Robert. "Fanny and Clara: What Women!" *Piano and Keyboard* 183 (November-December 1996): 30-31.

Simek, Ursula. Die Familie asl musikalische Akademie? Zur Ausbilding von Musikerinnnen vor 1900. *Das Orchester: Zeitschrift für Orchester und Rundfunk-Chorwesen* 45 (1997): 16-21.

Smith, Joseph. "Rare Finds: The Other Mendelssohn." *Piano Today* 16 (May-June 1996): 11.

Smith, Warren Storey. "The Songs of Fanny Hensel-neé Mendelssohn: An Examination of some minor masterpieces and a loving brother's curious attitude toward them." *Musical America* (February 16, 1956): 24, 79.

Steinberg, Michael P. "Culture, Gender, and Music: A Forum on the Mendelssohn Family." *Musical Quarterly* 77 (Winter, 1993): 648.

Streicher, Johannes. "Per Fanny Mendelssohn-Hensel: Minima italica e altre divagazioni." In *Ottocento e oltre: Scritti in onore di Raoul Meloncelli*, 235-266. Rome: Pantheon, 1993.

Summerville, Susan. "Fanny Hensel: A Sesquicentennial Commemoration (Survey of Conferences and Exhibitions Commemorating the 1847 Deaths of Hensel and Her Brother Felix Mendelssohn)." *International Alliance of Women in Music Journal* 3 (October 1997): 3-8.

Thym, Jurgen. "Crosscurrents in Song: Five Distinctive Voices." In *German Lieder in the Nineteenth Century.* ed. Rufus Hallmark, 153-185. Studies in Musical Genres and Repertories. ed. Larry Todd. New YorkPrentice-Hall International, 1996.

_____. "Preface." In *One-Hundred Years of Eichendorff Songs*, ed. Jurgen Thym, vii-xxv. Madison: A-R Publications, 1983.

Tillard, Françoise. "Felix et Fanny Mendelssohn: sont-ils des modèles de perfection bourgeoise?" *clingKlong* (Summer 1997) [Paper delivered in English entitled "Fanny Hensel and Felix Mendelssohn Bartholdy as Standards of 'Bourgeois' Perfection" at "The Mendelssohns at the Millennium: Felix Mendelssohn Bartholdy and Fanny Hensel after 150 Years." March 6-9, 1997. Illinois Wesleyan University, Bloomington, Illinois].

Toews, John E. "Memory and Gender in the Remaking of Fanny Mendelssohn's Musical Identity: The Chorale in *Das Jahr.*" *Musical Quarterly* 77 (Winter 1993): 727-748.

Toporowski, Barbara. "Fanny Hensel: zapamniana siostra Feliksa Mendelssohna." *Ruch Muzyczy* 39 (Czerwca 1995): 34-37.

Walker, N. "Parallels Between Fanny Mendelssohn Hensel and Clara Wieck Schumann: Their Lives and Their Songs." *The NATS Journal* 50 (March-April 1994): 9-13, 50.

Wallace, Sean. "Fanny Mendelssoh Hensel: A Comprehensive Bibliography, Part I: Books, Dissertation, and Choral Music. *Research Memorandum Series* 177 (Summer 2000).

_____. "Fanny Mendelssohn Hensel: A Comprehensive Bibliography, Part II: Articles, Essays, and Recordings." *Research Memorandum Series* (forthcoming).

Werner, Jack. "Felix and Fanny Mendelssohn." *Music and Letters* 28 (October 1947): 303-337.

Wessely, N. and R. Eitner. "Wilhelm and Fanny Hensel." In *Allgemeine Deutsche Biographie*, vol. 12, pp. 3-6. Berlin: Duncker & Humblot, 1880.

Whalen, Meg F. "Fanny Mendelssohn Hensel's Sunday Musicales." *Journal of the Conductors' Guild* (Winter-Spring 1993): 8.

_____. "Fanny Mendelssohn Hensel's Sunday Musicales." *Women of Note Quarterly* (February 1994): 9-20.

Weissweiler, Eva. "Fanny Hensel." In *Komponistinnen aus 500 Jahren; eine Kultur- und Wirkungsgeschichte in Biographien und Werkbeispielen*, 183-204. Frankfurt am Main: Fischer, 1981.
Reviews: *Concerto* 2 (October-November 1985): 58-59; *Musik und Gottesdiest* 39 (1985): 74.

_____. "Fanny Hensel, Josephine Lang, Johanna Kinkel: Komponistinnen um Schumann und Mendelssohn." in *Komponistinnen vom Mittelalter bis zur Gegenwart*, 191-245. Munich: Deutscher Taschenbuch, 1999.

Wright, David. "Out of the atticcherchez la femme!" *Chamber Music* 10 (1993): 9+.

Zahn, Sabine. "Uraufführung eines Oratoriums von Fanny Mendelssohn." *Östereichische Musik Zeitschrift* 39 (July-August 1984): 409.

ONLINE RESOURCES

"Fanny Mendelssohn-Hensel (1805-1847): Lieder.
Http://www.recmusic.org/lieder/fmendel.html. May 1999 [Contains texts and some translations to sixty-eight lieder].

"Fanny Hensel: A Sesquicentennial Commemoration." Suzanne Summerville. Http://music.acu.edu/WWW/iawm/articles/fall97/summerville.html. May 1999. [also published in the IAWM Journal, Oct. 1997. pp. 3-8].

"Fanny Mendelssohn: Her Life and Music." Http://http://frontpage.uk.digiserve.com/musicforpianos/fannylifemusic.htm. October 2000. [Online reprint of an article by Dr Jill Halstead in the programme notes for a concert of music by Clara Schumann and Fanny Hensel at the Royal Philharmonic Hall, Liverpool in March 1998].

"Music for Pianos: Women's Music Page." http://frontpage.uk.digiserve.com/musicforpianos/women.htm. October 2000. [Contains several downloadable music files of Fanny's piano music].

"Ein Musikerinnenleben im Gartenhaus: Sie spielte eine große Rolle im Musiklben Berlins: Symposion und Konzerte erinnern an Fanny Mendelssohn." Martina Helmig. *Berliner Morgenpost Online.* http://archiv.berliner-morgenpost.de/archiv1997/971119/feuilleton/story317443.html. October 2000.

FELIX MENDELSSOHN

The following is not intended to be a comprehensive bibliography of sources related to the life and work of Felix Mendelssohn Bartholdy. Because of his close relationship with Fanny, however, all editions of letters, standard biographies, and sources cited in works primarily devoted to Fanny Mendelssohn Hensel have been included.

Alexander, W. F., ed. *Selected Letters of Mendelsson.* London: Swan Sonnenschein, 1894.

Blunt, W. *On Wings on Song: A Biography of Felix Mendelssohn.* Hamilton, New York: Scribner, 1974.
Reviews: *Clavier* 14 (1975): 5; *Music & Musicians* 23 (September 1974): 40-41; *Music Times* 115 (October 1974): 849; *Notes* 32 (1975): 39-41; *Triangle* 69 (1975): 5.

Brunel Gotch, Rosamund, ed. *Mendelssohn and His Friend in Kensington: Letters from Fanny (Horsley) and Sophy Horsley (Sophia Hutchins Horsley.* Written 1833-1836. London: Oxford University, 1934.

Elvers, Rudolph. "F. M. B.'s Nachlass." In *Das Problem Mendelssohn*, ed. Carl Dalhaus, 35-46. Regensburg: Gustav Bosse, 1974.

_____, ed. *Felix Mendelssohn Bartholdy: Briefe.* Frankfurt: Fischer Taschenbuch, 1984.

_____, ed. *Felix Mendelssohn Bartholdy: Briefe an deutsche Verleger*. Berlin: Walter de Gruyter, 1968.

_____, ed. *Felix Mendelssohn-Bartholdy: Dokumente ihres Leben*. Ausstellung zum 125. Todestag im Mendelssohn-Archhiv der Staatsbibliothek Preußischer Kulturbesitz vom 1. Bis 30 Novermber 1972. Berlin: Staatsbibliothek Preußischer Kulturbesitz, 1972.

_____, *ed. Felix Mendelssohn: A Life in Letters*. Translated by Craig Tomlinson. New York: Fromm International, 1986 and London: Cassel, 1989.
Reviews: Brown, Clive. *Music & Letters* 69 (1988): 88-91; *Musical Times* 130 (September 1989): 542-543; *Ovation* 8 (July 1987): 39; Seaton, Douglass. *Notes* 44 (1987): 59-61.

Grossman-Vendrey, Susanna. *Felix Mendelssohn und die Musik der Vergangenheit*. Studien zur Musikgeschichte des 19. Jahrhunderts, vol. 17. Regensburg: Gustav Bosse, 1969.

Hertling, Nele. "Die Singakademie im musikalischen Leben Berlins 1791-1851." In *Berlin zwischen 1789 und 1848: Facetten einer Epoche*. Ausstellungskatalog der Akademie der Künste, vol. 132, 243-265. Berlin: Frölich und Kaufmann, 1981.

Hewlett, H. G., ed. *Henry Chorley: Autobiography, Memoirs, and Letters*. London: Bentley, 1873.

Hiller, Ferdinand. *Felix Mendelssohn Bartholdy: Briefe und Erinnerungen*, 2nd edition. Cologne: Dumont-Schaubert, 1871.

_____. *Mendelssohn: Letters and Recollections*. Translated by M. E. von Glehn. London: Macmillan, 1972. Reprint, with an introduction by Joel Sachs. New York: Vienna House, 1972. Reprint, 1974.

Jacob, Heinrich Eduard. *Felix Mendelssohn und seine Zeit*. Frankfurt am Main: S. Fischer, 1959.

Jacob, Heinrich Eduard. *Felix Mendelssohn and His Times*. Trans., Rochard and Clara Winston. London: Barrie and Rockliff, 1963. Reprint, Englewood Cliffs, California: Prentice-Hall, 1963.

Jones, Peter Ward, ed. *Felix und Cecile Mendelssohn Bartholdy: Das Tagebuch der Hochzeitreise*. Zurich: Atlantis-Musikbuch, 1997.

_____, ed. and trans. *The Mendelssohns on Honeymoon : The 1837 Diary of Felix and Cecile Mendelssohn Bartholdy Together With Letters to Their Families*. Oxford: Oxford University Press, 1997.
Reviews: *Musical Times* 139 (January 1998): 33-34.

_____, comp. *Printed Music and Books.* Vol 3, *Catalogue of the Mendelssohn Papers in The Bodleian Library, Oxford.* Vol. 9, *Musikbibliographische Arbeiten*, ed. Rudolf Elvers. Tutzing: Hans Schneider, 1989.

Kerner, Dieter. "Mendelssohns Tod." *Hessisches Ärzteblatt* 31 (1970): 38-52.

_____. "Mendelssohns Tod." *Deutsches medizinisches Journal* 19 (June10, 1968): 454-62.

Klingemann, Karl, ed. *Felix Mendelssohns Briefwechsel mit Legationsrat Karl Klingemann in London.* Essen: Baedeker, 1909.

Köhler, Karl-Heinz. *Felix Mendelssohn-Bartholdy*, 2nd ed. Leipzig: Reclam, 1972.

Konold, Wulf. *Felix Mendelssohn Bartholdy und seine Zeit.* Laaber: Laaber, 1984. Reviews: *Musica* 39 (1985): 489-490; *Musik und Kirche* 62 (1992): 281-282;*Musikforschung* 39 (1986): 168-169; *Neue Zeitschrift für Musik* (February 1985): 50. *Das Orchester* 33 (December 1985): 1201-1202; *Svensk Tidskrift för Musikforskning* 68 (1986): 131-132.

Kupferberg, Herbert. *Felix Mendelssohn: His Life, His Family, His Music.* New York: Scribner, 1972.

Lampadius, W. A. *Memoirs of Felix Mendelssohn Bartholdy.* trans. W. L. Gage: New York: Oliver Ditson, 1865. Reprint, under the title *The Life of Felix Mendelssohn Bartholdy*, new and enlarged ed. New York: Oliver Ditson, 1887.

Leonardy, R. *Felix Mendelssohn-Bartholdy: Leben und Werk.* Lebach: J. Hempel, 1989. Reviews: *Musik und Kirche* 60 (1990): 257-258.

Marek, George R. *Gentle Genius: The Story of Felix Mendelssohn.* New York: Funk and Wagnalls, 1972. Reprint, New York: Thomas Crowell, 1975. Reviews: *Clavier* 14 (February 1975): 125-126; *High Fidelity/Musical America* 22 (July 1972): 31-32; *Music & Musicians* 22 (January 1974): 45-46; *Opera News* 36 (May 1972): 6; *Variety* 266 (April 19, 1972): 57.

Mendelssohn Bartholdy, Paul and Karl Mendelssohn-Bartholdy, eds. *Felix Mendelssohn-Bartholdy: Briefe aus den Jahren 1833 bis 1847*, Leipzig: Hermann Mendelssohn, 1863; 3rd ed, 2 vols. Leipzig: Hermann Mendelssohn, 1875; facsimile reprint of 1864 ed, two vols. in one, as vol. 2 of *Felix Mendelssohn Bartholdy: Briefe.* 2 vols. Potsdam: Verlag für Berlin-Bradenburg, 1997.

_____, eds. *Letters of Felix Mendelssohn Bartholdy from Italy and Switzerland*, 2nd ed. trans. Lady Wallace. Philadelphia: Leypoldt, 1863; Reprint, London: Longman, Roberts & Green, 1864; Reprint, New York: Leypoldt and Holt, 1868. Reprint, Freeport, New York: Books for Libraries, 1970.

_____, eds. *Letters of Felix Mendelssohn Bartholdy from 1833-1847.* trans. Lady Wallace. Boston: Oliver Ditson, 1863. "New Edition," London: Longmans Green, 1890. Reprint, Freeport, New York: Books for Libraries, 1970.

_____, eds. *Reisebriefe von Felix Mendelssohn-Bartholdy: 1830-1832*, 4th ed. Leipzig: Hermann Mendelssohn, 1861/2; 9th ed. Leipzig: H. Mendelssohn, 1882; facsimile reprint of 1861 edition, as vol. 1 of *Felix Mendelssohn Bartholdy: Briefe*. 2 vols. Potsdam: Verlag für Berlin-Bradenburg, 1997.

Mendelssohn Bartholdy, Karl. *Goethe and Mendelssohn*:1821-1831, 2nd ed. trans. M. E. von Glehn. London: Macmillian, 1874. Reprint, New York: Haskell House, 1970.

Mercer-Taylor, Peter. *The Life of Mendelssohn.* Music Lives. Cambridge: Cambridge University, 2000.

Moscheles, Felix, ed. and trans. *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles.* Boston: Ticknor, 1888. Reprint, New York: Benjamin Blom, 1971.

Moshancky M. *Mendelssohn: His Life and Times.* Tunbridge Wells: Midas, 1982. Reviews: *Musical Times* 124 (January 1983): 35-36.

Oskar, Bill. "Unbekannte Mendelssohn-Handschriften in der Hessischen Landes- und Hochschulbibliothek Darmstadt." *Die Musikforschung* 26 (1973): 345-49.

Polko, Elise, ed. *Reminscences of Felix Mendelssohn-Bartholdy: A Social and Artistic Biography.* trans. Lady Wallace. New York: Leypoldt & Holt, 1869. Reprint, Macomb, IL: Glenbridge,1987.

Richter, Arnd. Mendelssohn: Leben, Werke, Dokumente. Zurich: Atlantis-Musikbuch, 2000.

Rolland, A., ed and trans. *Lettres Inédites de Mendelssohn*, New Edition. Paris: Hetzel, 18?

Rothe, Hans-Joachim and Reinhard Szeckus, ed. *Briefe aus Leipziger Archiven.* Leipzig: VEB Deutscher Verlag für Musik. 1972.

Schuhmacker, G., ed. *Felix Mendelssohn Bartholdy.* Darmstadt: Wissenschaftliche Buchgesellschaft, 1982.
Reviews: *Hudebni Veda* 20 (1983): 377-79; *Music & Letters* 65 (1984): 99-103. *Musikforschung* 38 (1985): 228-229; *Neue Zeitschrift für Musik* (June 1985): 55-56.

Seaton, Douglass. "A Study of a Collection of Mendelssohn's Sketches and Other Autograph Material Deutsche Staatsbibliothek Berlin Mus. MS. Autogr. Mendelssohn 19." Ph.D. dissertation, Columbia University 1977.

Selden-Goth, G., ed. *Felix Mendelssohn: Letters*. New York: Pantheon, 1945. Reprint, New York: Vienna House, 1973.

Sterndale Bennett, R. "The Death of Mendelssohn." *Music & Letters* 36 (October 1955): 374-376.

Stolzenberg, Ingeborg. "Paul Mendelssohn-Bartholdy nach dem Tode seines Bruders Felix: Ein Brief vom 10. Dezember 1947 an Karl Klingemann nebst drei Briefen von Eduard Magnus." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 8. ed. Rudolf Elvers and Hans-Güter Klein, 179-196. Festschrift for Cécile Lowenthal-Hensel. Berlin: Duncker & Humblot, 1993.

Sutermeister, Peter, ed. *Felix Mendelssohn Bartholdy: Eine Reise durch Deutschland, Italien and die Schwiez*, 2nd ed. Tübingen: Heliopolis-Verlag Ewald Katzmann, 1979.

Todd, R. Larry . *Mendelssohn and His World.* Princeton, New Jersey: Princeton University Press, 1991.
Reviews: *Classical Music Magazine* 15:31 1992; *Current Musicology* (1993): 100-109; *Diapason* 84 (March 1993): 8; *Music and Letters* 74 (1993): 97-99; Ralf Wehner. *Die Musikforschung* 45 (1992): 421-22;*Notes* 49 (1993): 1001-1005.

_____, ed. *Mendelssohn Studies*. Cambridge, England: Cambridge University Press, 1992.
Reviews: *The Musical Times* 134 (June 1993): 334.

_____. *Mendelssohn's Musical Education: A Study and Edition of His Exercises in Composition*. Cambridge Studies in Music. Cambridge: Cambridge University Press, 1983.

_____. "Mendelssohn's Ossianic Manner, with a New Source— On Lena's Gloomy Heath." In *Mendelssohn and Schumann Studies*, ed. Jon Finson and R. Larry Todd, 137-160. Durham: Duke University Press, 1984.

_____. "An Unfinished Symphony by Mendelssohn." *Music and Letters* 61 (1980): 293-309.

Walker, E. "Concerning an Oxford Collection of Mendelsohnianna." *Music and Letters* 19 (1938): 426-428.

Werner, Eric. "The Family Letters of Felix Mendelssohn Bartholdy." *New York Public Library Bulletin* 65 (1961): 5-10.

_____. *Mendelssohn*. Translated by Dika Newlin. London: Collier-Macmillan, 1963.

Werner, Eric. "Mendelssohn Sources." *Music Library Association Notes* 12 (1954-55): 201-204.

_____. *Mendelssohn: Leben und Werk in neuer Sicht*. Zurich and Freiburg im Breisgau: Atlantis, 1980.
Reviews: Wurzl, Eberhard. *Musikerziehung* 3 (March-April 1983): 603; *Musik und Gesellschaft* 33 (October 1983): 625-626; *Musik und Kirche* 51 (1981): 142-143; *Oper und Konzert* 19 (1981): 36; Klein Rudolph. *Östereichische Musikzeitschrift* 37 (November 1982): 656-657.

_____. *Mendelssohn: A New Image of the Composer and His Age*. Translated by Dika Newlin. New York: Free Press of Glencoe, 1963.
Reviews: Eppstein, Hans. *Svenk Tidskrift för Musikforskning* 48 (1966 [June 1967]): 255-259.

Wolff, Ernst. Felix Mendelssohn Bartholdy. Berlin: *Verlagsgesellschaft für Literatur und Kunst*, 1906.

Worbs, Hans Christoph, ed. *Felix Mendelssohn Bartholdy: Mit Selbstzeugnissen und Bilddokumenten*. Reinbek bei Hamburg: Rowohlt, 1974. 12th edition, 1998.

GENERAL MENDELSSOHN FAMILY HISTORY

Drewitz, Ingeborg. *Berliner Salons*. Berlin: Haude und Spenersche Verlagsbuchhandlung, 1979.

Elvers, Rudolph. "Acht Briefe von Lea Mendelssohn an den Verlag Schlesinger in Berlin." In *Das Problem Mendelssohn*, ed. Carl Dalhaus, 47-53. Regensberg: Gustav Bosse, 1974.

_____. "Ein Schwede besucht die Mendelssohns: Aus den Reisebriefen des Hendrik Munktell 1829/30." In *Neue Musik und Tradition: Festschrift Rudolf Stephan zum 65. Geburstag*. Laaber: Laaber, 1990.

_____. "Über das Berlinische Zwitterwesen." In *Die Mendelssohns in Berlin: Eine Familie und ihre Stadt*, Ausstellungskatalog, no. 20. Berlin: Staatsbibliothek Preußischer Kulturbesitz, 1983.

_____ and Hans-Güter Klein, ed. *Die Mendelssohns in Berlin: Eine Familie und ihre Stadt*. Ausstellungskatalog des Mendelssohn-Archivs der Staatsbibliothek Preußischer Kulturbesitz Berlin. Wiesbaden: Reichert, 1983. Wiesbaden: Reichert, 1983.

Gantzel-Kreiss, Gisels. "Noblesse oblige: Ein Beitrag zur Nobilitierung der Mendelssohns." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 6, ed. Cécile Lowenthal-Hensel, 163-181. Berlin: Duncker & Humblot, 1986.

Gilbert, Felix. *Bankiers, Künstler und Gelerhte: Unveröffentliche Briefe der Familie Mendelssohn aus dem 19. Jahrhundert.* Schriftenreihe wissenschaftlicher Abhandlungen des Leo Baeck, vol. 31. Tübingen: Mohr, 1975.

Jung, Ursula, ed. *Die Familie Mendelssohn in der deutschen Kultur.* Ausstellung vom 26.4.-21.5.1988 in der Stadtbibliothek Duisberg. Duisberg: Stadtbibliothek, 1988.

Klessmann, Eckart. *Die Mendelssohns: Bilder aus einer deutschen Familie.* Zurich: Artemis, 1990; Frankfurt am Main: Insel, 1993.

Klein, Manfred. "Die Berliner Mendelssohn-Adresse Neue Promenade 7—Zeitliche Zuordnung und soziales Umfeld als Forschungsanliegen." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur-und Wirtschaftsgeschichte*, vol. 7. ed. Cécile Lowenthal-Hensel and Rudolf Elvers, 123-140. Berlin: Duncker & Humblot, 1990.

Köhler, Oskar. *'Müde bin ich, geh' zur Ruh': Die hell-dunkle Lebensgeschichte Luise Hensels.* Paderborn: Ferdinand Schöningh, 1991.

Kupferberg, Herbert. *Die Mendelssohns.* Tübingen: Wunderlich, 1972; 2nd ed. Tübingen: Wunderlich, 1977.
Reviews: Grossman-Vendrey, Susanne. *Musikforschung* 28 (1975): 125-126; *Musikhandel* 25 (1974): 112; Krumacher, Friedhelm. *Neue Zeitschrift für Musik* I/4 (1975): 329-330.

_____. *The Mendelssohns: Three Generations of Genius.* New York: Scribner's Sons, 1972.
Reviews: *High Fidelity/Musical America* 22 (July 1972): 31-32; *Music Educators Journal* 59 (April 1973): 89; *Music Educators Journal* 60 (January 1974): 90-02; *Music Journal* 30 (April 1972): 69-70; *Notes* 30 (1973): 286; *Variety* 266 (March 8, 1972): 55.

Lowenthal-Hensel, Cécile. "Mutter und Sohn." In *Die Mendelssohns in Berlin: Eine Familie and Ihre Stadt.* Ausstellungkatalog No. 20. Berlin: Staatsbibliothek Preußischer Kulturbesitz, 1983.

Petitpeirre, Jacques. *The Romance of the Mendelssohns.* Translated by G. Micholet-Cote. New York: Roy Publishers, 1950.
Reviews: *Etude* 69 (April 1951): 7; *Music News* 43 (January 1951): 19; *Notes* 8 (June 1951): 528; *Violins* 12 (November 1951): 324.

Rabien, Ilse. "Arnold und Wilhelm Mendelssohn: Zur Biographie zweier bemerkenswerter Brüder." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. ? Berlin: Duncker & Humblot, 1990a.

Rabien, Ilse. "Die Mendelssohns in Bad Reimerz: Zur Familie Nathan Mendelssohns." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 7, eds. Cécile Lowenthal-Hensel and Rudolf Elvers, 153-170. Berlin: Duncker & Humblot, 1990b.

Rudorff, Erst. "From the Memoirs of Ernst Rudorff." Translated by Nancy B. Reich. *Mendelssohn and His World*, ed. R. L. Todd. Princeton, New Jersey: Princeton University Press, 1991.
Reviews: *Classical Music Magazine* 15:31 1992; *Current Musicology* (1993): 100-109; *Diapason* 84 (March 1993): 8; *Music and Letters* 74 (1993): 97-99; Ralf Wehner. *Die Musikforschung* 45 (1992): 421-22.*Notes* 49 (1993): 1001-1005;

Schneider, Friedrich. *Mendelssohn oder Bartholdy? Zur Geschichte eines Familienamens*. Basel: Internationale Felix-Mendelssohn-Gesellschaft, 1962.

Wollny, Peter. "Sara Levy and the Making of Musical Taste in Berlin." *Musical Quarterly* 77 (Winter, 1993): 651-688.

Wilhelmy, Petra. *Der Berliner Salon im 19. Jahrhundert (1780-1914)*. Berlin, New York: Gruyter, 1989.

WILHELM HENSEL

Hensel, Wilhelm. "Preußische Bildnesse des 19.Jarhunderts: Zeichungen von Wilhelm Hensel." In *Katalog der Nationalgalerie Berlin*, ed. Cécile Lowenthal-Hensel, Lucius Grisebach and Horst Ludwig. Berlin: Nationalgalerie, 1981.

Klein, Hans-Günter, ed. *Wilhelm Hensel (1794-1861): Porträtist und Maler, Werke und Dokumente*. Ausstellung zum 200. Geburtstag, veranstaltet vom Mendelssohn-Archiv der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, 15, Dezember 1994 bis 29, Januar 1995. Wiesbaden: Ludwig Reichert, 1994.

Cécile Lowenthal-Hensel, Lucius Grisebach and Horst Ludwig, eds. *Preußische Bildnesse des 19. Jahrhunderts: Zeichnungen von Wilhelm Hensel.* Ausstellunskataloge, ed. Cécile Lowenthal-Hensel. Berlin: Nationalgalerie, 1981.

_____. "Wilhelm Hensel in England." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 2, ed. Cécile Lowenthal-Hensel, 203-213. Berlin: Duncker & Humblot, 1975.

_____, ed. *Wilhelm Hensel aus Trebbin.* Ausstellung zum 200. Todestag des Porträtisten; Katalog der Foto-Ausstellung im Stizungssaal des Rathauses zu Trebbin 3. Juli, 1994. Trebbin: n.p., 1994.

_____. "Wilhelm Hensel's 'Lebenslauf'" von 1829." In *Mendelssohn-Studien: Beiträge zur neueren deutschen Kultur und Wirtschaftsgeschichte*, vol. 3. ed. Cécile Lowenthal-Hensel and Rudolph Elvers, 175-180. Berlin: Duncker & Humblot, 1979a.

BIBLIOGRAPHY OF PUBLISHED WORKS

The purpose of the bibliography is to provide as comprehensive a list as possible of all the published compositions of Fanny Mendelssohn Hensel. The choral compositions were published by the author in Part I of a comprehensive bibliography of Fanny Mendelssohn Hensel (*Research Memorandum Series*, Summer 2000).

VOCAL MUSIC

PART SONGS (QUARTETS AND TRIOS)

COLLECTIONS AND SETS

Duette und Terzette von Fanny Hensel. ed. Tilla Stöhr. M.A. thesis, University of Cologne, 1994.

Fünf Tezette. ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 546. Contians: "Wiedersehen, "Frühzeiteger Frühling," "Wandl' ich in dem Wald des Abends," "Winterseufzer," and "Abschied."

[*The Garden Songs*]. Published as a set in English in *Part-Song Book*, Second Series, vol. 12, 57-95. London: Novello, 1878.

Gartenlieder, Op. 3 Berlin: Bote und Bock, 1847. Reprint, with small changes, Berlin: Bote & Bock, [after 1871].

Gartenlieder, Op. 3. ed. Elka Mascha Blankenburg. Kassel: Furore, 1988. Individual pieces under a collective title from the series *Weltiche a-cappella-Chöre von 1846*, 5 vols. Kassel: Furore, 1988. Reprint, with corrections, Kassel: Furore, 1988. Reprint, under the title *Gartenlieder, Op. 3: Quartett für vier gemischte Stimmen a cappella*. Kassel: Furore, 1997. Furore-Edition 515. The original publication contained: "Im Wald," "Hörst du nicht die Bäume rauschen," "Abendlich schon rauscht der Wald," "Schöne Fremde," "Im Herbste-Seid gegrüßt," and incorrectly, "Morgengruss-Um heller Blumen"; the reprint contains "Hörst du nicht die Bäume rauschen," Schöne Fremde," "Im Herbste," the correct "Morgengruss-Schnell fliehen die Schatten der Nacht," "Abendlich schon rauscht der Wald," and "Im Wald."

Gartenlieder, Op. 3, No. 3, 5, and 6. ed. Gordon Paine. Corvallis, OR: earthsongs, 1993 Contains: "Im Herbste," "Abendlich schon rauscht der Wald," and "Im Wald."

Part-Song Book, Second Series, vol. 12 (London: Novello, 1874), 57-95. The titles of the pieces are: "Dost Thou Hear the Trees?" "The Unknown Land," "In Autumn," "Morning Greeting," "The Woodland," "and "When Woods Are Glowing."

Seven Part Song (Previously Unpublished) by Fanny Hensel. Sean Wallace, ed. Bryn Mawr, Pennsylvania: Hildegard, forthcoming.

Weltliche a-cappella-Chöre von 1846, vol. 1. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 510. reprint, *Fanny Mendelssohn Hensel: Choral Music, Volume 1*. Bryn Mawr: Hildegard, 1997. 09750. Contains: "Im Wald," "Lockung," and "Abendlich."
Reviews: Sandra C. McClain. *Choral Journal* 39 (December 1998): 79-80.

Weltliche a-cappella-Chöre von 1846, vol. 2. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 511. reprint, *Fanny Mendelssohn Hensel: Choral Music, Volume 2*. Bryn Mawr: Hildegard, 1997. 09751. Contains: "Waldeinsam," "Morgendämmerung," and "Seid gegrüßt."
Reviews: Sandra C. McClain. *Choral Journal* 39 (December 1998): 79-80.

Weltliche a-cappella-Chöre von 1846, vol. 3. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 512. reprint, *Fanny Mendelssohn Hensel: Choral Music, Volume 4*. Bryn Mawr: Hildegard, 1997. 09752. Contains: "Komm," "Ariel," "Schweigt der Menschen laute Lust," and "Morgengruß."

Weltliche a-cappella-Chöre von 1846, vol. 4. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 513. reprint, *Fanny Mendelssohn Hensel: Choral Music, Volume4*. Bryn Mawr: Hildegard, 1997. 09753. Contains: "Schöne Fremde," "Schweigend sinkt die Nacht," and "Lust'ge Vögel."

Weltliche a-cappella-Chöre von 1846, vol. 5. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 514. reprint, *Fanny Mendelssohn Hensel: Choral Music, Volume 5*. Bryn Mawr: Hildegard, 1997. 09754. Contains: "O Herbst," "Schilflied," "Schon kehren die Vögel," and "Wer will mir wehren zu singe.".

INDIVIDUAL PART SONGS PUBLISHED IN COLLECTIONS, IN ANTHOLOGIES, OR AS SEPARATE CHORAL OCTAVOS.

"Abend." Wolfenbüttel: Möseler, 1988 [published with "O Herbst"].

"Abendlich schon rauscht der Wald (Abschied)." In *Chorbuch Romantik: Hauptband*, ed. Gottfried Wolters. Wolfenbüttel: Möseler, 1988. reprint, under the title *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Ausgewählte Sätze)*, ed. Gottfried Wolters, pp. 76-77. Wolfenbüttel: Möseler Verlag, 1990.

"Abschied." Wolfenbüttel: Möseler, 1988 [published with "Schilflied"].

"Drüben geht die Sonne Scheiden (Schilflied)." In *Chorbuch Romantik: Hauptband*, ed. Gottfried Wolters. Wolfenbüttel: Möseler Verlag, 1988. reprint, under the title *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Ausgewählte Sätze)*, ed. Gottfried Wolters, pp. 72-73. Wolfenbüttel: Möseler Verlag, 1990.

"Frühzeitiger Frühling," für dreistimmigen gemischten Chor oder Solostimmen. ed. Joachim Draheim and Gottfried Heinz. Wiesbaden, Leipzig, Paris: Breitkopf & Härtel: 1989. Chor Bibliothek 5235.

"Hörst du nicht die Bäume rauschen (Lockung)." In *Chorbuch Romantik: Hauptband*, ed. Gottfried Wolters. Wolfenbüttel: Möseler Verlag, 1988. reprint, under the title *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Ausgewählte Sätze)*, ed. Gottfried Wolters, pp. 12-13. Wolfenbüttel: Möseler Verlag, 1990.

"Morgengruß," für vierstimmigen gemischten Chor a cappella. ed. Joachim Draheim and Gottfried Heinz. Wiesbaden, Leipzig, Paris: Breitkopf & Härtel: 1989. Chor Bibliothek 5239.

"O Herbst." Wolfenbüttel: Möseler, 1988 [published with "Abend"].

"O Herbst, in linden Tagen." In *Chorbuch Romantik: Hauptband*, ed. Gottfried Wolters. Wolfenbüttel: Möseler Verlag, 1988. reprint, under the title *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Ausgewählte Sätze)*, ed. Gottfried Wolters, pp. 50-51. Wolfenbüttel: Möseler Verlag, 1990.

"Nachtriegen," für Frauenchor (SSAA) und Männerchor (TTBB). ed. Ulrike Schadl. Stuttgart: Carus-Verlag, 1995. CV 40.219.
Reviews. Prague, Raymond. *Choral Journal* 36 (March 1996): 64.

"Schilflied." Wolfenbüttel: Möseler, 1988 [published with "Abschied"].

"Schöne Fremde: Es rauschen die Wipfel," Op. 3, no. 2, für vierstimmigen gemischten Chor a cappella. ed. Joachim Draheim and Gottfried Heinz. Wiesbaden, Leipzig, Paris: Breitkopf & Härtel, 1990. Chor Bibliothek 5236.

"Schweigt der Menschen laute Lust." In *Chorbuch Romantik: Hauptband*, ed. Gottfried Wolters. Wolfenbüttel: Möseler Verlag, 1988. reprint, under the title *Chorbuch Romantik: Weltliche Chormusik für gemischte Stimmen a cappella (Ausgewählte Sätze)*, ed. Gottfried Wolters, pp. 78-79. Wolfenbüttel: Möseler Verlag, 1990.

"Unter des Laubdachs Hut," für vierstimmigen gemischten Chor a cappella. ed. Joachim Draheim and Gottfried Heinz. Wiesbaden, Leipzig, Paris: Breitkopf & Härtel: 1989. Chor Bibliothek 5234. [Text from William Shakespeares' *As You Like It (Wie es euch gefällt)*, Act II, Scene 5 (Amien's Song "Under the Greenwood Tree"). Translated into German by August Wilhelm Schlegel (1767-1845)].

"Waldruhe." ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 550.

"Wandl' ich in dem Wald des Abends (1835). ed. Barbara Gabler and Tilla Stöhr. Kassel: Furore, 1995. Furore-Edition 545.

DRAMATIC WORKS WITH ORCHESTRA

Faust: Der Tragödie zweiter Teil, Erster Akt — Anmutige Gegend. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 1994. Kassel: Distributed by Furore, Furore-Edition 576 Bryn Mawr, Pennsylvania: Distributed by Hildegard, under the title, *Faust: Part II of the Tragedy, Act I, A Pleasant Lanscape, for Soprano and Piano with SSAA Soli and Chorus.*

Festspiel. ed. Marilee A. Vana. D.M.A. diss., University of North Carolina at Greensboro, 1996.

Festspiel: "Die Hochzeit kommt." ed. Marilee A. Vana. Kassel: Furore, 199[7]. Furore-Edition 563.

Lobegesang (1831): Kantate für Soli, Chor und Orchester. ed. Conrad Misch. Piano Reduction by Suzanne Summerville. Kassel: Furore, 1992. Furore-Edition 525.

Hiob (1831): Kantate für Soli, Chor und Orchester. ed. Conrad Misch. Kassel: Furore, 1992. Furore-Edition 526.

Oratorium nach Bildern der Bibel (1831), für Soli, Chor und Orchester. ed. Elke Mascha Blankenburg. Kassel: Furore, 1994. Furore-Edition 533.

Zum Fest der heiligen Cäcilia (For the Festival of St. Cäcilia), for Soprano, Alto, Tenor, and Bass Soli, SATB Chorus, and Piano. ed. David Stech and Suzanne Summerville. Fairbanks, AK: ArtsVenture, 1996.

Zum Fest der heiligen Cäcilia. ed. Willi Grunlach. Kassel: Fuore, 1998. Furore-Edition 609.

LIEDER (INCLUDING DUETS)

COLLECTIONS AND SETS

Acht Lieder für Singstimme mit Klavierbegleitung. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 199? Kassel: Distributed by Furore. Furore-Edition 583 (soprano) and Furore-Edition 584 (alto). Contains: "An den Mond," "Was schauest du," "Mond: Dein Silber schien," "Sehnsucht: Süße kehle des Haines," "Maigesang: Röter färbt sich der Himmel," "Seufzer: Die Nachtigall singt," "An die Ruhe: Tochter Edens," "Sehnsucht: Würde mein heißer Seelenwuns."

Ausgewählte Lieder für Singstimme und Klavier, 2 vols. ed. Annette Maurer. Wiesbaden: Breitkopf & Härtel, 1993/94. 8595 (vol. 1) and 8596 (vol. 2).
Reviews. Backus, Joan. *Notes* 52 (September 1995): 299-301; Bolzan, Claudio. *Nuova rivista musicale italiana* 29 (April-June 1995): 355-356.

Ausgewählte Lieder für Singstimme und Klavier. ed. Aloysia Assenbaum. Düsseldorf: Edition Donna, 1991. Ed 691. Contains. "Sehnsucht nach Italien," "Mignon," "In die Ferne," "Sehnsucht," "Anklänge 1," "Anklänge 2," "Traurige Wege," "Auf dem See," "Liebe in der Fremde."

Duette und Terzette von Fanny Hensel. ed. Tilla Stöhr. M.A. thesis, Univeristy of Cologne, 1994.

Frauen komponieren: 25 Lieder für Singstimme und Klavier. ed. Eva Reiger and Käte Walter. Mainz: B. Schott's Söhne, 1992.

Fünf Lieder mit Begleitung des Pianoforte, Op. 3 [posth.]. Leipzig: Breitkopf und Härtel, 1850. This work is considered Opus 10, but was published as Opus 3 of the posthumously published works.

Fünf Lieder für mittlere Singstimme mit Klavierbegleitung. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 199? Kassel: Distributed by Furore. Fuore-Edition 585. Contains: "Abendreihn: Guten Abend, lieber Mondenschein," "Einsamkeit: Der Mai ist auf dem Wege," Seefahres Abshied: Du fliegst in hohen Lüften," "Gebet in der Christnacht: O Liebe, die am Kreuze rang," and "Vereinigung: Wenn ich nur darf."

Liederkreis: An Felix. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 1995. Bryn Mawr, Pennsylvania: Distributed by Hildegard. 09533a. Kassel: Distributed by Furore. Furore-Edition 604 (high) and 605 (low).

Die schöne Müllerin: Three Songs. ed. Suzanne Summerville. Fairbanks, Alaksa: Arts Venture, 199? Kassel: Distributed by Furore. Furore-Edition 601 (tenor) and Furore-Edition 602 (baritone). Contains: "Des Müllers Blumen," "Der Neugierige," and "Die liebe Farbe."

Sechs Lieder für eine Stimme mit Begleitung des Pianoforte, Op. 1. Berlin: Bote und Bock, 1986. B&B 1046. Reprint, with corrections, together with Op. 7 under the collective title, *Lieder für eine Stimme mit Begleitung des Pianoforte von Fanny Hensel geb. Mendelssohn-Bartholdy.* Berlin: Bote und Bock, 1985. B&B23056 (1525).

Sechs Lieder für eine Stimme mit Begleitung des Pianoforte, componiert und ihrer Schwester Frau R.. LeJeune Dirichlet von Fanny Hensel geb. Mendelssohn-Bartholdy, Op. 7. Berlin: Bote und Bock, [1847/8]. B & B 1050. Reprint, with corrections, together with Op. 1, under the collective title, *Lieder für eine Stimme mit Begleitung des Pianoforte von Fanny Hensel geb. Mendelssohn-Bartholdy.* Berlin: Bote und Bock, 1985. B&B23056(1525).

Sechs Lieder mit Begleitung des Pianoforte, Op. 2 [posth.]. Leipzig: Breitkopf und Härtel, 1850. This work is considered Opus 9, but was published as Opus 2 of the posthumously published works.

Sixteen Songs by Fanny Mendelssohn Hensel. ed., John Glenn Paton. Van Nuys, California: Alfred Publishing, 1995. [available in high or low voice]. Reviews: Dubberly, Stephen. *American Music Teacher* 46 (December 1996 - January 1997: 62; Lerch, Louise. *Journal of Singing* 52 (September-Octobert 1995): 71-72.

Three Duets on Texts by Heinrich Heine (from "Lyrical intermezzo," for Soprano and Alto Voices with Piano Accompaniment). Fairbanks, Alaska: Arts Venture, 1994; Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09405a. Kassel: Distributed by Furore. Furore-Edition 606. Contains: "Wenn ich in deine Augen sehe," "Aus meinen Tränen spriessen," "Im wunderschönen Monat Mai."

Three Duets on Texts by Johann Wolfgang von Goethe (for Soprano and Alto Voices with Piano Accompaniment). Fairbanks, Alaska: Arts Venture, 1994; Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09531a. Kassel: Distributed by Furore. Furore-Edition 607. Contains: "März," "April," and "Mai."

Three Poems by Heinrich Heine in the Translations of Mary Alexander. Fairbanks, Alaska: Arts Venture, 1995. Kassel: Distributed by Furore. Furore-Edition 594 (soprano) and Furore-Edition 595 (alto). Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09532. Contains: "Once O'er My Dark and Troubled Life," "I Wander Through the Wood and Weep," and "What Means the Lonely Tear."

Three Romances. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 199? Kassel: Distributed by Furore. Furore-Edition 584 (soprano) and Furore-Edition 596 (alto). Contains: "Romance de Galatée," "Romance de Claudine," and "Romance de Célestine."

Three Songs on Texts by Jean Pierre Claris de Florian. Fairbanks, Alaska: Arts Venture, 1995; Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09534. Kassel: Distributed by Furore. Furore-Edition 599 (tenor) and Furore-Edition 600 (baritone). Contains. "Némorin," "Vous, qui loin d'une amante," and "Sérénade de Cortez."

Three Songs on Texts by Lord Byron. Fairbanks, Alaska: Arts Venture, 1994; Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09530 [available for medium or high voice]. Kassel: Distributed by Furore. Furore-Edition 597 (soprano) and Furore-Edition 598 (alto). Contains: "There Be None of Beauty's Daughters," "Bright Be the place of Thy Soul," and "Farewell."

Two Duets on Texts by Heinrich Heine, for Soprano and Alto Voices Unaccompanied. ed. Suzanne Summerville. Fairbanks, Alaska: Arts Venture, 1993; Bryn Mawr, Pennsylvania: Distributed by Hildegard Publishing. 09406a. Kassel: Distributed by Furore. Furore-Edition 603. Contains: "Die Mitternacht was kalt," and "Ich stand gelehnet: Wassfarht."

INDIVIDUAL LIEDER (AND EXCEPRTS) PUBLISHED IN COLLECTIONS AND ANTHOLOGIES

"Auf der Wanderung [excerpt]. In *Tonal Harmony, With An Introduction to Twentieth-Century Music*, 4th ed, revised printed. Stefa Kostka and Dorothy Payne, 394. Boston: McGraw Hill, 2000 [Example 23-17, mm. 11-14].

"Beharre [excerpt]. In *Tonal Harmony, With An Introduction to Twentieth-Century Music*, 4th ed, revised printed. Stefa Kostka and Dorothy Payne, 444. Boston: McGraw Hill, 2000 [Example 26-27, mm. 10b-16a].

"Die Schiffende." In *Album: Neue Orignal-Compositionen für Gesang und Klavier.* Berlin. Schlesinger, 1836.

"Frühling." In *A Collection of Art Songs by Women Composers*, ed. Ruth Drucker and Helen Strine. Fulton, Maryland: HERS, 1988.

Io d'amor, o Dio, io moro, Concert Aria for Soprano and Orchestra. Berlin: Bote & Bock, 1992.

"Nach Süden." In *A Collection of Art Songs by Women Composers*, ed. Ruth Drucker and Helen Strine. Fulton, Maryland: HERS, 1988.

"Nachtwanderer, Op. 7, No.1." In *One Hundred Years of Eichendorff Songs*, ed. Jürgen Thym. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vol. 5. Madison, Wisconsin: A-R Publications, 1983.

"Nahe des Geleibten." In *Von Goethe inspiriert: Lieder von Komponistinnen des 18. & 19. Jahrhunderts.* Ann Willison Lemke, ed. Kassel: Furore, 1999. Furore 630.

"Schloß Liebeneck." In *Rhein-Sagen und Lieder.* Bonn: Dunst, 1839.

"Schwanenlied. "Nach Süden." In *A Collection of Art Songs by Women Composers*, ed. Ruth Drucker and Helen Strine. Fulton, Maryland: HERS, 1988.

"Schwanenlied." Introduction by Marcia J. Citron. In *Historical Anthology of Music by Women*, ed. James R. Briscoe, 115-118. Indianapolis, Indiana: Indiana University Press, 1987. Reprint, Berlin: Bote und Bock, 1846.

"The Spinning Girl (Die Spinnerin)." ed. Jack Warner. Classical Discoveries. London: Elkin, 1959. E & Co. 2480.

Traum: Lied auf einen Text von Joseph von Eichendorff für Singstimme und Klavier F-dur (1844). Faksimile des Autographs. Hans-Günter Klein, ed. Wiesbaden: L. Reichert Verlag, 1997.

"Von dir, mein Lieb, ich scheidn muss," [excerpt]. In *Tonal Harmony, With An Introduction to Twentieth-Century Music*, 4th ed, revised printed. Stefa Kostka and Dorothy Payne, 290. Boston: McGraw Hill, 2000 [Example 17-12, mm. 5b-9].

"Wenn ich mir in stiller Seelle." In *Von Goethe inspiriert: Lieder von Komponistinnen des 18. & 19. Jahrhunderts.* Ann Willison Lemke, ed. Kassel: Furore, 1999. Furore 630.

LIEDER BY FANNY MENDELSSOHN HENSEL PUBLISHED UNDER FELIX MENDELSSOHN BARTHOLDY'S NAME

All six lieder appear in *Felix Mendelssohn-sämtliche Lieder für eine Singstimme und Klavier.* ed. Max Friedlander. Frankfurt/New York: C. F. Peters, 198?. C. F. Peters 9994. Reprint, under the title, *Seventy-Nine Songs for Voice and Piano by Felix Mendelssohn.* Melville, New York: Belwin Mills, [198?]. Kalmus Vocal Series 9888.

All six lieder appear in *Felix Mendelssohn and Fanny Mendelssohn Hensel: Twenty-Four Songs.* ed. John Glenn Paton. Alfred Vocal Masterworks. Van Nuys, California: Alfred, 1992. 3388. Contains all of Op. 8 and 9 by Felix Mendelssohn-Bartholdy. [available for medium or high voice].

All six lieder appear in *Mendelssohn's Songs.* trans., Natalia MacFarren. London: Novello, 18?.

All six lieder appear in *Songs and Duets by Mendelssohn*. Josiah Pittman, ed. English translations by John Oxenford and George Linley. London: Boosey, [18?] and New York: William A Ford, [18?].

"Das Heimweh." As Op. 8, No. 2 in *Zwölf Gesänge für Singstimme mit Begleitung des Pianoforte, Op. 8*. Berlin: Schlesinger, 1827.

"Italien." As Op. 8, No. 3 in *Zwölf Gesänge für Singstimme mit Begleitung des Pianoforte, Op. 8*. Berlin: Schlesinger, 1827.

"Italien." in *Felix Mendelssohn Bartholdy: Ausgewählte Lieder*. Wiesbaden: Breitkopt und Härtel, 19? Edition Breitkopf 8230.

"Die Nonne." As Op. 9, No. 12 in *Zwölf Lieder für Singstimme mit Begleitung des Pianoforte, Op. 9*, 2 vols. Berlin: Schlesinger, 1830.

"Sehnsucht." As Op. 9, No. 7 in *Zwölf Lieder für Singstimme mit Begleitung des Pianoforte, Op. 9*, 2 vols. Berlin: Schlesinger, 1830.

"Suleika und Hatem." As Op. 8, no. 12 in *Zwölf Gesänge für Singstimme mit Begleitung des Pianoforte, Op. 8*. Berlin: Schlesinger, 1827.

"Verlust." As Op. 9, No. 10 in *Zwölf Lieder für Singstimme mit Begleitung des Pianoforte, Op. 9*, 2 vols. Berlin: Schlesinger, 1830.

SOLO VOICE WITH ORCHESTRA

Hero und Leander (1832): Dramatische Szene für eine Singstimme mit Begleitung des Orchesters. ed. Blankenburg. Kassel: Furore, date. Furore-Edition 532.

WORKS FOR KEYBOARD

"Abschied von Rom," "Il saltarello romano (Op. 6, No. 4)," "Notturno," "O Traum der Jugend, o goldener Stern." In *At the Piano with Fanny and Felix*, ed. Maurice Hinson. Sherman Oaks, California: Alfred Publishing, 1990.

Ausgewählte Klavierwerke. ed., Fanny Kistner-Hensel. Forward by Rudolf Elvers. Fingerings by Hans-Martin Theopold. Munich: G. Henle Verlag, 1986. Contains: "O Traum der Jugend, o goldener Stern," "Notturno," "Abschied vom Rom," Allegro Molto, Andante Cantabile, Allegretto, Allegro Vivace, two etudes, and two untitled pieces.
Reviews: Draheim. *Die Musikforschung* (1988): 394.

Das Jahr: Ein Klavierzyklus, 2 vols. ed. Barbara Heller and Liana Serbescu. Kassel: Furore, 1989. Furore-Edition 138. Vol.1 contains January through August; Vol. 2 contains August (alternate verison) through December [Many sources cite the title as *Das Jahr: Twelve Charakterstücke für das Forte-Piano*].

Drei Stücke zu vier Händen: Drei Charakterstücke. ed. Barbara Gabler. Kassel: Furore, 1990. Furore-Edition 120.

Fanny Hensel: Das Jahr — Facsimile of the Autograph Score with Drawings by Wilhelm Hensel. Kassel: Furore, 1999. Furore-Edition 892.

Fanny Hensel: Farewell to Rome for Solo Organ. Barbara Harbach, arr. Pullman, Washington, Vivace, 1997. VIV 343.

Fanny Hensel: Prelude in F Major for Organ. Barbara Harbach, arr. Pullman, Washington, Vivace, 1995. VIV 304.

Fanny Hensel: Organ Works in G Major. ed. Calvert Johson. Pullman, Washington: Vivace, 1995. VIV 329.

"Il Salrarello Romano." ed. Jack Werner. Classical Discoveries. London: Elkin, 1958. 2479.

Klavierstücke, 1843-44. Renate Hellwig-Unruh, ed. [Frankfurt]: R. Leinau, 1997. RL 40400.

Lieder ohne Worte, Op. 8. ed. Eva Rieger. Kassel: Furore, 1989. Furore-Edition 142.

"Mèlodie, Op. 4, No. 2," "Mèlodie, Op. 5, No. 4." In *Frauen Komponieren: 22 Klavierstücke des 18.-20 Jahrhunderts*, ed. Eva Reiger and Käte Walter. Mainz: Schott, 1985.

"Mèlodie, Op. 4, No. 2," "Mèlodie, Op. 5, No. 4." In *At the Piano with Women Composers*, ed. Maurice Hinson. Sherman Oaks, California: Alfred Publishing, 1995.

"Op. 6, No. 4." In *Classical Discoveries*. London: Elkin, 1958

Piano Music for Four Hands; Lieder et Trio. [further information not available]. Reviews: Bolzan, Claudio. *Nuova Rivista Musicale Italiana* (July-September 1994): 535-536.

Piano Sonata in C minor; Piano Sonata in G minor. ed. Judith Radell. Bryn Mawr: Pennsylvania, Hildegard Publishing, 1992.

Prélude für Klavier. ed. Rosario Marciano. Kassel: Furore, 1989. Furore-Edition 136.
Reviews. Thorne, Carol. *Clavier* 35 (December 1997): 36.

Prelude for Organ. ed. Barbara Harbach. Pullman, Washington: Vivace Press, 1993.

Prélude für Orgel. ed. Elke Mascha Blankenburg. Kassel: Furore, 1988. Furore-Edition 124.

Präludium G-dur. ed. Ronal Herrmann-Lubin. Kassel: Furore, 199?. Furore-Edition 249.

Klavierstücke von Fanny Hensel. 7 volumes. Kassel: Furore, c1996. Vol. 1: *Lyrische Klaveirstücke (1836-9)*. ed. Annergret Huber. Furore-Edition 194; Vol. 2: *Virtuose Klaveirstücke (1838)*. ed. Annegret Huber. Furore-Edition 195; Vol. 3: *Charakterstücke*. ed. Annegret Huber. Furore-Edition 208; Vols. 4-5: *Übungsstücke & Etuden*. ed. Annegret Huber. Furore-Edition 206-207; Vol. 6: *Frühe Klavierstüske aus MA Ms. 34. Leichte Stücke (1823-24)*. ed. Barbara Heller. Furore-Edition 196; Vol. 7: *Frühe Klavierstüske: Mittelschwere Stücke*. ed. Barbara Heller. Furore-Edition 209.

Six Mélodies pour le piano: Op. 4 et Op. 5. Berlin: Schlesinger, 1846/7. S. 3294. Reprint, Berlin: R. Lienau, [1982].

Six Piano Pieces from the 1820's. ed. Judith Radell. Bryn Mawr, Pennsylvania: Hildegard, 1995. Contains: Allegro in C minor; Capriccio in F-sharp major, Andante con moto in C minor, Allegro ma non troppo in F minor, Andante con espressione in C minor, and Fugata in E-flat major.

Six Pieces. ed. Judith Radell. Kassel: Furore, 199?. Furore-Edition 39403. Contains: Allegro in C minor; Capriccio in F-sharp major, Andante con moto in C minor, Allegro ma non troppo in F minor, Andante con espressione in C minor, and Fugata in E-flat major.

Sonate g-Moll (Große Klaveriersonate aus dem Jahr 1843). ed. Gavrila Serbescu and Barbara Heller. Kassel: Furore, 1990/91. Furore-Edition 146.

Sonate c-Moll und Sonatensatz E-Dur. ed. Gavrila Serbescu and Barbara Heller. Kassel: Furore, 1991. Furore-Edition 147.

Songs for Piano-Forte, 1836-1837. ed., Camilla Cai. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries 22. Madison, Wisconsin: A-R Publications, 1994.
Reviews. Backus, Joan. *Notes* 52 (September 1995): 299-301;Clostermann, Annemarie. *Die Musikforschung* 49 (January-March 1996): 109; Wollenberg, S. *Music & Letters* 76 (November 1995): 647-48.

Two Piano Sonatas. ed. Judith Radell. Bryn Mawr, Pennsylvania: Hildegard, 1992. Contains: Sonata in C minor and Sonata in G minor.

"Untitled Piece in D Minor." Camilla Cai, ed. *Composers Born 1800-1899: Keyboard Music*. Vol 6 of *Women Composers: Music Through the Ages*. eds. Sylvia Glickman and Martha Furman Schleifer. New York: G. K. Hall, 2000.

"Untitled Piece in F Minor." Camilla Cai, ed. *Composers Born 1800-1899: Keyboard Music*. Vol 6 of *Women Composers: Music Through the Ages*. eds. Sylvia Glickman and Martha Furman Schleifer. New York: G. K. Hall, 2000.

"Untitled Piece in A Minor." Camilla Cai, ed. *Composers Born 1800-1899: Keyboard Music*. Vol 6 of *Women Composers: Music Through the Ages*. eds. Sylvia Glickman and Martha Furman Schleifer. New York: G. K. Hall, 2000.

Vier Lieder für das Pianoforte, Op. 2. Berlin. Bote und Bock, 1846. Reprint, with new plates, together with Op. 6 and Pastorella, under the collective title, *Lieder für das Pianoforte von Fanny Hensel geb. Mendelssohn-Bartholdy*. Berlin: Bote und Bock, 1983. B&B 22997 (1478).

Vier Lieder für das Pianoforte, Op. 6. Berlin. Bote und Bock, 1847. Reprint, with new plates, together with Op. 2 and "Pastorella," under the collective title, *Lieder für das Pianoforte von Fanny Hensel geb. Mendelssohn-Bartholdy*. Berlin: Bote und Bock, 1983. B&B 22997. Reprint, Op. 6 alone, Berlin: Bote und Bock, 1985. 2nd ed. Berlin: Bote und Bock, 1987.

Vier Lieder für das Pianoforte, Op. 1 [posth.]. Leipzig: Breitkopf und Härtel, 1850. This work is considered Opus 8, but was published as Opus 1 of the posthumously published works.

Vier Lieder ohne Worte, Op. 8. ed. Eva Rieger. Kassel: Furore, 1989. Furore-Edition 142.

Vier Stücke für Klavier zu vier Händen. Irene Patay, ed. Adliswil/ZH: Edition Kunzelmann, 1996. GM 500.

"Walzer für den Herzog von Rovigo." In *Music for Piano Four-Hands*. Bryn Mawr, Pennsylvania: Hildegard Publishing, 1995. Also contains works by Jane Savage, Marie Jahell, Amcy Marcy Cheney Beach, and Margaret Garwood. Reviews (of entire volume): Gowen, Bradford. *Piano & Keyboard* 189 (November-December): 61.

Zwei Bagatellen für Klavier. ed. Barbara Heller. Kassel: Furore, 1988. Furore-Edition 123.

CHAMBER MUSIC

Adagio für Violine und Klavier. ed. Renata Marciano. Kassel: Furore, 1989. Furore-Edition 137.

Klavierquarttet As-dur. ed. Renate Eggebrecht-Kupsa. Kassel: Furore, 1990. Furore-Edition 139.

Prelude F-Dur für Orgel und 1-2 Trompetten. ed. Harald Pfeiffer. Kassel: Furore, 19?. Furore-Edition 246.

Streichquarttet Es-Dur, 1934. ed. Renata Eggebrecht-Kupsa. Kassel: Furore, 1989 Furore-Edition 121. Miniature score. 2nd Revised edition, 199?.

Streichquarttet Es-dur. ed. G. Marx. Wiesbaden: Breitkopt & Härtel, 1988. Kammermusik-Bibliothek 2255.

String Quartet in E-flat Major. ed. Günter Marx. Kammermusik Bibliothek. Wiesbaden: Breitkopf & Härtel, 1988/89. 2255.
Reviews: Cai, Camilla. *Notes* (December 1989): 500-501.

Trio, d-Moll, für Klavier, Violine und Violoncello, op. 11. Unbekannte Werke der Klassik und Romantik, vol. 95. München-Gräfelfing: Walter Wollenweber, 1991.

Trio für Violine, Violoncello und Klavier, Op. 4 [posth.]. Leipzig: Breitkopf und Härtel, 1850. 8212. [This work is considered Opus 11, but was published as Opus 4 of the posthumously published works]. Reprint, as Opus 11, Women Composers Series, No. 6, with an introduction by Victoria Sirota and a bibliography, New York. Da Capo Press, 1980. 8212.

Zwei Stücke für Violone und Klavier. ed. Christan Lambour. Wiesbaden: Breitkopt & Härtel, 1994. Edition Breitkopf 8575. Contains *Fantasia g-moll* and *Capriccio As-Dur*.
Reviews: Jahn, Gisela. *Musica* (Marich-April 1995): 127.

WORKS FOR ORCHESTRA

Ouvertüre C-Dur für Orchester (sinfonische Besetzung). ed. Elka Mascha Blankenburg. Kassel. Furore, 1994. Furore-Edition 2507.
Reviews. *The Times* (March 10, 1994).

DISCOGRAPHY

The purpose of the bibliography is to provide as comprehensive a list as possible of all recordings of the works Fanny Mendelssohn Hensel. Those recordings of choral compositions will appear in Part II of a comprehensive bibliography of Fanny Mendelssohn Hensel (*Research Memorandum Series*, Summer 2001) by the author.

Entries are listed chronologically by date of release.
Recordings released in the same year are listed alphabetically by album or CD title.

1965

"Italien." On *Judith Raskin sings Mendelssohn and Mahler Songs*. Judith Raskin, soprano; George Schick, piano. Notes by James Goodfriend. Epic, 1965. LP. LC 3905.

"Italien." On *Mendelssohn, Brahms, Schumann, Mahler. Lieder and Duets.* Judith Raskin and Judith Blegen, sopranos; Frederica von Stade, mezzo-soprano; George Schick and Charles Wadsworth, piano. Sony, 1965. SBK 60269. LP; rereleased, Sony, 1975; rereleased, on compact disc, Sony, 60269.

1971

"Suleika und Hatem." On *An Evening of Duets*. Janet Baker, soprano; Dietrich Fischer-Dieskau, baritone; Daniel Barenboim, piano. Angel, 1971. S 36712. LP.

1975

"Bergelust," and "Italien." On *Woman's Work: Works by Famous Women Composers*. Berenice Bramson, soprano; Mertine Johns, mezzo-soprano; Michael May, piano and harpsichord, Vieuxtemps String Quartet. Notes by Marnie Hall. Gemini Hall, 1975. RAP 1010. 2 LP's.

1977

Trio for Violin, Cello and Piano in D Minor, Op. 11. Camerata Canada; Victor Martin, violin; Coenraad Bloemendal, cello; Elyakim Taussing, cello. Notes by Dr. Anthony Jahn. Crystal Records, 1977. S642. LP.

1978

Trio for Violin, Cello, and Piano in D minor, Op. 11 (posth.). Camerata Canada. Crystal Records, 1978. S 642. LP.

1979

"Prelude in E minor." On *Piano Works by Women Composers*. Rosario Marciano, piano. Turnabout, 1979. TV 34685. LP.

"Trio in D minor, Op. 11." On *Chamber Works by Women Composers*. The Macalaster Trio & Friends. Moss Music Group, 1979. Vox SVBX 5112. 3 LP's.

1980

Music by Clara Schumann and Fanny Mendelssohn. Judith Alstadter, piano. Musical Heritage Society, 1980. MHS 4163 [Contains. Opus 5, Nos 2 and 4; Opus 4, Nos. 4, 5, and 6].

1981

"Nonne," "Im Herbste," "Du bist die Ruh," "Vorwurf," "Rosenkranz," "Nachwanderer." On *Lieder*. Katherine Ciesinksi, mezzo-soprano; John Ostendorf, bass-baritone; Rudolph Palmer, piano. Notes by Judith Tick. Leonarda, 1981. LPI 981or 107. LP.

1982

Franz Schubert: Die Schöne Müllerin; Louise Reichardt: Nine Songs; Fanny Mendelssohn Hensel: Six Songs, Op. 1. Grayson Hirst, tenor; Michael Yuspeh, piano. Leonarda, 1982. LPI 112. 2 LP's.

1983

"Die früher Graber," "Die Mainacht," "Das Heimwah," "Italien,""Sehnsucht." On *Komponistinnen der Romantik*. Neinstedt, alto; Uwe Wegner, piano. Musica Viva, 1983. MV30-1104. LP; rereleased as *Lieder: Clara Schumann, Fanny Hensel, Johanna Kinkel, Agathe Backer-Grøndahl*. Entrée Series. Christophorus, 1995. CHE 0068-2. CD.

1984

Fanny Mendelssohn. Aline Dumas, soprano; Brigitte Lafon, mezzo-soprano; Jean-Claude Bouveresse, violin; Hughes Mackenzie, violoncello; Françoise Tillard, piano. *Femmes & Musiques.* notes by Nathalie Hutin. Calliope, 1984. CAL 1213-14. 2 LP's.

Oratorium nach Bildern der Bibel. Isabel Lippitz, soprano; Annemarie Fischer-Kunz, alto; Hitoshi Hatano, tenor; Thomas Thomaschke, bass; Chor und Orchester der Kölner Kurrende; Elke Masche Blankenburg, conductor. Best, [between 1984 and 1986]. Best 999009. LP.

Rediscovered: Fanny Mendelssohn Hensel. Susan Larson, soprano; Virginia Eskin, piano; Victoria Sirota, organ; Liederkreis Ensemble. Northeastern Records, 1984. NR 213. LP.

Lieder von Fanny Hensel und Clara Schumann. Jard van Nes, mezzo-soprano; Christian Lambour, piano. Accademia, 1984. 412 249-1. LP [Contains: "Schwanenlied," "Vorwurf," "Dein ist mein Herz," "Bitte," "Im Herbste," "Das Meer erglänze," "Warum sind denn die Rosen so blass," and "Bergelust"].

1985

"Prélude in e-moll." On *Komponistinnen.* Rosario Marciano, piano. FSM Vox, 1985. FSM 33 056/57. 2 LP's.

Sontraud Speidel speilt Klavierwerke von Fanny Hensel, geb. Mendelssohn. Sontraud Speidel, piano. Sound-Star-Tonproduction, 1985. LP; rereleased on compact disc, 1992; rereleased under the title *Fanny Mendelssohn Hensel: Selected Music for Piano.* Brioso, 1998. Brio 107. CD.

1986

"Trio in D Minor, op. 11." On *Piano Trios.* Clementi-Trio Cologne. Deborah Richards, violin; Konstantin Gockel, cello; Manuel Gerstner, piano. Notes by Eve Reiger. Cologne: Largo, 1986. Largo 5003 or 5103. CD.

1987

Fanny Mendelssohn-Hensel (1805-1847): Klavierwerke, Vol. 1. Liana Serbescu, piano. Classic Production Osnabrück, 1987. cpo 999 013-2. CD.

"Schwanenlied." On *Historical Anthology of Music by Women.* comp. James R. Briscoe. Laurel Goetzinger, soprano; Anna Briscoe, piano. Indiana University Press, 1987. ISBN 0-253-33281-8. 2 CDs.

1988

Fanny Mendelssohn-Hensel (1805-1847): Klavierwerke, Vol. 2. Liana Serbescu, piano. Classic Production Osnabrück, 1988. cpo 999 015-2. CD.

Fanny Mendelssohn-Hensel: Lieder für Sopran und Klavier, Op. 1, 7, 9, 10. Isabel Lippitz, soprano; Barbara Heller, piano. Classic Production Osnabrück, 1988. cpo 999 011-2. CD.

"Klavierquartett in As-Dur." On *Fanny Mendelssohn-Quartette.* Fanny Mendelssohn-Quartette; Cbeline Dutilly, piano. Frauenmusikvertrieb, [1988]. Tonstudio Bauer 69511. LP.

Fanny und Felix Mendelssohn: The Last Rose of Summer. Sylviane Deferne, piano. Candadian Broadcasting Corporation, 1988. MVCD1122. CD.

Gartenlieder and A Cappella Choral Songs. Leonarda Ensemble Köln, dir., Elke Mascha Blankenburg. Classic Production Osnabrück, 1988. cpo 999 012-2. CD. [*Gartenlieder*, Op. 3, based on autograph score, MA Ms. 49].

"Gartenlieder: Sechs Gesänge für Sopran, Alt, Tenor und Baß, op. 3 (1846)." On *Lili Boulanger, Fanny Hensel, Clara Schumann: Chöre & Lieder.* Mitziko Shirai, Mezzo-Soprano; Hartmut Höll, piano; Heidelberger Madrigalchor. Gerald Kegelmann, dir. Bayer, n.d. BR 30 041. LP; rerelease on compast disc, 1988. BR 100 041 [The track list on the back omits one piece; based on first printed score, Bote & Bock, 1847].

"Lied, Op. 21," "Pastorella," "Melodie No. 2, Op. 4 & 5." On *Solveig Funseth. Women Composers.* Solveig Funseth, piano. Swedish Society, 1988. SCD 1043. CD.

"Nachtwanderer," "Warum sind denn die Rosen so blass," "Morgenständchen." On *Women Composers: The Lost Tradition Found.* New York: Leonarda, 1988. LPI 3-4. 2 cassettes [Accompanies book. *Women Composers: The Lost Tradition Found,* 2nd ed., ed. Elizabeth Wood. New York: Feminist Press at the City University of New York, 1994].

1989

Clara Schumann and Fanny Mendelssohn: Piano Trios. Dartington Piano Trio. Notes by Peter Lamb. London: Hyperion, 1989. Hyperion. CDA66331. CD.

1990

Clara Wieck Schumann: Trio g-moll, Op. 17; Fanny Mendelssohn-Hensel: Trio d-moll, Op. 11. Clara Wieck Trio. Claudia Noltensmeyer, violin; Gisela Reith, violoncello; Rumika Matsuda, piano. Bayer, 1990. BR 100 094. CD.

Fanny Mendelssohn-Hensel: Kammermusik. Fanny Mendelssohn Quartet; Céline Dutilly, piano. Ludwigsburg, Germany: Sacral, Troubadisc, 1990. TRO 6206. CD. Contains. *Piano Trio*, Op. 11; *Piano Quartet in A flat* (1822); *String Quartet in E flat* (1934); reprint, as accompanying CD to Fröhlich, Roswitha. *Wer war Fanny Hensel? Auf den Spruen von Fanny Mendelssohn.* München: Ellermann, 1997. TRO-CD 01402.

1991

"Trio for piano, violin & cello in d minor." On *Chamber Works by Women Composers.* Macalaster Trio. Robert Zelnick, violin; Tamas Strasser, viola; Paul Freed, piano. Vox Box, 1991.CDX 5029. 2 CDs.

Fanny Hensel-Mendelssohn: Lyrische Stücke für Klavier. Elzbieta Sternlicht, piano. Thorofon, 1991. CTH 2144. CD.

Quartet in E-flat major, Op. 44, No.3, by Felix Mendelssohn; Quartet in E-flat major by Fanny Hensel-Mendelssohn. Notes by Lucille Lynn. DaVinci Quartet. DaVinci Quartet, 1991. DQCD101. CD.

1992

Fanny Mendelssohn Hensel: Lieder. Lauralyn Kolb, soprano. Arlene Shrut, piano. Centaur, 1992. CRC 2120. CD.

"Verlust," "Die Nonne," "Sehnsucht." On *Felix Mendelssohn Bartholdy: Lieder.* Barbara Bonney, soprano; Geoffrey Parsons, piano. Teldec, 1992. 2292-44946-2. CD.

Invitation Fanny Mendelssohn Hensel: Lieder & Trio. Donna Brown, soprano; Françoise Tillard, piano; Trio Brentano. Opus 111, 1992. OPS 30-71. CD. Rereleased, 1998.

Felix Mendelssohn Bartholdy and Fanny Mendelssoh Hensel: Piano Music for Four Hands. Andreas Gröthuysen and Yaara Tal, piano. Sony, 1992. SK 48 494. CD.

"Prelude in F Major for Organ". On *Die Ladegast-Orrgel der Dt. Johannis-Kirche zu Wernigerode: Reihardt Menger spielt Orgelmusik der Romanitk.* Reinhard Menger, organ. Fono Schallplatten GmBh Laer, 1992. FCD 97703. CD.

Ouverture by Fanny Mendelssohn; Piano Concerot in A minor, Op. 7 (1836) by Clara Schumann; Concertino for Harp and Orchestra (1927) by Germaine Tailleferre; D'un soir triste (1918) and D'un matin de Printemps (1918) by Lili Boulanger. Angela Chang, piano; Gillian Benet, harp; The Women's Philharmonic, JoAnn Falletta, conductor. Koch International Classics, 1992. 3-7169-2 H1. CD.

1993

"Prelude in F major (1829)." On *Deferred Voices: Organ Music by Women.* Christa Rakich, organist. AFKA Records, 1993. CD.

"Prelude in F major." On *15th-20th Century Organ Music by Women Composers.* Kimberly Marshall, organ. Gamut Classics, 1993. GAMCD 539. CD.

"Prelude in F major." On *Go Tell It on the Mountain.* Calvert Johnson, organ. Calcante Recordings, 1993. CAL 006. CD.

"Klaviertrio, Op. 11." On *Kammermusic für Streicher, Bläser und Klavier.* Renate Eggebrecht, violin; Friedemann Dipsa, cello; Mickisch, piano. Kassel: Disco Center Classic, 1993. DC Tro 510 408. CD.

"Io d'amor, oh Dio, mi moro." On *Symphonie Nr. 4 (Fassung von 1834) und Konzertarie, Op. 94 von Felix Mendelssohn Bartholdy; Konzertarie von Fanny Hensel.* Hellen Kwon, soprano; Philharmonisches Staatsorchester Hamburg; Gerd Albrecht, conductor. Capriccio, 1993. 10 449. CD.

"Prelude in F major." On *Women Composers for Organ: Music Spanning Five Centuries.* Barbara Harbach, organ. Gasparo, 1993. GSCD-294. CD.

"*Op. 8, No. 1.*" and "'Allegro molto vivace' (from *Klaviertrio*, Op. 11)." On [Title Unknown]. Bartó Tzimon, piano. Agegg-Trio. EMI Electrola, 1993. EMI 567-478 380-2. CD.

1994

Kammermusik: Klavierquartett, Streichquarttet, Klaviertrio. Stefan Mickisch, piano. Fanny Mendelssohn Quartet. Trio, 1994. TRIO CD 01408. CD.

"Op. 1, Nos. 9-12; Op. 7, Nos. 13-16." On *The Women Composers: Clara Schumann, Fanny Mendelssohn, Alma Mahler*. Claudie Verhaeghe, soprano; Jean Micault, piano. Arcobaleno, 1994. AAOC-93292. CD.

1995

Clara Schumann, Fanny Mendelssohn, Alma Mahler: Lieder. Christina Högman, soprano; Roland Pöntinen, piano. Notes by Juluis Wender. Grammofon BIS, 1995. CD-738 BIS. CD.

Fanny Hensel-Mendelssohn: Chorlieder, Duette, Terzette. Michaela Krämer, sopran; Gerhild Romberger, alt; Alastair Thompson, tenor; Gerrit Meihlke, baß; Richard Braun, klavier; Kammerchor der Universität Dortmund. Leitung, Willi Gundlach. Thorofon, 1995. CTH 2299. CD.

Fanny Hensel-Mendelssohn: Das Jahr (1841); 4 Klavierstücke (1836). Béatrice Rauchs, piano. *Das Klavierwerk*, vol 1. Bayer, 1995. BR 100 250. CD.

Konzertsatz in F minor by Clara Schumann; Piano Trio in D minor, op. 11 by Fanny Mendelssohn Hensel; Clarinet Trio in E flat, op. 44 by Louise Ferrenc; and Deux piéces by Marie Grandval. BBC Music, 1995. MM45 BBC. CD.

"Lieder, Op. 1 and 7." On *Women Composers*. Claudie Verhaeghe, piano. Arcobaleno, 1995. AAOC 9329. CD.

1996

"Preludes for Organ in F Major and G Major." On *Brombaugh Organ, Opus 9: Five Centuries of Organ Music.* David Boe and Susan Craig, organ. Veritas Recordings, 1996. 96002. CD.

Choral Music from the Romantic Period. Harvestehude Chamber Choir, Claus Bantzer, chorusmaster. Art Nova, 1996/1997. Art Nova 74321 49683 2. CD.

Clara Schumann: Konzertsatz in F minor; Fanny Mendelssohn: Piano Trio in D minor, Op. 11. Ambache Chamber Orchestra and Ensemble. Diana Ambache, dir. BBC Music Magazine, Vol. 14, No. 9. London: BBC, 1996. BBCMM45. CD.

"Adagio for Violin and Piano." On *D'un matin de printemps: Kammermusik von Komponistinnen für Violone und Klavier.* Marianne Boettcher, violin; Ursula Trede-Boettcher, piano. Bayer, 1996. 100-169. CD.

Fanny Mendelssohn-Hensel: Das Jahr. Susan Rothenberg, piano. New York: Arabesque, 1996. Z6666. CD.

"Oratorium auf Worte aus der Bibel," On *Fanny Hensel: Oratorium; Lili Boulanger: Psalmen.* Ulrike Sonntag, soprano; Helene Schneidermann, alto; Robert Wörle, tenor; Wolfgang Schöne, baritone; Philharmonia Orchester Stuttgart. Helmut Wolf, conductor. Carus Verlag, 1996. Carus 83135. CD.

Fanny Mendelssohn: Piano Music. Béatrice Rauchs, piano. Austria: Grammofon, 1996/1997. AB BIS CD-885. CD.

Fanny Mendelssohn-Hensel: Klaviermusik. Irene Barbuceanu, piano. Austria: Koch Schwann, 1996. 3-1589-2. CD.

"Lied ohne Worte, Op. 8, Nr. 1." *On Frauensaiten: Die Weibliche Seite der Musik.* EMI Electrola, 1996. D-50825. CD. [this track was previously released, EMI Electrola, 1993. EMI 567-478 380-2. CD.]

"Lieder ohne Worte,Op. 6, No. 4." On *Klaviernacht: Piano Works by Women Composers.* Eva Schieferstein, piano. Bayer, 1996. BR 1000 255. CD.

"*Das Jahr* (selections)." On *Piano Concerto in E minor (World Premier Recording) by Felix Mendelssohn.* Jennifer Eley, piano; English Chamber Orchestra; Sayard Stone, conductor. Notes by Larry Todd. Koch International Classics, 1996. 3-7197-2 H1. CD.

"Three preludes for organ in G major." On *Summer Shimmer: Women Composers for Organ.* Barbara Harbach, organ. Hester Park, 1996. CD 7704. CD.

"Fruhling." On *Women's Voices. Five Centuries of Song.* Neva Pilgrim, soprano; Edward Smith, harpsichord; Steven Heyman, piano. Leonarda, 1996. LE 338. CD.

1997

Fanny Hensel-Mendelssohn: Augewählte Lieder. Barbara Schlick, sopran; Aloysia Assenbaum, Hammerflügel. Cavalli Records, 1997. CCD 302. CD.

Fanny Hensel-Mendelssohn: Lieder. Lan Rao, soprano; Micaela Gelius, piano. Arte Nova Classics, 1997 and 1998. 74321 56342 2. CD.

Fanny Mendelssohn Hensel: Kammermusikwerke. Ellermann, 1997. CD [accompanies book *Wer war Fanny Hensel? Auf den Spruen von Fanny Mendelssohn.* Fröhlich, Roswitha. München: Ellermann, 1997].

Music by Maria Hester Park, Marie Bigot, and Fanny Mendelssohn Hensel. Centaur, 1997. CRC 2320. CD.

Kantaten von Fanny Hensel & Felix Mendelssohn und die Orgelwerke von F. Hensel. Michaela Krämer, sopran; Dirk Lüdeman, tenor; Berhard Hüsgen, bariton; Kammerchor der Universität Dortmund, Florilegium Musicum Rotterdam. Willi Gundlach, leitung; Martin Rost, orgel. Thorofon 1997. CTH 2346. CD. [Contains: *Hiob*, *Lobegesang*, "Präludium für Orgel F-Dur," "Präludium for Orgel G-Dur," "Präludium für Orgel G-Dur"].

"Nachtgesang," "Erwin," "Frühling," "Du bist die Ruh," " Bitte," "Dein ist mine Herz." On *Lieder: Mozart, Argento, Schoeck, Hensel.* Irene Kurka, soprano; Michaela Schlotter, piano. FMMS, 1997. FMMS CD 97-12. CD.

"String Quartet in E flat (1834)." On *Melomania: String Quartets by Women Composers.* Fanny Mendelssohn Quartet. Troubadisc 1997. TRO-CD 01418. CD.

"Ich wandelte unter den Bäumen" and "Mailied." On *Música, Femenino Singular.* Isabel Rossello, soprano; Marta Pujol, piano. Editions Albert Moraleda, 1998. Ref 7478. CD.

"Mai" (*Das Jahr*). On *Women of Note.* Koch International Classics, 1997. 2-7603-2. CD.

1998

Fanny and Felix Mendelssohn: Das Verborgene Band. Heike Hallaschka, soprano; Heidi Kommerell, piano. Valve-Hearts, 1998. Compact Disc. V-H 1098.

Fanny Mendelssohn Hensel: Das Jahr: Klavierzyklus/The Year: Piano Cycle. Ulrich Urban, piano. Koch Schwann, 1999. 3-6719-2. CD.

Fanny Mendelssohn Hensel: Das Jahr (Original Version 1842). Wolfram Lorenzen, piano. Troubadisc, 1998. TRO-CD 01419. CD.

Fanny Mendelssohn Hensel: Klavierkompositionen aus der Italienzeit. Elżabieta Sternlicht, piano. Ars Musici, 1998. AM 1180-2. CD.

Fanny Mendelssohn Hensel: Zum Fest der heiligen Cäcilia, Szene aus Faust II, and Lieder and Duette. Michaela Krämer, Kerstin Heeshe-Wagner, Monika Kleinhenz, sopranos; Erhild Romberger, Michaela Günther, Ilga Bütte, altos; Volker Wierz, tenor; Gerrit Meihlke, bass. Kammerchor der Universität Dortmund, Willi Gundlach, dir. Ulrich Urban, piano. Thorofon, 1998. CTH 2398. CD.

"Verlust" and "Die Nonne." *On Mendelssohn: Songs and Duets*. Sophie Daneman, soprano; Nathan Berg, baritone; Eugene Asti, piano. Hyperion, 1998. CDA 66906. CD.

1999

All in the Family: Songs of Fanny Mendelssohn Hensel and Felix Mendelssohn. Patricia Kent, soprano; Robert Koopman, piano; Campus Singers of the College of St. Benedict, Phillip Welter, conductor. Produced by Patricia Kent, 1999. CD.

The Art of the Mendelssohnian Song: Fanny Hensel and Felix Mendelssohn Bartholdy. Francine van der Heijden, soprano; Ursual Dütschler, fortepiano. Claves, 1999. CD 50-9901. CD [Contains *Liederkreis on Poems by Johann Gustav Droysen*, "Cavatina," "Schwanenlied," Op. 1, No. 1, "Nactwanderer," Op. posth. 7, No. 1, and "Ave Maria (1820/32)].

Fanny and Felix Mendelssohn: Songs of Love, Nature and Romance. Carolin Masur, mezzo-soprano; Camelia Sima, piano. Klavier, 1999. KCP-11097. CD [Contains: "Wanderlied," "Dämmerung senkte sich," "Harfnerslied," "An Suleika," "Wandrers Nachtlied I," and "Wandrers Nachtlied II"].

Fanny Mendelssohn: Lieder. Julianne Baird, soprano; Keith Weber, fortepiano. Newport Classic, 1999.NPD 85652. CD.

"String Quartet in E-Flat Major." On *Fanny Mendelssohn Hensel, Emilie Mayer, M. Laura Lombardini Sirmen: String Quartets*. Erato Quartett Classic Production Osnabrück, 1999. cpo 999 679-2. CD.

"Ariel" and "Wer will mir wehren." On *Goethe Chorlieder*. Goethe University Chamber Chorus. Christian Ridil, dir. Thorofon, 1999. CTH 2399. CD.

Song Without Words: Parallel Protrait of Felix Mendelssohn and Fanny Mendelssohn Hensel. Theodore Bikel, dramatic readings; Harry Clark, cello and script; Sanda Schuldmann, piano. Chamber Music PLUS, 1999. PP#1001. CD [Contains. *Songs Without Words*, Op. 8, "Capriccio in A-flat" (1828), *Melodie*, Op. 5, No. 4, and "Fantasie in G minor"].

"Three Melodies." on *Women Composers: Romantic to Ragtime*. Judith Alstadter, piano. Released by the Judith Alstadter, 2000. JA. 26. CD.

2000

"Schwanenlied, Op. 1, No. 1 (1846)." On *Fabulous Femmes*. Athena Trio. Centaur, 2000. CRC 2461. CD.

Fanny Mendelssohn: Lieder. Susan Gritton, soprano; Eugene Asti, piano. Hyperion, 2000. CDA67110. CD.

Fanny Hensel-Mendelssohn: Das Jahr: Ein Klavierzyklus. Carlo Levi Minzi, piano. Antes Concerto, 2000. BM-CD 961040. CD.

"Trio in d-moll, Op. 11 (1846)." On *Fanny Hensel-Mendelssohn, Franz Schubert, Edward Grieg: Klaviertrios*. Trio Mersson. Boris Mersson, piano; Robert Zimansky, violin; Claude Starck, cello. Doron, 2000. DRC 3029. CD.

"Songs Without Words, Op. 8." On *A Second Chance: A Parallel Portrait of Harriet Beecher Stowe and Clara Schumann*. Clark Schuldmann Duo; Jill Clayborgh, voice characterization. Chamber Music Plus. PP 1003. CD.

"Sonata for Piano in E Major." on *Women Composers and the Men in Their Lives*." France: Fleur de Son, 2000. 57939.

Undated

"Klaviertrio, Op. 11." On [title unknown]. Mendelssohn Trio Zürich: Maria Bergmann, piano; Elemer Glanz, violin; Wolfgang Bogner, cello. PAN 130 062.

Trio in D Minor, Op. 11. Clara Wieck Trio. Hey Boy 100 094.

Trio in D Minor, Op. 11, String Quartet in Eb Major. Quartet for Piano and String Trio. Fanny Mendelssohn Quartet. Dutily, piano. DC Tro 500 002.

"Präludium für die Orgel" (Oct. 3, 1829), *Vier Lieder für das Pianoforte*, Op. 2. Victoria Sirota, organ. Virginia Eskin.

"Op. 4, No. 3," "Op. 5, Nos. 3 and 4." On *Compositio*. Mònica Pons, piano. Ars Harmonia, n.d. AH037.


MICHIGAN STATE LIBRARIES
3 1293 02207 4276