

| Year/Date | Practice (s) | Repertoire (where specified) | Description | Citation |
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| 1816 (?) | Piano | | "Her first instructor...was Lea, who began with lessons of only five minutes, which she gradually augmented and folded into systematic instruction..." | Todd, Fanny Hensel, 24. |
| 1816 | Piano | | Fanny is coached in ensemble playing with the violinist Pierre Baillot. | Todd, Fanny Hensel, 26. |
| 1816 | Piano | | The pianist Madame Bigot de Morogues (née Kiéné) gave piano lessons to Fanny and Felix. | Todd, Fanny Hensel, 26. |
| 1816 (?) | Piano | J.S. Bach, unspecified. G.F. Händel, unspecified. | Fanny and Felix performed works by Bach and Handel for Dorothea Schlegel. | Todd, Fanny Hensel, 27. |
| 1818 | Piano | J.S. Bach, Preludes from <i>Well-Tempered Clavier</i> . | "She performed from memory for her father twenty-four preludes from Bach's <i>Well-Tempered Clavier</i> ." Fanny's Aunt expressed distress at her 'exertion'. | Todd, Fanny Hensel, 27, 209. |
| 1819, Summer | Composition | | Fanny writes 12 gavottes in an eighteenth century style as a composition exercise. | Todd, Fanny Hensel, 31. |
| 1819, May | Piano | | Fanny and Felix perform piano duets at one of Zelter's gatherings. Hegel and Goethe's daughter-in-law Ottilie are in attendance. | Todd, Fanny Hensel, 32. |
| 1820, July | N/A | J. Baptist Cramer, <i>Studio per il pianoforte</i> . | Fanny is recommended to use J. Baptist Cramer's <i>Studio per il pianoforte</i> , she notated some in her album. | Todd, Fanny Hensel, 46. |
| 1820, late | Piano | | Fanny and Felix perform for visiting virtuosi in the Mendelssohn residence, including Weber, Johann Nepomuk Hummel and the violinists Pierre Rode & Alexandre Boucher, flautist Louis Drouet. | Todd, Fanny Hensel, 48. |
| 1820, October | Singing | | Fanny joins the Singakademie choir as an alto. | Todd, Fanny Hensel, 48. |

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| 1820, December | Singing | Felix Mendelssohn-Bartholdy, <i>Die Soldatenliebschaft</i> . | Fanny and Felix perform in Die Soldatenliebschaft (an opera composed by Felix) for Abraham's birthday. It is presumed to have been a version for piano duet. Fanny sang in the performance. | Todd, Fanny Hensel, 37. |
| 1821 | Piano | | Fanny plays for, and with, Mozart's youngest son, Franz Saver Wolfgang. | Todd, Fanny Hensel, 45. |
| 1821, August | Piano | | Fanny plays piano for her grandmother, Bella Solomon. | Todd, Fanny Hensel, 50. |
| 1821 | Piano | | Private concerts at the Mendelssohn House, became fortnightly Sunday tradition that Lea called <i>Sonntags-Übungen</i> . It is known that Fanny contributed regularly as a pianist. | Todd, Fanny Hensel, 57. |
| 1821/1822 (?) | N/A | | Fanny makes friends with Therese Schlesinger, a soprano from the Singakademie. She was a daily visitor to the home. She reminisced that Fanny " <i>displayed her beautiful, significant musical talent.</i> " | Todd, Fanny Hensel, 50. |
| 1822, March | Piano | Johann Nepomuk Hummel, unspecified piano concerto. | Fanny performs a piano concerto by Johann Nepomuk Hummel. | Todd, Fanny Hensel, 57. |
| 1822 | Piano | Carl Maria von Weber, unspecified solo piano compositions. | Weber hears Fanny render many of his piano solos. " <i>The music streamed forth like woodland fragrances, like the morning hymns of forest birds at the rustling of the treetops.</i> " | Todd, Fanny Hensel, 57. |
| 1822 | Unknown | | Louis Spohr arranges a musical gathering. Fanny may have performed, but unknown. | Todd, Fanny Hensel, 63. |
| 1822 | Piano | Johann Nepomuk Hummel, <i>Rondeau brillant</i> . | In Frankfurt, Fanny performs Hummel's <i>Rondeau brillant</i> . Felix is documented praising Fanny's performance, but she herself viewed it as a disaster. | Todd, Fanny Hensel, 63-64. |
| 1822, September | Piano | Johann Nepomuk Hummel, <i>Sonata in Ab-Major for Piano Duet</i> . | Performance for Johann Nepomuk Schelble (choral/Handel specialist). Fanny and Felix play Hummel's <i>Sonata in Ab-Major</i> for Piano Duet. Felix goes on to improvise on Bach motets just heard in Schelble's own rehearsal. | Todd, Fanny Hensel, 65. |

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| 1822, 22nd October | Piano | Felix Mendelssohn-Bartholdy, <i>Piano Concerto in A minor</i> . | Fanny performs Felix's Piano Concerto in A minor at a gathering organised by Zelter. | Todd, Fanny Hensel, 66. |
| 1822? | Piano | J.S. Bach, unspecified. | Fanny performed "a good deal of Bach" for Goethe in Weimar. | Todd, Fanny Hensel, 66. |
| 1823 | Unknown | | No documented solo performances, but it is known that Fanny remained involved in the Sunday Music. | Todd, Fanny Hensel, 73. |
| 1823 | Piano | | Fanny and Felix become adept at reducing orchestral scores to four hand piano renditions. Lea spoke of struggling to find demanding enough music for the siblings to sightread. | Todd, Fanny Hensel, 73. |
| 1823 | Piano | Fanny Hensel, <i>Adagio in E Major</i> . | Possible performance of Fanny's Adagio in E Major for violin and piano. Perhaps with Eduard Rietz, Felix's violin teacher. | Todd, Fanny Hensel, 73. |
| 1823 | Piano | Ludwig van Beethoven, <i>First Piano Concerto</i> . | Fanny composes a cadenza for the Beethoven First Piano Concerto. Todd hypothesises that this cadence featured in a performance of the concert for the Sunday Musicales performances [April] | Todd, Fanny Hensel, 73. |
| 1823-1824 | Piano | Felix Mendelssohn-Bartholdy, <i>Double Piano Concerti E major and A-flat major</i> . | Performances of Felix's Double Piano Concerti E major and A-flat major (with Felix - at the family residence). | Todd, Fanny Hensel, 74. |
| 1823 | Piano | J.S. Bach, Fugues. 'Bachian' Passacailles (Todd speculates that these could have been Felix's organ passacailia in C minor, or possibly the passacaglia sections from Bach's Cantatas 12 and 78). | Fanny plays Bach Fugues and Passacailles for Moscheles by memory. | Todd, Fanny Hensel, 83. |
| 1823, 23rd November | Piano | J.S. Bach, unspecified. | Fanny plays more Bach to Moscheles | Todd, Fanny Hensel, 84. |
| 1823, 3rd December | Piano | J.S. Bach, <i>Concerto in D Minor</i> . | Fanny and Felix Bach Concerto in D Minor At Zelter's for Moscheles | Todd, Fanny Hensel, 84. |

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| 1824 | Singing? | Felix Mendelssohn-Bartholdy, <i>Die Leiden Neffen</i> . | Fanny may have been involved in performing Felix's <i>Die Leiden Neffen</i> , either singing in the chorus or performing a solo role. | Todd, Fanny Hensel, 77. |
| 1824, December | Composition | | By this point Fanny had completed her thirty-second fugue | Todd, Fanny Hensel, 41. |
| 1825, March | Piano | Ludwig van Beethoven, <i>Diabelli Variations</i> . | Fanny is documented extolling the virtues of Beethoven's music, especially the <i>Diabelli Variations</i> . | Todd, Fanny Hensel, 91. |
| April, 1825 | Song accompaniment | Fanny Hensel, <i>Die Spinnerin</i> . | Wilhelm Muller's new wife Adelheid sings Fanny's lieder, including <i>Die Spinnerin</i> . Fanny had to make adjustments to accommodate her new friend's range. | Todd, Fanny Hensel, 92. |
| 1825 | Piano | | Sunday music performances are part and parcel of life at this time: "Sundays inevitably yielded to music and social gatherings: 'Already before the meal at 12:00 the larger musical productions were undertaken, and at 8:00 in the evenings friends returned. There was music then too, but only Felix and Fanny played, accompanied by Eduard Rietz, the soulful violinist whom Felix loved like a brother.'" | Todd, Fanny Hensel, 86. |
| 1825 | Piano | In this year, Fanny receives a score of Ludwig van Beethoven's <i>Hammerklavier</i> Sonata. | Adolf Marx on Fanny: "Fanny "was closest to Felix and took the liveliest interest in his artistic studies. At the pianoforte, she lacked his skill and strength, but not infrequently she was first in tenderness and sensitivity of interpretation, especially of Beethoven." | |
| 1825 | Piano | Todd hypothesises this is the slow movement of Ludwig van Beethoven's <i>Hammerklavier</i> Sonata. | Klingemann: "Just hear Fanny make music, and the melancholy expression in her dim., rit., and smorz., and you must feel that a painful yearning presses out." | Todd, Fanny Hensel, 88. |
| 1825, October | Piano | J.S. Bach, fugue, pastoral and fantasia. Felix Mendelssohn-Bartholdy, unspecified overture (duet arrangement). Wolfgang Amadeus Mozart, unspecified duets. | "Thus, we learn, when Felix performed a "clever fugue, pastorale and fantasia of Sebastian Bach," He used a chamber organ while Fanny supplied the pedal part on a Broadwood piano Abraham had purchased in Paris. The siblings offered a duet arrangement of one of Felix's overtures, and Fanny performed Mozart duets with Smart" | Todd, Fanny Hensel, 96. |
| 1825, November | Piano | Ludwig van Beethoven, <i>Hammerklavier</i> Sonata. | Todd suggests that Fanny is getting to know <i>Hammerklavier</i> | Todd, Fanny Hensel, 89-90. |
| 1825, November (?) | Piano | Johann Nepomuk Hummel, <i>Piano Quintet in E-flat Major Op 87</i> . | Fanny's attention are also on a now long-forgotten chamber work, Hummel's Piano Quintet in E-flat Minor, op. 87 (1822), which she performed at the Sunday musicales. | Todd, Fanny Hensel, 90. |

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| 1826, February | Performance | | Editorial notes of Fanny's potentially indicate potential a dimension of her performance practice: "This piece must be performed with many changes in tempo, but always gently, without jerking. The signs < > stand for accelerando and ritardando." | Todd, Fanny Hensel, 102. |
| 1826, late | Spoken word | Unspecified music, accompanied by readings of William Shakespeare and Jean Paul Richter. | "According to Sebastian Hensel, during the closing months of 1826 and Felix led a "fantastic, dream-like life," with music making enlivened by playful readings of Shakespeare and Jean Paul Richter..." | Todd, Fanny Hensel, 103. |
| 1827, winter | Singing | J.S. Bach, <i>St. Matthew Passion</i> . | Rehearsals for St. Matthew Passion are thought to have begun: "Rehearsals were underway probably by the winter of 1827 with a small circle of friends, who gathered initially not to prepare a public performance but rather for private edification. Fanny was undoubtedly deeply involved in these rehearsals..." | Todd, Fanny Hensel, 113. |
| 1829, February | Piano | Felix Mendelssohn-Bartholdy, <i>Lieder ohne Worte</i> . Fanny Hensel, <i>Lieder ohne Worte</i> . | Regarding the siblings' <i>Lieder ohne Worte</i> : "...there is indeed some evidence that the siblings may have collaboratively devised texts for their piano pieces." | Todd, Fanny Hensel, 122. |
| 1829, April | Song accompaniment | G.F. Händel, unspecified aria. | Fanny notes that she was copying the scores for a Handel aria. | Todd, Fanny Hensel, 125. |
| 1829, 10th April | Piano | Fanny Hensel, <i>Ostersonata</i> . | Fanny is playing her <i>Ostersonata</i> around the time that Felix departs for England. | Todd, Fanny Hensel, 135. |
| 1829, June | Piano | Felix Mendelssohn-Bartholdy, <i>A Midsummer Night's Dream</i> . | An image of Mendelssohn family dynamics is created by Wilhelm, known as "the wheel" (das Rad). "In a mock performance, Rebecka and Fanny simulated the two flutes that begin Felix's celebrated work, and later, in a bit of playful ceremony, Wilhelm was initiated into the group beneath an opened umbrella." | Todd, Fanny Hensel, 128. |
| 1829, June | N/A | | Fanny places a portrait of Felix by Wilhelm in her music room, watching over her at the piano. | Todd, Fanny Hensel, 133. |
| 1829, 29th June | Scorereading | Felix Mendelssohn-Bartholdy, <i>Hora est</i> . | Fanny spends two hours playing Felix's Motet <i>Hora est</i> . | Todd, Fanny Hensel, 134. |
| 1829, August | Piano | Ludwig van Beethoven, Archduke trio. G.F. Händel, unspecified oratorio. | Scottish musician John Thomas describes Fanny's piano playing: "Miss Mendelssohn is a first-rate piano-forte player, of which you may form some idea when I mention that she can express the varied beauties of Beethoven's extraordinary trio in B flat. She has not the wild energy of her brother, but possesses sufficient power and nerve for the accurate performance of Beethoven's music. She is no superficial musician; she has studied the science deeply, and writes with the freedom of a master. Her songs are distinguished by tenderness, warmth, and originality: some that I heard were exquisite. Miss Mendelssohn writes, too, for a full orchestra by way of practice. When I was in Berlin she had, for this purpose, begun to score for a modern orchestra one of Handel's | Todd, Fanny Hensel, 134-135. |

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| | Organ | | Todd acknowledges the absence of documentation showing that Fanny ever had organ lessons, and he speculates that her knowledge of the instrument was shaped by memories of her brother's playing, rather than her own practical experiences. | Todd, Fanny Hensel, 139. |
| 1829, September onwards | Piano | | "And so the newlyweds established a respectable household in the Gartenhaus, with Wilhelm working on his portraits while Fanny played the piano and composed." | Todd, Fanny Hensel, 140. |
| 1829, December | Directing | Fanny Hensel, <i>Festspiel</i> . | A larger performance takes place in the Hensel home, with an audience of around 120 people. Fanny her Festspiel on a text by Wilhelm, orchestrated for ensemble after encouragement from Felix. | Todd, Fanny Hensel, 141. |
| | Piano | Fanny Hensel, <i>Piano Fantasy</i> . | Todd suggests Fanny's piano fantasy 'H-U 253' resembles "improvisation at the keyboard", offering a possible insight into an aspect of her piano practice. | Todd, Fanny Hensel, 148. |
| 1831, Early | Piano | | Zelter to Goethe re. Fanny: "Zelter, noting privately to Goethe that "she plays like a man," "commanded" her to perform "something considerable" for a visitor from Edinburgh at a Sunday musical gathering." | Todd, Fanny Hensel, 151. |
| 1831, Early | Singing? | Fanny Hensel, <i>Lobgesang alto recitative</i> . | Hensel writes Lobgesang, and specifies an alto for one of the recitative, which Todd suggests might encourage us to think that this she sang herself. | Todd, Fanny Hensel, 152. |
| 1831, February | Curator | | Fanny begins to organise the Sunday concerts again. | Todd, Fanny Hensel, 150. |
| 1833, Early | Piano | | Fanny experiences a reported fallow period. Felix lamented a reduction in interest in playing the piano. | Todd, Fanny Hensel, 166. |
| 1833, January | N/A | | Felix reinstates the Sunday music events as a means to intervene in Fanny's fallow period. | Todd, Fanny Hensel, 166. |
| 1833, March | Acting | | Fanny portrays J.S. Bach in a masquerade, with Felix playing Frederick the Great. | Todd, Fanny Hensel, 165. |

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| 1833, 15th May | Directing | Christoph Williband Gluck, <i>Orphee et Eurydice</i> . | Fanny performs Gluck's Orphee et Eurydice. She directs from the piano in the music room of the Gartenhaus. | Todd, Fanny Hensel, 166. |
| 1833, Summer | Piano | | Fanny spends the summer playing chamber music with the violinist Ferdinand David. | Todd, Fanny Hensel, 166. |
| 1833, Summer | Curator | | Fanny inaugurates her fall season of concerts at home. 5 detailed programmes survive. | Todd, Fanny Hensel, 167. |
| 1833, 1st September | Piano | Wolfgang Amadeus Mozart <i>Piano Quartet [K.478 or 493]</i> . Ludwig van Beethoven, <i>Piano Concerto no.4, op. 58, and duets from Fidelio</i> . J.S. Bach, <i>Concerto in D minor BWV 1052</i> . | Sunday music concert | Todd, Fanny Hensel, 167-168. |
| 1833, 15th September | Piano | Ludwig van Beethoven, <i>Triple Concerto in C major, op. 56</i> . Fanny Hensel, <i>Hero und Leander</i> . Felix Mendelssohn-Bartholdy, <i>Piano Concerto Nr.1</i> (Felix played). J.S. Bach, <i>Concerto in D minor BWV 1052</i> (Felix plays!). | Sunday music concert | Todd, Fanny Hensel, 167-168. |
| 1833, 15th September | Piano | | Todd speculates that Fanny may have rendered the orchestral parts of the piano concerto and Bach piece to accompany Felix in his performance. Alternatively, he considers that these parts might have been reduced for a string quartet/chamber ensemble. | Todd, Fanny Hensel, 168. |
| 1833, 29th September | Piano | Felix Mendelssohn-Bartholdy, <i>Variations for Cello and Piano Op 17</i> . Carl Maria von Weber, <i>Piano Quartet (op.5 or op 11)</i> , <i>Oberon</i> (Act 1 Finale and Mermaid Song). Louis Spohr, <i>Quintet op 53</i> . | Sunday music concert | Todd, Fanny Hensel, 167-168. |
| 1833, 13th October | Piano | Ludwig van Beethoven, <i>Piano Trio in E flat major [op 1 no 1 or op. 70 no.2]</i> , <i>Piano trio, op 70 no 1</i> . Felix Mendelssohn-Bartholdy, <i>String quartet A minor op 13</i> . | Sunday music concert | Todd, Fanny Hensel, 167-168. |
| 1833, 27th October | Piano | Wolfgang Amadeus Mozart, <i>Piano Trio G major [k496 or 546]</i> . Carl Maria von Weber, <i>Der Freischütz (aria)</i> . Ignaz Moscheles, <i>Piano Trio in C minor, op 84</i> . Christoph Williband Gluck, <i>Ipheginie auf Tauris (unspecified aria)</i> . | Sunday music concert | Todd, Fanny Hensel, 167-168. |
| 1833, September-October | N/A | | Musicians known to be involved in the five Sunday Music events between Sept-Oct 1833 include: violinist Hubert Ries and cellist Morist Ganz from the royal Prussian Kapelle, tenor Eduard Mantius and baritone Eduard Devrient and Pauline Decker (for more see below). | |

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| 1833, September-October | Scorereading | Oratorios and operas, incl. <i>Oberon</i> , <i>Don Giovanni</i> , <i>The Magic Flute</i> . | Pauline Decker, a soprano who was now retired from the public stage "devoted herself to reading operas and oratorios with Fanny as her accompanist." | Todd, Fanny Hensel, 169. |
| 1833, 22nd November | Piano, directing | Fanny Hensel, <i>Zum Fest der heiligen Cäcilia</i> . | Fanny planned this music party in which her cantata work is presented as a "quasi-tableau vivant". The presentation included simple makeshift costumes and props, and also involved children. Several bars of the autograph are unfinished and Todd speculates this left Fanny space for "realisation during the performance". | Todd, Fanny Hensel, 171. |
| 1833, 22nd November | N/A | | Fanny makes the acquaintance of a singer Franz Hauser. He asks for her songs and she sends him <i>Die Frühen Gräber</i> . | Todd, Fanny Hensel, 171. |
| 1834 | Conducting, piano | Ludwig van Beethoven, "several piano, violin, and cello sonatas, the Ghost trio, excerpts from [...] <i>Fidelio</i> , and the <i>Elegischer Gesang</i> , op 118". G.F. Händel, <i>Acis and Galatea</i> Christoph Williband Gluck, <i>Iphigenie auf Tauris</i> . Fanny Hensel, <i>Overture in C major</i> (she conducted!), <i>Die Spinnerin</i> , and <i>Hero und Leander</i> . | We can reconstruct 13 programs from this year. Fanny is performing with a mixture of amateurs and professionals: Amalie Hähnel, mezzo soprano; Anton Bernhard Fürstenau, a flautist in Weber's Dresden orchestra; Moritz Ganz cello and Hubert Ries violin; Charles Philippe Lafont, a leading French violinist; Luise Dulcken piano; and the orchestra of Königsstadt. | Todd, Fanny Hensel, 174-175. |
| 1834 | Piano and 'editing' (sending revisions to Felix after performance/responses) | Felix Mendelssohn-Bartholdy, <i>Rondo brillant op. 29, Ave Maria, op 23, no. 2, Lieder ohne Worte, and fugues</i> . | Fanny is documented as having been introducing Felix's works to Berlin audience | Todd, Fanny Hensel, 175. |
| 1834 | Piano (four hands?) | Felix Mendelssohn-Bartholdy, <i>Italian Symphony (draft)</i> . | Fanny reads through the Italian symphony with Rebecka. | |
| 1835, 16th February | Piano | Felix Mendelssohn-Bartholdy, <i>Rondo Brillant op. 29</i> . | Fanny performs Felix's Rondo Brillant with a double quartet and contrabass reduction of the orchestral parts. | |
| 1835, May | Piano, directing, singing (?) | G.F. Händel, <i>Samson</i> . | Fanny performs excerpts from Samson in the Gartenhaus. | |
| 1835, 7th June | Singing and scorereading | G.F. Händel, <i>Solomon</i> . | Felix programmes Handel's Solomon for the Lower Rhine Music Fest. Fanny joins the chorus of 427 singers and an orchestra of 179. Felix conducts. | Todd, Fanny Hensel, 190. |
| 1835, June | Piano with voice? | | Fanny stays with Felix at the home of Otto von Worigen, whose daughter is said to have sung some of her songs. | |

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| June 22nd 1835 | Piano with voice? | | The Hensels go to Paris. A piano is put at Fanny's disposal. Her Lieder are recommended to Madame Kléné, suggesting she likely performed some herself. | Todd, Fanny Hensel, 193. |
| 1835, June | Unknown | | During her Paris trip, Fanny becomes acquainted with Chopin. She found his playing charming but as lacking power. | Todd, Fanny Hensel, 194. |
| 1835, September | Piano playing | | A few weeks after her mother died, a piano is brought to the main residence, where Fanny played several of her own works to Moscheles (at his request) during "two days of uninhibited music making." | Todd, Fanny Hensel, 200. |
| 1835, November | Curator | J.S. Bach, <i>BWV 105</i> and <i>BWV 8</i> . | Fanny programmes two Bach cantatas for Gartenhaus performances that would include a "strengthened chorus and four seasoned professional soloists". | |
| 1836, March | Pianist | | Fanny performs privately for Leipzigers during her visit. | Todd, Fanny Hensel, 203. |
| 1836, 22nd March | Singing | Felix Mendelssohn-Bartholdy, <i>St. Paul</i> . | Fanny sang in the chorus of Felix's St Paul (amongst 364 singers). Fanny made an impromptu solo cameo when one of the soloists lost their pitch. She stepped forward, sang the correct notes to put them back on track, and returned to her place in the ensemble. | Todd, Fanny Hensel, 204. |
| 1836, 19th June | Conducting | Felix Mendelssohn-Bartholdy, <i>St. Paul</i> , part 1. | The first part of Felix's St Paul is performed with an amateur chorus for one of Fanny's Sunday concerts. Soloists included Pauline Decker and Franz Hauser. | Todd, Fanny Hensel, 206. |
| 1836, June | Accompanying her sister? Or sister self accompanying? | Fanny Hensel, <i>unspecified Lieder</i> . | Fanny writes that Rebecka has stopped singing her songs, suggesting that until then, this was a frequent occurrence (and likely had been since childhood). | Todd, Fanny Hensel, 206. |
| 1836, December | Directing | Felix Mendelssohn-Bartholdy, <i>motets (op.39)</i> , and likely <i>Psalms 115, op 31</i> | Sunday concert | |
| 1837, January | Piano, directing | Felix Mendelssohn-Bartholdy, <i>Paulus</i> . | Fanny performs Paulus during Sunday music. | Todd, Fanny Hensel, 217. |

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| 1837, Spring | Piano | Felix Mendelssohn-Bartholdy, <i>Six Preludes and Fugues</i> , op. 35. | Fanny reads through her brother's sixth prelude for Lea. | |
| 1837, June | Piano, directing | Felix Mendelssohn-Bartholdy, <i>Paulus</i> . | Fanny performs <i>Paulus</i> during Sunday music. Choir of around 50 w/cello and double bass. Rebecka performs the overture with Fanny as a piano duet. | Todd, Fanny Hensel, 217. |
| 1837, July | Piano | ? | Gartensaal performance including Bach, Handel and Beethoven. | Todd, Fanny Hensel, 218. |
| 1837, September | Song accompaniment | Felix Mendelssohn-Bartholdy, <i>Paulus</i> . G.F. Händel, <i>Judas Maccabaeus</i> , and <i>Samson</i> . Unspecified, <i>Lieder</i> , <i>arias</i> and <i>duets</i> . | Fanny is visited by the passionate amateur tenor Ferdinand von Worigen. His visit is the impetus for new concerts which include selections from three major oratorios, plus "countless <i>Lieder</i> , <i>arias</i> and <i>duets</i> of serious and light genres" | Todd, Fanny Hensel, 218. |
| 1837, November | Piano | Two Sunday concerts of J.S. Bach, Joseph Haydn, Ludwig van Beethoven and Felix Mendelssohn-Bartholdy. | Two Sunday concerts of Bach, Haydn, Beethoven and Mendelssohn. | Todd, Fanny Hensel, 218. |
| 1837, 3rd December | Piano | Ludwig van Beethoven, <i>Ghost Trio</i> . Wolfgang Amadeus Mozart, aria from <i>Davidde penitence</i> (w/Pauline Decker). | The visiting virtuoso Henri Vieuxtemps joins Fanny and Moritz Ganz in preparing the Ghost Trio. The audience exceeds 100 guests. | Todd, Fanny Hensel, 218. |
| 1837, 17th December | Piano | Carl Maria von Weber, <i>piano quartet</i> , <i>Euryanthe</i> and <i>Oberon</i> (selections). | The final concert of this year. Vieuxtemps returns to perform and Johanna Kinkel performs a Chopin etude. | Todd, Fanny Hensel, 218. |
| 1836-1839 | Piano | | Kinkel is a regular guest in Fanny's concerts, and the pair often duet. Kinkel states that Fanny's concerts are rehearsed on Saturday evenings, with the concerts taking place between 11-2 on a Sunday. | Todd, Fanny Hensel, 219. |
| 1838, 19th February | Piano | Felix Mendelssohn-Bartholdy, <i>Concerto in G minor</i> . | Fanny performs in a charity concert at the Berlin Schauspielhaus. | Todd, Fanny Hensel, 225 |
| 1838, winter | Opera | Wolfgang Amadeus Mozart, <i>La clemenza di Tito</i> (with famous singers). | Fanny's reading of Mozart's opera seria reflects the increasingly 'epic' scale of the performances within her private sphere. | Todd, Fanny Hensel, 224. |

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| 1838 | N/A | | Fanny meets Pauline Garcia Viardot. | Todd, Fanny Hensel, 251. |
| 1838, winter | Scorereading | J.S. Bach, <i>unspecified cantatas</i> . | Felix returns home. Fanny describes a lovely period of private, domestic music making only, the family keeping a low profile. | Todd, Fanny Hensel, 226. |
| ? | Piano | | Fanny expresses that new virtuosic tendencies after the likes of Liszt/Thalberg made her feel 'old-fashioned' and unable to keep up. Felix described her playing upon hearing this: "When Felix got wind of these sentiments, he objected to Lea: "I feel rather provoked that Fanny should say the new pianoforte school outgrows her. This is far from being the case; she could cut down all these petty fellows with ease. They can execute a few variations and tours de force cleverly enough, but all this facility and coquetting with facility no longer succeeds in dazzling even the public." | Todd, Fanny Hensel, 229. |
| 1839, February | Piano | Christoph Willibald Gluck, <i>Alceste</i> , <i>Iphegenie en Tauride</i> . Unspecified repertoire of Ludwig van Beethoven, Gioachino Rossini, and Felix Mendelssohn-Bartholdy. | Fanny prepares to resume Sunday concerts. | Todd, Fanny Hensel, 233. |
| 1839, June | Singing | Fanny Hensel, <i>Strahlende Osten</i> , H-U 344. | Fanny and Rebecka spent time together whilst her sister was unwell. There are reports of the pair singing Fanny's a cappella duets together. | Todd, Fanny Hensel, 234. |
| 1839, November | Piano | Ludwig van Beethoven, <i>unspecified trio</i> . | Fanny reported as not having 'touched a piano in months'. She resumes her practice in preparation for a performance of a Beethoven piano trio at a soiree hosted by the violinist Ludwig Landsberg, | Todd, Fanny Hensel, 241. |
| 1840, January | | Joseph Haydn, <i>unspecified</i> . | Wilhelm becomes ill and is nursed by Fanny, who he tells uses the time to convert him to Haydn. | Todd, Fanny Hensel, 245. |
| 1840, April | | Allegri, <i>Misereri</i> . Tomás Luis de Victoria, <i>St. John Passion</i> . | In Rome, Fanny hear's the Allegri Miserere and transcribes the piece. Fanny is also impressed by the St. John Passion of Victoria. | Todd, Fanny Hensel, 246. |
| 1840, 20th May | Composition? Singing? | Fanny Hensel, <i>La Tristesse</i> H-U 354. | There is a party at the Villa Wolkonsky organised by the Hensels. During this, Bousquet gave Fanny some verses by Alphonse de Lamartine. Fanny set these as a duet for soprano and tenor! | Todd, Fanny Hensel, 247. |
| 1840, Italian sojourn | Piano | J.S. Bach, <i>Concerto in D Minor</i> . Wolfgang Amadeus Mozart, <i>unspecified</i> . Johann Nepomuk Hummel, <i>Piano Quintet</i> . Ludwig van Beethoven, <i>Fidelio (excerpts)</i> , <i>piano concerti and sonatas (inc. Moonlight, Waldstein, Appassionata)</i> . Felix Mendelssohn-Bartholdy, <i>capriccios for piano in A minor, E major and Bb minor, op.3</i> . | Fanny played sonatas, fugues, preludes and concertos from J.S. Bach to Charles Gounod. She played a lot of other German music too. | Todd, Fanny Hensel, 248. |

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| 1840, penultimate day in Italy | Piano | Ludwig van Beethoven, <i>4th piano concerto, Moonlight sonata, Hammerklavier sonata (presumed)</i> . Johann Nepomuk Hummel, <i>sonata in F# (presumed)</i> . Felix Mendelssohn-Bartholdy, <i>Auf ihrem Grab</i> . | At this outdoor concert there is a full day of music including: Beethoven violin sonatas, 4th piano concerto, Moonlight sonata and the Hammerklavier; Hummel's Sonata in F# minor; as well as piano music by Felix and some of his part songs. | Todd, Fanny Hensel, 250. |
| 1840, Naples | Piano/compositng | | Fanny hires a piano and spends the week composing. | |
| 1840, July | Song accompaniment | Franz Schubert, <i>unspecified Lieder</i> . Fanny Hensel, <i>unspecified Lieder</i> including <i>Hausgarten</i> . | Fanny performs Schubert songs for Bousquet as well as her own Hausgarten. | Todd, Fanny Hensel, 262. |
| 1840, now returned from Italy | Piano | Felix Mendelssohn-Bartholdy, <i>Piano Trio in D minor, op. 49</i> . | Fanny gets a new piano, which was described as having a rich bass but a thin middle. | Todd, Fanny Hensel, 262. |
| 1840, summer | Piano, directing | Felix Mendelssohn-Bartholdy, <i>Psalm 114, Piano Trio in D minor</i> . Carl Anton Echer, <i>Judith (excerpts)</i> . Christoph Willibald Gluck, <i>Iphigenie aux Tauris</i> . Wolfgang Amadeus Mozart, <i>piano quartet (unspecified)</i> . Carl Maria von Weber, <i>Euryanthe (excerpts)</i> . Various unspecified Lieder. | Sunday music programmes scarce for this period. | Todd, Fanny Hensel, 262. |
| | Directing | Fanny Hensel, <i>Einleitung zu lebenden Bilder H-U 371</i> . | Series of tableau vivants designed by Wilhelm are presented, accompanied by Fanny's music. | Todd, Fanny Hensel, 262. |
| 1841, July | Singing and playing for pleasure | Josephine Lang, <i>unspecified Lieder</i> . | Fanny re. Josephine Lang songs: "I like them so much that I play them, and play them again-I can't tear myself away-and then finally: put them aside. I've been singing them all day so that I'll remember them." | Todd, Fanny Hensel, 273. |
| 1842 | N/A | | Fanny often spending time with Franz Liszt. | Todd, Fanny Hensel, 284. |
| 1842 | Piano, directing | G.F. Händel, <i>unspecified aria from Messiah</i> . Joseph Haydn, <i>Part 1 of The Seasons</i> . Ludwig van Beethoven, <i>Piano sonata (unspecified), trio from Fidelio</i> . Felix Mendelssohn-Bartholdy, <i>unspecified songs, Lobgesang, and St Paul</i> . Fanny Hensel, <i>Das Jahr</i> (excerpt). | Fanny resumes Sunday Music. | Todd, Fanny Hensel, 285. |
| 1843, April | N/A | | Fanny meets Robert and Clara Schumann, Hector Berlioz, and mezzo soprano Marie Recio. | Todd, Fanny Hensel, 290. |

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| 1843, April | Piano | J.S. Bach, Ludwig van Beethoven, Felix Mendelssohn-Barthold and Fanny Hensel - works unspecified. | Gounod, whilst ill, stays with the Hensels. Fanny plays lots of music to him during this time over the course of long afternoons. | Todd, Fanny Hensel, 291-292. |
| 1843 | N/A | | "I have totally lost my muse, and my energies for performing too have dropped off considerably." - Fanny. | Todd, Fanny Hensel, 293. |
| 1843, 29th October | Piano | Fanny Hensel, <i>Faust</i> . Felix Mendelssohn-Bartholdy, <i>Cello sonata D major op. 58, Sechs Lieder op. 48, Psalm 13</i> . | First Sunday music of the year. | Todd, Fanny Hensel, 299. |
| 1843, 3rd December | Piano | Ludwig van Beethoven, <i>Piano trio (unspecified)</i> , <i>duet arrangement of polonaise finale from Beethoven Triple Piano Concerto</i> . Felix Mendelssohn-Bartholdy, <i>entr'acte from Midsummer Night's Dream</i> (Fanny and Felix performed as a duet). | Final of three Sunday concerts. | Todd, Fanny Hensel, 299. |
| 1844, 11th February | Piano, singer accompaniment and piano duet | Carl Maria von Weber, <i>piano quartet (unspecified)</i> . Joseph Haydn, <i>aria from Creation</i> . Heinrich Marschner, <i>Der Templar und die Jüdin</i> . Felix Mendelssohn-Bartholdy, <i>Theme and Variations (piano duet)</i> . | Sunday music concert. | Todd, Fanny Hensel, 302. |
| 1844, 10th March | Piano | Joseph Nepomuk Hummel, <i>Piano Quintet (unspecified)</i> . Ludwig van Beethoven, <i>Fidelio (excerpts)</i> . Fanny Hensel, <i>unspecified Lieder</i> . Felix Mendelssohn-Bartholdy, <i>Die Erste Walpurgisnacht</i> (Fanny at piano, Felix Directed). | Sunday music - described by Fanny as the best ever. | Todd, Fanny Hensel, 303. |
| 1844, 14th April | Piano, directing | Felix Mendelssohn-Bartholdy, <i>Die Erste Walpurgisnacht</i> (Fanny directed). | Sunday music concert. | Todd, Fanny Hensel, 303. |
| 1844, 23rd June | Directing | Felix Mendelssohn-Bartholdy, unspecified part-song. | Sunday music concert. | |
| 1845, April | Piano | | There is a drawing of Fanny, presumably improvising at a piano. | Todd, Fanny Hensel, 307. |
| 1845, June | N/A | | Fanny copies two movements of J.S. Bach from memory. | Todd, Fanny Hensel, 308. |

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| 1846, March-July | Piano, directing | J.S. Bach, <i>Gottes Zeit ist die allerbeste Zeit</i> . Wolfgang Amadeus Mozart (presumed), <i>Requiem</i> . Felix Mendelssohn-Bartholdy, choruses from <i>Athalie</i> , <i>triple keyboard concerto (BWV 1063)</i> . Robert Schumann, <i>Andante and Variations for 2 Pianists op 46</i> . | Fanny presented at least 5 concerts. | Todd, Fanny Hensel, 314. |
| 1846, autumn | Piano, directing | Beethoven <i>The Ruins of Athens</i> . Felix Mendelssohn-Bartholdy, <i>Die erste Walpurgisnacht</i> . | Sunday concerts resume. | Todd, Fanny Hensel, 334. |
| 1846, December | Piano | Felix Mendelssohn-Bartholdy, <i>Trio in C minor</i> . | Fanny plays at musical parties. | |
| 1847, 21st February | Piano | Sacred arias, two from Felix Mendelssohn-Bartholdy, <i>St. Paul</i> . | Fanny makes her third and final public appearance, accompanying the blind mezzo Bertha Bruns. | Todd, Fanny Hensel, 336-337. |
| 1847, February-March | Piano, singing? | | The Schumanns arrive in Berlin. Fanny sees Clara on a daily basis, the pair sharing their music with one another. | Todd, Fanny Hensel, 337. |
| 1847, 11th April | Directing | Fanny Hensel, <i>unspecified trio</i> . G.F. Händel, <i>Te Deum</i> . | Sunday music concert. | Todd, Fanny Hensel, 338. |
| 1847, 14th May | Directing | Felix Mendelssohn-Bartholdy, <i>Die Erste Walpurgisnacht</i> . | Fanny directs a rehearsal for <i>Die Erste Walpurgisnacht</i> before falling ill, fatally. | Todd, Fanny Hensel, 344. |