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## **Catalogue of the Else Headlam-Morley Collection**

**Date range of material: 1876-1982**

Durham University Library  
March 2025

## Contents

Preface .....	iii
Introduction .....	1
Catalogue of material:	
Workbooks.....	4
Day-by-day workbooks of sketches for compositions.....	5
Incompletely dated fragments of day-by-day workbooks of preliminary sketches for compositions.....	7
Orchestral works.....	7
Instrumental works.....	30
Vocal works – songs.....	34
Longer vocal works.....	63
Musical works by other composers.....	108
Material concerning performances of EHM's compositions (programmes, publicity, notices and reviews, profiles of performers) .....	112
Personal papers, photographs, and biographical information relating to EHM....	
1	2
3	
Correspondence.....	127
Suffragette movement.....	128
English (musical).....	129
English (family and domestic).....	145
English (social and business).....	154
German correspondence.....	160
Printed ephemera, musical, political and social.....	175
Musical ephemera.....	176
Political ephemera.....	178
Social life ephemera.....	180
Backhaus Papers.....	180
Official papers .....	181
Emigration correspondence.....	186
Personal Correspondence (Backhaus, Strelocke and Herzberg families).....	186
Georg Backhaus (1921-1942) papers.....	189
Photographs and artwork.....	193
Miscellaneous papers.....	193

## **Preface**

### **Creation of catalogue**

The collection was arranged, catalogued and numbered by Elizabeth Rainey, with assistance from Johann Hasler, 2006-07. Word catalogue created EMR , EAD version MM May 2010. Additional accession catalogued also by Elizabeth Rainey January 2015.

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ark:/32150/s1c821gj771/PDF](http://www.dur.ac.uk/library/asc/ark:/32150/s1c821gj771/PDF)



## Introduction

*Collection title:* Else Headlam-Morley Papers

*Reference code:* GB-0033-EHM

*Dates of creation:* 1876-1982

*Extent:* 9 metres

*Repository:* Durham University Library, Archives and Special Collections

*Creator:* Else Headlam-Morley (1865-1950), composer, and her family and correspondents

*Language of material:* English; German

## Contents

Manuscript and printed scores of EHM's compositions, correspondence, concert programmes, posters and press cuttings, and other papers and photographs. The manuscripts comprise a complete archive of EHM's musical output from her first preliminary ideas for compositions, sketched in her day-by-day workbooks, through more developed sketches and revised drafts to the final version of each work. Else Headlam-Morley was profoundly influenced by the world of German romanticism in which she was brought up, and her devotion to her fatherland was undiminished by her later life in an English diplomatic household. Her music strongly reflects the pressures of conflicting loyalties, and the anguish she experienced as she lived through World War I and its aftermath, the rise of Nazism, and the outbreak of World War II. Her extensive correspondence ranges widely over musical matters, contemporary politics, social relations, and family and domestic affairs. In it can be traced her negotiations with music publishers, and her relations with orchestrators, copyists, librettists, conductors and performers of her works. She was an ardent advocate of votes for women, and her suffragette correspondence illustrates both her support for the movement and her strong opposition to the use of physical violence against individuals as a tactic. During World War I she indignantly rejected suggestions that it had been caused by German aggression, and she was outraged by aspects of the treatment of Germany in the peace treaty negotiations (in which her husband played a part, during his work for the Foreign Office). She expressed her distress in a letter published in a German newspaper, and the collection includes like-minded press cuttings and rare grey literature sent to her by several of her correspondents in Germany. Her correspondence in the twenties and thirties with musicians, friends and family in Germany reflects the opposed viewpoints of the period, including both adulation of Hitler and other letters which sound an increasingly desperate warning about the dangers of Nazism and renewed war. Her correspondence with members of the Headlam-Morley family circle in England provides information on musical and political life in County Durham, and includes lengthy series of letters (in German) from her son Kenneth as a schoolboy at Eton, an undergraduate at Oxford, and a young engineer working for Dorman Long in Middlesbrough.

## Else Headlam-Morley

Elisabeth Charlotte Henriette Ernestine Headlam-Morley (née Sonntag) [henceforth EHM in this catalogue] was born at Lüneburg on 18 September 1865. Known as Else, she was the youngest daughter of Dr. August Sonntag. She learnt the violin from a former pupil of Friedrich Wieck and the piano from her eldest sister Hedwig (Heide), who was also a pupil of Wieck, and at the age of seven she wrote her first composition. After her family's move to Dresden, she played at the musical evenings given by Marie Wieck and Clara Schumann. When she was thirteen she was accepted as a pupil by Liszt, and studied with him at Weimar for five years, until his death in 1886, and afterwards with Franz Xaver Scharwenka in Berlin. Among Liszt's older pupils whom she knew at Weimar were Alfred Reisenauer,

Alexander Siloti, Emil Sauer and Arthur Friedheim. She travelled with Liszt to Budapest and appeared as a pianist there and in Vienna under Julius Epstein. She also studied harmony etc. with Heinrich Schulz-Beuthen.

In 1893 she married an Englishman, James Wycliffe Headlam (1863-1929), who in 1918 by royal licence took the name Headlam-Morley, and who was knighted in 1929 for his work as diplomat and historical adviser to the Foreign Office. They had two children, Kenneth and Agnes. After her marriage, and especially after the birth of her children, EHM turned increasingly from performance to composition. She composed two operas, *Leonarda* and *Die Tulpen*, and numerous songs and works for piano and orchestra. *Leonarda*, completed in 1925-26, was staged in Salzburg and in Innsbruck in 1937, under Dr. Nikolai van der Pals, and other performances of her music took place in the twenties and thirties in Berlin with the Berlin Symphony Orchestra under Dr. Ernst Kunwald, in Munich, Leipzig and Stuttgart, at the Queen's Hall in London, and in Bournemouth under Sir Dan Godfrey. *Leonarda* received concert performances in London in 1950 and in Aachen in 1962.

For her ambitions as a composer, however, EHM's musical education in Germany had left gaps, particularly in relation to harmony, counterpoint and orchestration. In the 1890's she sought advice from R. J. Pitcher, music teacher and composer, who revised some of her early compositions. For the scoring of her larger works she always drew on the services of orchestrators. *Leonarda*, and some of her other early works, were initially orchestrated by Denis Wright (1895-1967), and in the 1930's she also employed Willy Georgens of Berlin. After the 1937 performances of *Leonarda*, it was reorchestrated by Nikolai van der Pals, who also orchestrated others of her later works. EHM died on 25 February 1950.

The Sonntag family had strong artistic connections. In an earlier generation the actor Karl Sonntag and the singer Henriette Sonntag were both well known, and EHM's brother, Wilhelm (Willi), was an artist. Her eldest sister, Hedwig (Heide), gave music lessons in London, with which, as a young woman, EHM assisted. Hedwig, a friend of George Bernard Shaw, published several novels in German, some settings of poems by Heine, and some musical arrangements for children. She died on 13 April 1916.

James Headlam-Morley (1863-1929), EHM's husband, was the second son of Canon Arthur William Headlam (1826-1909) of Whorlton Hall, Co. Durham, and was educated at Eton, and the universities of Cambridge and Berlin. He was a Fellow of King's College, Cambridge 1890-1896, and Professor of Greek and Ancient History at Queen's College, London 1894-1900. From 1902 until the outbreak of war in 1914 he worked as a staff inspector of secondary Schools for the Board of Education. During World War I he worked in the government propaganda department, becoming Assistant Director of the Political Intelligence Bureau in the Department of Information. From 1918-1920 he was Assistant Director of the Political Intelligence Department of the Foreign Office, and a member of the political section of the British delegation to the Paris peace conference. In 1920 he became Historical Adviser to the Foreign Office. In 1918 he received royal licence to assume the name and arms of Morley, after inheriting Morley estates from a relative, and changed his name to Headlam-Morley. He was knighted in 1929 and died in September that year (before the title could be conferred; his widow was granted by royal licence the rank and title she would have received if he had lived).

Agnes Headlam-Morley (1902-1986), EHM's daughter, was Professor of International Relations at Oxford University, 1948-1971, and a keen proponent of her mother's music. Kenneth Arthur Sonntag Headlam-Morley (1901-1982), EHM's son, was a distinguished metallurgical engineer, who joined the staff of Dorman Long & Co. in 1924, and during World War II worked for the Ministry of Supply. From 1933-1967 he was Secretary, the

Iron and Steel Institute. He too played an energetic part in seeking opportunities to make his mother's compositions better known.

Sir Dan Godfrey (1868-1939), under whose baton EHM's works first began to receive attention in the 1930's, was Director of Music to the Bournemouth Corporation 1893-1934, and noted for his generous encouragement of contemporary British composers, providing opportunities for their works to be heard in the concert series he organized in Bournemouth.

Nikolai van der Pals, who conducted many of EHM's works, and orchestrated some of them, was born in St Petersburg, son of the Netherlands consul there. He studied in Berlin and Leipzig 1910-14, and an expanded version of his 1914 Leipzig doctoral thesis on Rimsky-Korsakoff was published in Paris and Leipzig in 1930. In World War I he worked as a volunteer for the Red Cross in St Petersburg and lectured on the history of music, and after the Russian Revolution was employed as attach in the Dutch Legation. In 1918 he moved to Finland, where in 1920 he became conductor of the Helsinki Orchestral Society, and from 1925-31 he was conductor of the Swedish Theatre in Helsinki. He also directed concerts of the Helsinki Municipal Orchestra, and conducted frequently in Berlin, Vienna, and other European cities.

Denis Wright (1895-1967), the first of the orchestrators employed by EHM, is best known for his contribution to brass band music. After musical education at the Royal College of Music and service in World War I, he spent several years doing freelance work in London, before becoming a schoolteacher at St Andrew's School, East Grinstead 1924-27, where he mainly taught modern languages (he spoke fluent French and German), and then at St George's School, Harpenden, where he was organist and Director of Music 1928-30. From 1930-36 he was general musical editor for Chappell & Co. in London, where he was involved in proof-reading, arranging and orchestrating. From 1936-1966 he was on the musical staff of the BBC. He became a prolific composer of music for brass band and orchestra, conducted and broadcast in many countries around the world, and founded the National Youth Brass Band of Great Britain.

Ellen Epstein (1898-1942), the young German pianist who was the soloist in the first performance of EHM's *'Deutschland' Konzertstück* in 1932 and who also performed a number of her other works, was Jewish. With her sister Margot (1890-1942) she was deported in October 1942, and both were murdered several days later in Riga, Latvia.

Berte Thiersch (Bertha Tiersch, Berte Schmidlein), who wrote the libretto for EHM's opera *Die Tulpen*, also wrote the libretto for at least one other musical work (Georg Vollerthun, *Island-Saga: Musiktragodie in drei Akten*, Berlin, 1924).

Elizabeth (Betty) Newman, who wrote the libretto for EHM's opera *Leonarda*, was a young friend of the Headlam-Morley family.

Georg Albert Backhaus and Frieda Charlotte Backhaus (née Herzberg) worked in the 1930's as EHM's agents for performances of her compositions in Germany. Following the end of the Second World War, Frieda Charlotte Backhaus emigrated to England to work as Agnes Headlam-Morley's housekeeper.

### Accession details

Presented by Mrs Lorna Headlam-Morley, 1999 (accession Misc. 1999/2000:2). Conditions of donation signed May 2006. Additional papers deposited by Peter and Alexandra Headlam-Morley, 2014 (accession Misc. 2014/15:15). E2/31B given by Beatrix Hopkins, widow of Antony Hopkins July 2016 (accession Misc. 2015/16:

## Arrangement

EHM A-E: Musical works by EHM.

EHM A: Day-by-day workbooks.

EHM B: Orchestral works.

EHM C: Instrumental works.

EHM D: Vocal works – songs.

EHM E: Longer vocal works (symphonic poem for singers and orchestra, and operas).

EHM F: Musical works by other composers.

EHM G: Material (advance publicity, programmes, notices and reviews etc) relating to performances of EHM's works.

EHM H: Personal papers, photographs, and biographical information relating to EHM.

EHM J: Correspondence.

EHM K: Printed ephemera, musical, political, and social.

EHM L: Backhaus Papers

## Conditions of access

Open for consultation.

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## Form of citation

The form of citation should use the code GB-0033-EHM, or the collection name Else Headlam Morley Collection, followed by the *reference number*

To order items in the searchroom, use the collection reference code(s), derived by removing the repository code (GB-0033-), followed by the reference number. Citing the section of the finding aid is useful.

## Bibliography

Sir James Headlam-Morley, *A memoir of the Paris Peace Conference 1919*, ed. Agnes Headlam-Morley and others, London, 1971, pp. x-xi: introduction by Agnes Headlam-Morley, including a brief account of her parents' marriage.

## Related material - here

Headlam and Headlam-Morley Papers

Family papers.

## Related material - elsewhere

Churchill College, Cambridge

GBR/0014/HDLM, papers of Sir James and Professor Agnes Headlam-Morley.



## Workbooks

### EMH A

Day-by-day workbooks of sketches for compositions

EHM A1/1-28 1899-1942

Composer's autograph day-by-day workbooks, containing preliminary sketches for compositions. Dated day by day, with place of composition also sometimes stated. Written partly in pencil, partly in ink, on a single stave. Contents not always in precise chronological order, especially in the earlier workbooks, as spaces left blank initially have sometimes been utilised at a later date. Some of the workbooks are fragmentary and there are gaps in the sequence. Lyrics of vocal works, when they are included, are sometimes in English, sometimes in German. Individual works are not clearly distinguished or identified; indications of contents in the descriptions of individual workbooks below pick out only some of the more easily recognised sketches, and are in no way complete. Sketches for *Leonarda* constitute a substantial part of the contents. Manuscript music books, several with stamp of a Wimbledon supplier 28 vols, some only fragmentary (each, except EHM A1/1, EHM A1/8, and EHM A1/28, oblong, 150 x 240 mm)

EHM A1/1 11 December 1899 - c. December 1900

Contains 28 leaves (correct order of leaves uncertain). Includes sketches for *Leonarda*, *In Jingoland*, finale of a concerto, and *Some Go Smiling*. Places of composition mentioned: Scarborough and Cambridge.

Size: 150 x 120 mm

Covers detached, sewing collapsed and most spine folds split. 28f

EHM A1/2 29 January 1901 - 12 June 1902

Last entries written on inside front cover. "Buch 3" on inside front cover. Covers and first leaf detached. Includes sketches for *Leonarda*. Places of composition mentioned: Cambridge, Whorlton.

EHM A1/3 December 1902 - February 1903

3 leaves, order uncertain, loose within black cardboard covers. A further short passage written in ink inside the back cover, with dates 10 and 16 März, may also be from 1903. Includes sketches for *Vanitas Vanitatum* and *Leonarda*.

3f

EHM A1/4 c. February - November [1903] and (on final page) July 1925

Lacks covers. Includes sketches for adagio of a concerto, *Leonarda*, and *Vanitas Vanitatum*. Places of composition mentioned: Portinscale.

EHM A1/5 c. April 1904 to October 1907

"Buch No. 4" at head of first page. Includes sketches for *Admirals All*, "Fantaisie", and a scherzo.

EHM A1/6 19 March 1908 - 4 March 1911

9 disjunct leaves, without covers. Includes sketches for *Leonarda*. Places of composition mentioned: Dresden.

9f

EHM A1/7 10 February 1911 - 10 February 1919

Lacks covers. Includes sketches for *Leonarda* (one section, stag song in Act 2, referred to as "Kenneth's melody"), *Admirals All*, and *Für Uns*. Places of composition mentioned: Whorlton, Slade Farm, Wimbledon.

EHM A1/8 12 September 1919 - c. August 1924

Some leaves at the front, with dates in 1924, seem initially to have been left blank and utilised later, as the entries with earliest dates, in September 1919, begin on p. [6], which also has at head the address "Ashfield, Settle". Other places of composition mentioned: Westminster, Paddington. Includes sketches for *Leonarda*.  
Size: 120 x 190 mm

EHM A1/9 21 January - 4 June [1924]

Lacks covers. Includes sketches for *Die Tulpen*.

EHM A1/10 14 June - 1 August [1924]

Lacks covers. Includes sketches for *Die Tulpen* and *Leonarda*.

EHM A1/11 18 September - 25 November 1924

Written from both ends of the book. Lacks covers. Includes sketches for *Leonarda*.

EHM A1/12 13 December 1924 - c. December [1925]

Lacks covers. Written from both ends of the book. Entries not all in a clear chronological sequence. Includes sketches for *Leonarda*.

EHM A1/13 5 January - 3 May 1926

Sketches for *Leonarda*.

EHM A1/14 3 May - 4 October 1926

Sketches for *Leonarda*. Places of composition mentioned: Whorlton, Saltburn, Wimbledon. With 3 fragmentary leaves, possibly unconnected, loose inside back cover.

EHM A1/15 October 1926 - 21 January 1927

Mostly or all sketches for *Leonarda*.

EHM A1/16 21 January - 13 April 1927

"Buch IV" on front cover. Includes sketches for *Leonarda*, adagio of a concerto, and "Adagio aus Fantaisie".

EHM A1/17 13 April - 14 July 1927

Lacks covers. Includes sketches for *Die Tulpen* and *Leonarda*.

EHM A1/18 3 August - 24 September 1927

"Buch VII" on front cover. Includes sketches for *Die Tulpen* and *Leonarda*.

EHM A1/19 24 September 1927 - 21 January 1928

Includes sketches for *Die Tulpen* and *Leonarda*. Final leaf detached.

EHM A1/20 20 June - 23 October 1928

Includes sketches for *Die Tulpen* and *Leonarda*. Places of composition mentioned: Newton, Wimbledon.

EHM A1/21 24 October 1928 - 19 March 1929

Includes sketches for *Die Tulpen*.

EHM A1/22 3 April 1929 - 15 April 1930

Includes sketches for *Leonarda* and *Die Tulpen*. Places of composition mentioned include Rapallo, Pisa, Wimbledon, Newton, Hirst, Holywell.

EHM A1/23 19 May 1930 - 9 June 1932

Places of composition mentioned: Great Broughton, Wimbledon, Newton under Rosebery, Kings Head Hotel, Holywell.

EHM A1/24 11 June 1932 - 3 October 1933

Includes sketches for *Die Tulpen*, including "Amor Aureus Alas", *Leonarda* and *Herbststimmung*. Places of composition mentioned: Wimbledon.

EHM A1/25 5 October 1933 - 8 June 1934

Includes sketches for *Am Anfang* and *Leonarda*.

EHM A1/26 9 June 1934 - 12 June 1937

Lacks covers. First leaf detached. Includes sketches for *Am Anfang*, *Die Wahlfahrt nach Kevlar*, and *Leonarda*.

EHM A1/27 20 June 1927 - 9 January 1942

Lacks covers, and bottom of final leaf, and with small strip (possibly unconnected) loose in front of final leaf. Includes sketches for *Leonarda*. Places of composition mentioned: Wimbledon.

EHM A1/28 12 January - 12 December 1942

Apparently a continuation of the sequence of day-by-day workbooks, but written on 6 pieces of music paper of assorted sizes (perhaps because of wartime paper shortages).

Incompletely dated fragments of day-by-day workbooks of preliminary sketches for compositions

EHM A2 20th century

Composer's autograph. Dated by day and month but without indication of year. Includes sketches for *Leonarda*.

5f

## Orchestral works

### EMH B

EHM B1/1-11 c. 1899 - 1904 (dated sketches, EHM D5/1 item 2 and EHM B1/1)

*Biographical information: Concerto for Pianoforte and Orchestra*, in three movements (Allegro, Adagio, Finale). Performances: Aeolian Hall, London, 18 May 1925, by the New Queen's Hall Orchestra, conducted by Denis Wright, with EHM herself as the pianist. The titles of the concerto's three movements are known from the concert programme, but the work now seems to survive only in a small fragment (2 leaves) of a full score, and in incomplete mss of a reduction for two pianos. It is likely that, in accordance with EHM's usual method of composition, the version for two pianos antedates the version for soloist and orchestra. Music from the concerto's second movement was adapted and reused for the second movement of EHM's *Eine romantische Sinfonie* (EHM J7/3/7).

*Related material in other DUL collections:* EHM B8/1-2 (mss of *Eine romantische Sinfonie*).

EHM B1/1-9 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos]: incomplete sketches. Composer's autograph sketches, written partly in pencil and partly in black ink, with some suggested revisions, comments and queries in red ink in a different hand.

On paper of varying size and make.

EHM B1/1 1903 - 1904

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 1st movement (Allegro): incomplete sketch of piano I part. Title at head of first page "Concert. Allegro, molto moderato", and, at top left, "(right piano)". The music on recto of first leaf continues in the centre of the verso, and on the recto of the second leaf, and is dated at intervals 19 Feb. 1904 - 14 March. However, an earlier, less elaborated, sketch has been written, upside down, on the same bifolium, starting on the verso of the second leaf, and dated at intervals 25 Oct. 1903 - 19 Feb. 1904. Versos of other leaves largely blank. Red ink annotations by another hand include comments such as "Treble clef much better for left hand". Lower part of final leaf (probably blank) cut away.

Paper, no brand mark Bifolia and loose leaves (300 x 240 mm), foliated 1-9, 15

*Related material in other DUL collections:* EHM D5/1 item 2 (sketch for the piano II part of the opening of the first movement).

EHM B1/2 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 1st movement (Allegro): incomplete sketch of piano II part. 3 bifolia + 1 leaf paginated 3-11 [with p. 9 on verso of p. 3 and other versos blank]. Untitled. Pages 3, 5, 7, 9 and 11 all headed "Left piano". Some corrections in red ink and pencil. Bottom of p. 4 and bottom right corner of p. 11 cut away.

Size: 300 x 240 mm

Paper, no brand mark 3 bifolia + 1f

## EHM B1/3 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 1st movement (Allegro): incomplete sketch of piano II part. 1 bifolium (315 x 235 mm) + 2 disjunct leaves (respectively 290 x 240 mm and 315 x 235 mm), paginated 1-6 and 12. Title at head "Concert. Allegro, molto moderato", with "second piano" at top left. With a few corrections by scratching out. Page 12, containing the end of the movement, is written on the verso of a leaf which, on its recto (also numbered 12), contains different music, all of it crossed out.

Bifolium has brand mark "B. C. No. 29"; disjunct leaves have no brand mark. 1 bifolium + 2f

## EHM B1/4 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 1st movement (Allegro): sketch of cadenza. Cadenza for the first movement of the *Concerto for Pianoforte and Orchestra* (cf EHM B1/10/1, p. 20). Recto of first leaf is headed "Cadenza ad libitum" and has number "10" at top right corner; music on verso, which is numbered 12 at top right corner, is not part of a cadenza, and may be from a different work. Second leaf is numbered 11, and headed "right piano. Cadenza continued"; on its verso are sketches of a few bars (not part of the cadenza) in pencil and ink, with an alternative suggestion, probably in a different hand, in red ink.

Size: respectively 300 x 240 mm and 315 x 235

First leaf has no brand mark; second has brand mark "B. C. No. 29". 2f

## EHM B1/5 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 2nd movement (Adagio): sketch of piano I part. 1 quire (295 x 245 mm). 10, [2] pp. [final leaf blank]. Title at head "Adagio". With pencil revisions and other alterations by scratching out.

Size: 295 x 245 mm

Paper, no brand mark 1 quire

*Related material in other DUL collections:* EMH B1/6 incorporates some of the pencil revisions made in EHM B1/5.

## EHM B1/6 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 2nd movement (Adagio): sketch of piano I part. 2 bifolia (315 x 235 mm). 7, [1] pp. [final page blank]. Title at head "Adagio", with "first piano" at top left. With a few pencil corrections and others by scratching out.

Size: 315 x 235 mm

Paper, brand mark "B. C. No. 29". 2 bifolia

*Related material in other DUL collections:* Incorporates some of the pencil revisions in EHM B1/5.

## EHM B1/7 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 2nd movement (Adagio): sketch of piano II part. Extent: 1 bifolium (315 x 235 mm) + 1 leaf (290 x 250 mm). 6 pp. Title "Adagio" and "second piano" at head of p. 1 and p. 5. With a few corrections by scratching out.

Bifolium has brand mark "B. C. No. 29"; disjunct leaf has no brand mark 1 bifolium + 1f

EHM B1/8-9 [c.1903 - 1904]

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 3rd movement: sketch. 2 quires (300 x 245 mm), each stitched to a black fabric spine, + 1 leaf (300 x 245 mm). Paginated 1-16; 1-12, 12 [bis], 13-14, [1], 15-16 [unnumbered page before p. 15 blank]. Piano I and piano II parts written on separate quires (respectively EHM B1/8 and EHM B1/9). Title at head of each part "Finale", with at top left, respectively, "first piano" and "second piano". Written in ink (except for final, disjunct leaf of piano II part, which is in pencil), with alterations by scratching and crossing out, and by patches stitched on or attached by adhesive tape. With red ink revisions and comments (e.g. "Do you mean these for 32nd notes?") in another hand, and with instruction to a copyist "These notes to be written very small" in EHM's hand on strip stitched to p. 1 of piano I part. Piano II part has ossia on strip stitched to p. 5, with red ink note "either version would do". Revised passage on patch attached by decaying adhesive tape to p. 12 [bis] of piano II part is probably written on strip torn from a blank section of p. 14. Also in piano II part, movement ends on p. 14 (recto of final leaf of quire), with last few bars crossed out and ossia written below; verso of this page is blank. Pages 15-16, on a disjunct leaf, contain a variant ending of the movement.

Paper, no brand mark

EHM B1/10/1-3 c. 1899 - 1904

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos]: incomplete fair copy. Written in ink in a copyist's hand. Piano reduction of the orchestral accompaniment on the left-hand page of each opening and principal piano part on the facing right-hand page, although this is indicated explicitly only in the ms of the first movement. No rehearsal letters / numbers.

Size: 305 x 235 mm

Paper, brand mark "R.C.2". 1 quire + fragments of a quire +1 defective quire

EHM B1/10/1 c. 1899 - 1904

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 1st movement (Allegro). 1 quire. [i], 35 pp. [final page blank; paginated by Library in 2006].

Title on cover page "Concert. / Else Headlam / I / Allegro". "Piano II" at head of left-hand page of first opening, with "Piano I" at head of facing right-hand page. Correction patch on p. 28 and a few correction scratches, pencil correction on p. 32, and pencil ossia at end.

1 quire

EHM B1/10/2 c. 1899 - 1904

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 2nd movement (Adagio): fragment. Two unnumbered leaves [verso of final leaf blank]. The first and last leaves only of the movement. Title on recto of first leaf "Concert. / Else Headlam / II / Adagio". With no corrections or marks. Torn, and with original back fold completely split.

2f

EHM B1/10/3 c. 1899 - 1904

*Concerto for Pianoforte and Orchestra*, [reduction for two pianos], 3rd movement (Finale). 1 quire. [i], 36, [1] pp. [unpaginated until tentatively paginated by Library in 2006]. Title on cover page "Concert. / Else Headlam / III / Finale" , and instruction on p. 1 "Risoluto & brillante" . With a few corrections by scratching out or pasted patch, and a few other pencil corrections and markings. Title, "Finale" , at head of both left-hand and right-hand pages of first opening, and "Finis" at bottom of both left-hand and right-hand pages of final opening. Two staves per system throughout, always treble and base clef. No rehearsal numbers or letters. The lack of original page numbering, combined with the disintegration of the back folds of the outermost leaves, makes it difficult to be certain that the ms is complete; if it is, either the penultimate or the final leaf must be disjunct. The tentative pagination by the Library assumes that no leaf is missing. Back folds of outermost bifolia completely split; tears in first leaf.

1 quire

EHM B1/11 c. 1899 - 1904

*Concerto for Pianoforte and Orchestra*: fragment of ms full score. Two non-consecutive, unnumbered leaves. Neatly written in ink, but with verso of each leaf blank, so they may both be discards. Although the leaves are the same size, are similar in appearance, and were found together, the orchestration differs, so they are perhaps from the same work but not from the same movement. One leaf has ms title at head, "Concerto for Piano & Orchestra / III / Finale / Else Headlam" and tempo indication "Allegro risoluto" above first stave. Orchestration on this leaf : 2 flutes [11 doubling piccolo], 2 oboes, 2 clarinets in A, 2 bassoons; 2 horns in F, 2 trumpets in A, 1 trombone; timpani; solo piano; strings. Orchestration of the other leaf (which has no title): 2 flutes, oboe, clarinets in B flat, bassoons, horns in F; timpani; solo piano; strings.

Size: 360 x 260 mm

No brand mark on paper 2f

EHM B2/1-9 [1919 - 1923]

*"Deutschland"*, *Konzertstück*, concert piece. Alternative titles: *Concertstück* "Deutschland"; "Concertstück for piano and orchestra"; "War concerto"; "Concerto for piano and orchestra". N.B. not to be confused with the separate *Concerto for pianoforte and orchestra* by EHM, in three movements.

*Biographical information:* Originally composed for two pianos and later arranged for piano and orchestra, the version in which it was first publicly performed. One movement, lasting about 10 minutes. Inspired by lines from Heine "Ich bin das Schwert, Ich bin die Flamme, / Ich hab' euch erleuchtet in der Dunkelheit". Composed 1919-23 (EHM B2/1, dated sketch), and sometimes referred to as EHM's "War" concerto. The programme note for a performance at a concert on 29 November 1931 described it, according to one review (EHM G1 p. 15) as born of the Great War and concerned with "entanglements in guilty events, precipitate joy of victory, dance on the abyss, purification by intolerable suffering, hope and trust in a better tomorrow". Performances: 18 May 1925 (London, New Queen's Hall Orchestra, conducted by Denis Wright, piano EHM); 29 November 1931 (Berlin, Berlin Symphony Orchestra, conducted by Ernst Kunwald, piano Ellen Epstein); 29 September 1932 (Berlin, Berlin Symphony Orchestra, conducted by Frieder Weissmann, piano Ellen Epstein); 17 May 1933, arranged for 2 pianos (Oxford, pianists Ellen Epstein and Harry Platts); 26 May 1933, arranged for 2 pianos (Billingham, pianists Ellen Epstein and Harry Platts); 31 May 1933 (Bournemouth, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, piano Ellen Epstein); 7 June 1933 (Buxton, Buxton Municipal Orchestra, conducted by Horace Fellowes, piano Ellen Epstein)

EHM B2/1 1919 - 1923

*"Deutschland"*, *Konzertstück*, arranged for two pianos: sketch. 1 quire (310 x 240 mm) + 1 bifolium. [1], XIII, [5] leaves [final unnumbered leaves blank except for some dated jottings on verso of last leaf] + [2] leaves. Composer's autograph sketch. Score for piano II on left-hand page of each opening and score for piano I on facing right-hand page. Title "Deutschland" in ink on title-page above the lines from Heine which inspired the work; remainder of ms in pencil. Dated at head of folio I "10 März 1919" and on folio XII "finis 28 Jan. 1923", with short ossia below. Several short passages sketched on verso of final leaf of quire, dated by day and month but not year. The appended separate bifolium contains an insertion related to folio X. First and final leaves of quire detached; bottom portion of final leaf of quire (probably blank) cut away.

Quire on paper with brand mark "R. C. 2". Bifolium on paper with hand-ruled staves and no brand mark 1 quire + 1 bifolium



## EHM B2/2 1919 - 1923

*"Deutschland", Konzertstück*, arranged for two pianos: fair copy. 32 pp. [p. 32 blank]. Binding: black quarter leather, dark green cloth sides. Title on front cover "Concert Stück for Two Pianos / by Else Headlam". Written in ink, score for Piano II on left hand page of each opening and score for Piano I on the facing right-hand page, two staves per system throughout. Ms title on p. 1 "Konzertstück für zwei Klaviere oder Klavier mit Orchester / Deutschland", followed by the lines by Heine which inspired the work, and with "von Else Sonntag / Wimbledon" interpolated in the title. Dated on p. 1 "10 März 1919 bis 28 Januar 1923". Composer's autograph fair copy, quite neatly written, up to p. 11; p. 12 onwards in a copyist's hand, except for some notes added in composer's autograph to one stave on p. 25. Traces of pencil proofreading corrections, largely erased, on some of the copyist's pages, and large pasted correction patch on p. 30. Ms rehearsal letters (A – O). Marked "A" in pencil on flyleaf and on p. 1, and with some other pencil markings.

Size: 310 x 240 mm

On paper with brand mark "R.C.2". 1v

## EHM B2/3 [1919 - 1923]

*"Deutschland", Konzertstück*, arranged for two pianos: fair copy of piano II part. [i], 17 pp. [rest of quire blank]. Ms title label on front cover, "Concert-Stück for Piano and Orchestra by Else Headlam-Morley" with "2nd Piano" at top left. Written in ink in a copyist's hand, with ms rehearsal letters (A – O). Reduction for piano II of the orchestral part of *Deutschland*, with a cue line indicating the main melodies played by piano I. With a few pencil corrections and markings, and a pasted correction patch on p. 13.

Size: 305 x 235 mm

On paper with brand mark "R.C.1" above a ship in a circle. Stapled in beige printed paper covers. 1 booklet

## EHM B2/4/1-2 [1919 - 1923]

*"Deutschland", Konzertstück*, arranged for two pianos: fair copy of parts for piano I and piano II. Piano I part: 32 pp. (p. 32 blank). Piano II part (incomplete): pp. 1-2, 5-32 (lacking pp. 3-4). Written in ink in a copyist's hand, with ms rehearsal letters A – O. Ms title on p. 1 of each part, "Piano I[-II] / Concertstück for two pianos / Else Headlam". Except for the identification "Piano I" and "Piano II" in the titles, the parts are identical, each containing the score for both players, laid out in four staves per system. Spine folds split or splitting, with loss of one leaf from the piano II part (EHM B2/4/2); marginal tears extending into the music on both booklets.

Size: 360 x 265 mm

On paper with brand mark "A.L. No.24 Printed in England" below a ship in a circle. 2 booklets

## EHM B2/5 [1919 - 1923]

*"Deutschland", Konzertstück*, arranged for piano and orchestra: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons; 2 horns in F, 2 trumpets or cornets in B flat, 2 trombones; timpani in C and F; solo piano; strings). 42, [2] pp. [final leaf blank]. Binding: green cloth with binder's ticket of William Appleyard and Sons, Middlesbrough; title on front cover, "Konzertstück for Piano and Orchestra / by Else Headlam-Morley". In brown paper dust jacket with ms title scrawled on the front, "Konzertstück von Headlam-Morley". Written in ink in a copyist's hand, with ms rehearsal letters (A – O). Traces of pencil proofreading corrections, and a few other pencil marks. Some conductor's markings in red and blue pencil.

Size: 355 x 265 mm

No brand mark on paper. 1v

## EHM B2/6 [1919 - 1923]

*"Deutschland", Konzertstück*, arranged for piano and orchestra: photocopied full score + attached note (loose sheets linked with a treasury tag) Photocopy of EHM B2/5, prefaced by an attached note about the work in the hand of Agnes Headlam-Morley, compiled for an unidentified recipient. In this she states that the work was originally composed for two pianos, and afterwards set for piano and orchestra, and that she thinks when it was performed the pianists kept their own copies.

*Related material in other DUL collections:* EHM E3/3 and EHM E3/17 (photocopies of parts of other compositions by EHM with similar attached notes by Agnes Headlam-Morley).

## EHM B2/7/1-32 [1919 - 1923]

*"Deutschland", Konzertstück*, arranged for piano and orchestra: ms orchestral parts. 32 parts [a set of mixed manufacture, varying in size, numbered by the Library 1-32]. Some parts on paper with no brand mark. Some parts on paper with brand mark "AL no 6". Parts 21, 25, and 30 on paper with "Paxton" brand mark. All parts contained within a blue paper folder, with [now inaccurate] ms title label on front, "15A / Lady Headlam-Morley / "Deutschland" / concert for piano and orchestra / 1 ex. of the principal piano part / 1 ex. of the second piano part; / orchestra-parts complete / (no score)". Written in ink by various hands, and apparently not all copied at the same time. With rehearsal letters A – O. Many of the parts have rehearsal markings.

Size: 342 x 260 mm

32 parts

## EHM B2/7/1-6 [1919 - 1923]

6 violin I parts (two sizes). No. 3 is marked "leader / Fuhrer" at top right.

## EHM B2/7/7-9 [1919 - 1923]

3 violin II parts.

## EHM B2/7/10-12 [1919 - 1923]

3 viola parts (two sizes).

## EHM B2/7/13-15 [1919 - 1923]

3 violincello parts.

EHM B2/7/16 [1919 - 1923]

1 doublebass part.

EHM B2/7/17-18 [1919 - 1923]

2 flute parts (different sizes). No.17 contains both flutes I and II, written on separate staves and braced together. No.18 contains flute II (doubling piccolo); a note on some multi rests reads "play oboe" .

EHM B2/7/19-20 [1919 - 1923]

2 oboe parts (different sizes), each containing both oboes I and I, written on separate staves and braced together. A note at the top of No.20 reads "play 2nd flute to B".

EHM B2/7/21-23 [1919 - 1923]

3 clarinet in B flat parts (in three different sizes). Nos 21 and 23 contain both clarinets I and II, written on separate staves and braced together. No.22 also contains both clarinets I and II, but written in a single stave.

EHM B2/7/24 [1919 - 1923]

1 bassoon part containing both bassoons I and II, written on separate staves and braced together.

EHM B2/7/25-26 [1919 - 1923]

2 horn in F parts (different sizes), each containing both horns I and II, written on separate staves and braced together.

EHM B2/7/27 [1919 - 1923]

1 cornet in B flat part containing both cornets I and II, written on a single stave. [This part is identical musically and in size to the trumpet part; full score specifies trumpets or cornets.]

EHM B2/7/28 [1919 - 1923]

1 trumpet in B flat part containing both trumpets I and II, written on a single stave.

EHM B2/7/29 [1919 - 1923]

1 trombone part containing both trombones I and II, written on a single stave.

EHM B2/7/31-32 [1919 - 1923]

2 timpani parts. No. 31 is written in a more cursive, hasty hand than the other parts.

EHM B2/8 [1919 - 1923]

*"Deutschland"*, *Konzertstück*, arranged for piano and orchestra: ms piano solo part. 15, [1] pp. [Unpaginated until paginated by Library in 2006. Final page blank]. Within a blue card folder with ms title [no longer correct] on cover, "Nr 18 / Different Parts of Deutschland / Ouvertüre Leonarda manuscript and other works, not complete". The number 18 and the words "Different Parts of" and "and other works, not complete", all in blue ink, are additions to the original title. Written in ink in a copyist's hand (same hand as the full score, EHM B2/5). 2 staves per system, often in the same clef. No rehearsal letters. Ms title on p. 1 (title-page) "Deutschland / Concert-Stück for Piano and Orchestra / by Else Headlam" with "Piano Solo" at top right corner. Physical characteristics: back folds partly or completely split; tears in outermost leaves.

Size: 310 x 240 mm

No brand mark on paper 1 quire

EHM B2/9 2 August 1943 - 6 October 1949

EHM B2/9 Title: (1) *"Deutschland"*, *Konzertstück*, arranged for piano and orchestra: ms piano solo part; (2-4) *Zwei Gedanken*, two songs: ms piano/vocal score sketches + transcripts of the lyrics. 1 stapled booklet (305 x 235 mm) + 2 leaves of lyrics (135 x 200 mm). 32 pp. (unpaginated until paginated by Library in 2006).

pp. 1-19. (1) *Deutschland* piano solo part: fair copy written in ink in a large, clear copyist's hand, with ms title in blue ink in another hand on p. 1 "Deutschland / Concertstück für Klavier und Orchester von Else Headlam-Morley / Solo Klavier stimme / Principal part". No rehearsal letters.

pp. 20-30. (2-3) *Zwei Gedanken*, songs: composer's autograph sketches, written in ink with some alterations by crossing and scratching out, apparently utilising blank leaves at the end of a ms probably copied at an earlier date. *Erster Gedanke* has title "Gedanke" and date "Angefangen 2 August 1943" at head, and is dated at end "Finis 8 August 1943". *Zweiter Gedanke* also has title at head and date "Angefangen 15 August 1943", and is dated at end "Finis 20 August 1943". In the remaining space at the bottom of p. 30 some more notes are roughly sketched, with date 6 Oct. 1949.

pp. 31-32. (4) Ms transcripts of the lyrics of *Zwei Gedanken* on two loose leaves of plain paper (each 200 x 125 mm). These were found within the covering folder around EHM B2/7 (*Deutschland* orchestral parts), which may suggest that the copy of the *Deutschland* piano solo part mentioned in the contents list on the front of that folder, but no longer present there, was in fact EHM B2/9.

On paper with brand mark "R.C.2".

Related material in other DUL collections: EHM D4/1 item 1, composer's autograph fair copy of *Zwei Gedanken*.

# EHM B3/1-7 1932

*Herbststimmung*, concert piece for orchestra. Alternative title: *Autumn Moods*. German title often misspelt, especially in programmes for performances in England, as “Herbststimmung”

*Biographical information:* Composed 1932 (dated sketch and 29 September 1932 concert programme note). Orchestrated by Willy Georgens (EHM J44). Performances: 29 September 1932 (Berlin, Berlin Symphony Orchestra, conducted by Frieder Weissmann); 17 May 1933, arranged for piano (Oxford, recital by Ellen Epstein); 26 May 1933, arranged for piano (Billingham, recital by Ellen Epstein); 17 June 1933 (German radio broadcast, Berliner Konzert-Verein, conducted by Dr Clems Schmalstich); 11 March 1937 (Munich, Munich Philharmonic Orchestra, conducted by Nikolai van der Pals ).

*Related material in other DUL collections:* EHM E3/11 pp. 12-31 (dated sketch of *Herbststimmung*).

## EHM B3/1-5 1932

*Herbststimmung:* ms short scores and piano reductions. 4 vols and a fragment within a blue/green wrapper. Ms title label on front of wrapper, “Nr 7A Herbststimmung [sic] 2 Skizzen” , with the number 2 later crossed out and “3 Klavierauszuge” added. One vol. (EHM B3/4) was found in another box, and has been relocated to place it with the other mss of *Herbststimmung*. All written in ink in the same copyist's hand.

4v

## EHM B3/1 1932

*Herbststimmung:* ms short score, perhaps subsequently used as a piano reduction. [i], 22 pp. [remainder of quire blank]. Binding: black cardboard. Ms label with EHM's Wimbledon address inside front cover. Number of staves per system varies (4, 3, 2 or 1). Rehearsal numbers (1-27) encircled in red. Some corrections on pasted patches or by scratching out. The volume contains much eraser dust, and numerous traces are visible of erased proofreading corrections, which have usually been implemented in ink. [Some of these corrections have been incorporated in EHM B3/2, reinforcing the impression that it was made after this score.] Traces are also visible of some erased pencil indications of instrumentation, e.g. on pp. 1 and 10. Title on p. [i] “Allegro espressivo [sic] vivace / von E. Headlam-Morley” , with “Herbststimmung” inserted at start in another hand.

*Size:* 295 x 230 mm

On paper with no brand mark. 1v

## EHM B3/2 1932

*Herbststimmung:* ms short score, perhaps subsequently used as a piano reduction. [i], 26 pp. [remainder of quire blank]. Binding: black cardboard. Ms title label on front cover, in same hand as score, “Herbststimmung / by Else Headlam-Morley / Piano”. Number of staves per system varies (4, 3, 2 or 1). Traces are visible of pencil proofreading corrections, which have generally been implemented in ink. Ms rehearsal numbers. No indications of instrumentation. A few pencil rehearsal marks suggest that it may have been used for performance as a piano reduction. Title on p[i] “Allegro espressivo [sic] vivace / by E. Headlam-Morley” .

*Size:* 295 x 230 mm

On paper with no brand mark. 1v

## EHM B3/3 1932

(1) *Herbststimmung*: ms piano reduction, (2) Overture to *Leonarda*: ms piano reduction. Each work separately paginated. Binding: black cardboard.

*Herbststimmung*: [i], 20, [1] pp. + 4 leaves loosely inserted at end of vol. Overture to *Leonarda*: [i], 15 pp. Number of staves per system chiefly two (sometimes in the same clef), but occasionally just one. The four inserted loose leaves at the end of *Herbststimmung* contain revised versions of several passages. Those headed with rehearsal numbers 3 and 4 relate to an instruction in EHM's hand at the head of p. 3 that they should be played instead of the equivalent original passages. Those headed with rehearsal numbers 16 and 17, relate to a similar instruction by EHM on pp. 13-14. Overture has unnumbered title-page with title "Uverture zur Oper Leonarda von Else Headlam-Morley".

Size: 300 x 235 mm

On paper with no brand mark. 1v

Related material in other DUL collections: EHM E2/38-49 (other mss of Overture to *Leonarda*).

## EHM B3/4 1932

(1) Overture to *Leonarda*: ms piano reduction, (2) *Herbststimmung*: ms piano reduction (incomplete). 1 stapled quire (300 x 235 mm) + 1 leaf loosely inserted at end. Each work separately paginated. Overture to *Leonarda*: [i], 15, [2] pp. [final leaf blank]. *Herbststimmung*: 4-20, [2] pp. [lacking pp. 1-4, and with final blank leaf] + 1 leaf containing a revision of rehearsal section 16. Page for page copy of EHM B3/3, but with the two works in reverse order. Lacks first bifolium (title-page and pp. 1-3) of *Herbststimmung*, and with only one of the four loose leaves of revisions found in EHM B3/3. Also without the composer's instructions about the revisions which are found in EHM B3/3. The missing bifolium (the central one in the quire) may have been cancelled because of the revisions to rehearsal sections 3 and 4, and EHM B3/5 may have been intended to replace it but for some reason was left incomplete.

On paper with no brand mark.

## EHM B3/5 1932

*Herbststimmung*: fragment of ms piano reduction. First page only of score, written in ink, rest of bifolium blank.

Size: 300 x 235 mm

On paper with no brand mark. 1 bifolium

## EHM B3/6 1932

EHM B3/6 Title: *Herbststimmung*: ms full score (orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings). 1-8, 8a, 9-44 pp. (p. 8a on leaf with blank verso tipped in after p. 8). Wrapper: cardboard covered in blue paper. Two title labels on front cover of wrapper, the first in ink reading "Herbststimmung / von Else Headlam-Morley", the second typewritten, reading "Concert piece / Autumn Moods / Composed by (Lady) Else Headlam-Morley" followed by her Wimbledon address. Written in ink in a copyist's hand, with ms rehearsal numbers encircled in red or blue/black ink. Some conductor markings in soft pencil.

Size: 335 x 280 mm

On paper with brand mark "Sünova Nr 9-22 zeilig". 1 v

## EHM B3/7 1932

*Herbststimmung*: orchestral parts (complete set). 39 parts: 5 violin I, 4 violin II, 3 viola, 3 violincello, 3 doublebass; flute I-II, oboe I-II, clarinet I-II in B flat, bassoon I-II; horn I-IV in F, trumpet I-II in B flat, trombone I-III, tuba; timpani, percussion (crashed cymbals and triangle); harp. Contained within a linen mailing bag addressed to EHM at her Wimbledon address, sender W. Georgens (Hindenburgstrasse, Berlin), postmark date not legible. Written in ink, some parts in a neat copyist's hand with stamped rehearsal numbers, others more cursive with ms rehearsal numbers. Some parts have pasted correction patches. Some parts have pencil rehearsal markings. Harp part has some pedal change markings in pencil.

On paper with brand mark "Sünova Nr.4 -12 zeilig" . 39 parts

## EHM B4/1-4 1936 - 1938

*Orchesterwerk 10*, concert piece for orchestra. Alternative titles: *Opus 10*; *Loreley*; *Eine Sage*; *A Sage*.

*Biographical information*: Composed 1938 according to 20 December 1938 concert programme note, but original sketch (EHM B4/1) dated 1936. Orchestrated by Willy Georgens (EHM J44). Performances: 20 December 1938 (Berlin, Landesorchester Berlin, conducted by Nicolai van der Pals); 8 February 1939 (Stuttgart, Landesorchester Gau Württemberg-Hohenzollern, conducted by Nicolai van der Pals).

## EHM B4/1 1936

*Orchesterwerk 10*: ms short score sketch. [ii], 43, [1] pp. Final page blank. Binding: black cardboard. Ms ink title label on front cover, "Orchesterwerk No. 10 von E. Headlam-Morley". Composer's autograph sketch, written in ink, with many alterations and corrections in both ink and pencil. Number of staves per system varies (2, 3 or 4). Some pencil indications of instrumentation. Stamped rehearsal numbers encircled in red, sometimes with a pencil guide number also visible. Dated on p. 1 "Angefangen 17 Juni 1936" and at end (p. 43) "Finis 27 August 1936". Title on p. [i] (same hand as label on cover), "Orchesterwerk No. 10 / von E. Headlam-Morley", written on a label superimposed on another typed one reading "Loreley / composed by Else Headlam-Morley".

Size: 294 x 231 mm

No brand mark on paper. 1v

## EHM B4/2 1936 - 1938

*Orchesterwerk 10*: ms short score fair copy. Binding: orange cardboard, black cloth spine. Ms ink title label (same hand as EHM B4/3-4) on front cover, "Orchesterwerk 10 / von Headlam-Morley / Klavierauszug". Typescript label with EHM's Wimbledon address inside front cover. Written in ink in a copyist's hand, with stamped rehearsal numbers encircled in red and stamped clefs. Number of staves per system varies (2, 3 or 4, chiefly 3). Ink correction patch on p. 24, and a few pencil corrections, e.g. on pp. 12, 28, 36. Some pencil indications of instrumentation.

Size: 315 x 234 mm

On paper with brand mark "B.C. No. 29B. printed at Leipzig". 1v 42 pp.

## EHM B4/3 1936 - 1938

*Orchesterwerk 10*: ms full score (orchestration: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings). Binding: orange cardboard, black cloth spine. Two typescript title labels on front cover, the first reading "Orchesterwerk 10 (Loreley) von E. Headlam-Morley / Partitur", with the number 2 and "Corr: S.50" added in pencil; the second reading "Opus 10 / A Sage / Composed by: (Lady) Else Headlam-Morley", with her Wimbledon address and, added in faint pencil, "I / MSS 67". Another address label on inside front cover. Written in ink in a copyist's hand, with stamped rehearsal numbers (1-16) encircled in red. Other indications that recur on every instrument are also stamped, such as dynamics, key and metre. Pencil title at head of p. 1 "Orchesterwerk 10 Eine Sage", followed by "I / MSS 67". Pencil correction to a short passage on pp. 50-51. Some conductor markings in red and blue pencil and soft grey pencil. Also some instrumentation changes or corrections in grey pencil.

Size: 347 x 277 mm

On paper with brand mark "Fischer-Frank (Gross. Orchester Nr. 129)". 1v 58 pp.

## EHM B4/4 1936 - 1938

*Orchesterwerk 10*: ms full score (orchestration as for EHM B4/3). Ms ink title label on front cover, "Orchesterwerk 10 / von Headlam-Morley / Partitur" with roman numeral II added in pencil. Binding: orange cardboard, black cloth spine. Uniform with EHM B4/3, and in the same hand, but with no conductor markings or corrections. From page 53 onwards some traces of erased pencil markings are visible under the ink notes, probably as guidelines for writing the ink version. Inscription in EHM's hand in the middle of p. 1 "For Very Dear Sir Dan Godfrey from Else Headlam-Morley".

Size: 347 x 277 mm

On paper with brand mark "Fischer-Frank (Gross. Orchester Nr. 129)". 1v 58 pp.

## EHM B5/1-4 1932 - 1933

*Suite in modernen Stil*, orchestral suite in 3 movements. Alternative titles: *Moderne Musik*; *Suite in Drei Sätzen*; *Suite in Three Movements*.

*Biographical information*: Composed summer 1933, according to a 28 March 1934 concert programme note where the work is described as a reflection on certain tendencies in the life and art of the times, and the three movements are listed as "Allegro con fuoco (Senseless haste), Andante (Boredom and longing) and Feroce (Useless rage)". However the original sketch (EHM E3/11, pp. 31-59) is dated Oct. 1932 – March 1933. There the work is entitled *Moderne Musik in Drei Sätzen*, and the three movements are called "Sinnlose Hast", "Langweile" and "Ohnmächtige Wut". Orchestrated by Willy Georgens. At performances in Germany and Austria in the 1930's the work was usually entitled *Suite in modernen Stil*, whereas at performances in England it was called *Suite in Three Movements*. Performances: 11 December 1933 (Leipzig, Leipzig Philharmonic Orchestra, conducted by Nicolai van der Pals); 28 March 1934 (Bournemouth, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey); 25 March 1935 (Bournemouth, same orchestra and conductor), 15 March 1937 (Salzburg, Mozarteums Orchestra, conducted by Nicolai van der Pals); 20 December 1938 (Berlin); 8 February 1939 (Stuttgart, Landesorchester Gau Württemberg-Hohenzollern, conducted by Nicolai van der Pals).

*Related material in other DUL collections*: EHM E3/11 pp. 31-59 (dated sketch).



## EHM B5/1 1932 - 1933

*Suite in modernen Stil*: ms short score fair copy. 1 vol. [ii], 13; 7, [1]; 13, [2] pp. (each movement separately paginated; final page of 2nd movement and final leaf of third movement blank). Binding: black cardboard, black spine reinforcement. Ms ink title label on front cover, "Moderne Musik / (1) Sinnlose Hast / (2) Langeweile / (3) Ohnmächtige Wut". Written in ink in a copyist's hand, with some corrections on patches or by scratching out. Traces are visible of pencil proof-reading corrections which have been implemented in ink. Rehearsal numbers in ink, with another set in pencil, not always at the same points. Number of staves per system varies (2, 3 or 4, chiefly 3). No indications of instrumentation. Ms title on p. [i] identical with title label on front cover, except that the words "und Sehnsucht" have been added in EHM's hand to the title of the 2nd movement.

Size: 295 x 235 mm

No brand mark on paper. 1v

## EHM B5/2 1932 - 1933

"Suite in modernen Stil": ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings). Binding: blue cardboard, blue cloth spine. Two title labels on front cover, the first in ink, reading "Suite in 3 Sätzen für Orchester / von E. Headlam-Morley / Partitur", followed in pencil by the roman numeral I, and with the number 1 also added in pencil at the top; the second, typewritten, reading "Suite in Three Movements / Composed by (Lady) Else Headlam-Morley", with her Wimbledon address, and, added in pencil "I / MSS 66". Written in ink, mostly in a neat copyist's hand, but some pages more cursively. Stamped rehearsal numbers encircled in red ink (separate sequence for each movement, 1-8, 1-7, 1-11), and indications that recur on every instrument, such as dynamics, key and metre, mostly also stamped. A few conductor markings in red and blue pencil and soft [grey] pencil.

Size: 330 x 261 mm

On paper with brand mark "Sünova Nr 9 – 22 zeilig". 1v 60 pp.

## EHM B5/3 1932 - 1933

"Suite in modernen Stil": ms orchestral parts. 41 parts [numbered in ink at top left 1-38, 40-42. Lacks no.39, the tuba part]: 6 violin I, 5 violin II, 4 viola, 3 violincello, 3 doublebass; flute I-II (flute II doubling piccolo), oboe I-II, clarinet I-II in B flat, bassoon I-II; horn I-IV in F, trumpet I-II in B flat, trombone I-III; timpani, crashed cymbals; harp. In blue cardboard folder (supplier's label of Anton J. Benjamin Musik-Verlag, Hamburg, inside back cover), contained within a linen mailing bag addressed to EHM at her Wimbledon address, sender W. Georgens (Hindenburgstrasse, Berlin), postmark date not legible. Ms ink title label on front of folder, Written in ink, most of the strings and the harp part in a neat copyist's hand, with stamped clefs and tempo marks but dynamic indications in ink or pencil; the other parts written more cursively. Some parts have pasted or stapled correction patches. Some parts have rehearsal marks by the players. Harp part also has pencil pedal markings.

On paper with brand mark "Sünova Nr.4-12 zeilig". 41 parts

## EHM B5/4 1932 - 1933

Description by EHM of the emotional themes of her *Suite in modernen Stil*. Draft, probably written for a programme note, describing the theme and development of each movement of the suite.

1f

EHM B6/1-2 1941

*Eine Suite Namenlos*, orchestral suite in 3 movements (Allegro, Largo espressivo, Finale).  
Alternative title: *Namenlos*. Composed 1941 (dated sketch, EHM B6/1/1-2).

EHM B6/1/1-2 1941

*Eine Suite Namenlos*: ms short score sketch. Binding: orange cardboard, paper spine. Composer's autograph, written in ink with quite frequent alterations by crossing or scratching out. No indications of instrumentation.

Size: 300 x 235 mm

No brand mark on paper. 2v

EHM B6/1/1 1941

*Eine Suite Namenlos*, 1st and 2nd movements: ms short score sketch. 1 vol. 17, [3]; 15, [1] pp. (each movement separately paginated; pages 15 and 16 of 1st movement have unnumbered blank versos; three blank pages after 1st movement, and one after 2nd). Typewritten title label on front cover, "Eine Suite Namenlos / (Allegro) / Largo espressivo [sic] / by E. Headlam-Morley / Original". Title at head of p. 1 "Namenlos". 1st movement dated at start "Anfangen 18 Mai 1941" and at end "Finis 14 Juni 1941". 2nd movement has title-page with title "Namenlos / Largo espressivo", and is dated at start "Anfangen 26 Juni 1941" and at end "Finis 11 August 1941". Number of staves per system varies (3 or 2). At various points in the 2nd movement words are scribbled between the staves (probably as an expression of the sentiments inspiring the music rather than intended as a vocal part, although they are closely fitted to the music): "Ich klag im mein Deutschvaterland / Ich klag in seine Toten / Es ist verhöhnt / Es ist verkannt / Und steh' ich an des Grabes Rand / Die Thränen selbst verboten / Ich klage tief, ich klage bang / So heiss ich lieb mein Vaterland".

1v

EHM B6/1/2 2 August 1941 - 29 September 1941

*Eine Suite Namenlos*, 3rd movement: ms short score sketch. Typescript label on front cover, "Eine Suite Namenlos / Finale / by E. Headlam-Morley / Original". Title on p. [i] "Eine Suite Namenlos / Finale" with note "Original" at top right. Dated at start "Anfangen 2 August 1941 / Finale" and at end "Finis Sept. 29. 1941". Number of staves per system varies (4, 3, 2, or 1).

1v [i], 23 pp.

EHM B6/2/1-2 1941

*Eine Suite Namenlos*: ms short score fair copy. Binding: orange cardboard, paper spine. Composer's autograph, quite neatly written in ink, with occasional corrections by crossing or scratching out. Number of staves per system varies (3 or 2). No indications of instrumentation.

Size: 300 x 235 mm

No brand mark on paper. 2v

## EHM B6/2/1 1941

*Eine Suite Namenlos*, 1st and 2nd movements: ms short score fair copy. 1 vol. [i], 16, [1]; [i], 17 pp. (each movement separately paginated; blank page after 1st movement). Typescript title label on front cover, "Eine Suite Namenlos / Allegro / Largo espressivo [sic] / by E. Headlam-Morley / Copy". Words inserted between the staves in the 2nd movement are more legible than in the original sketch, EHM B6/1/1. Title and date on p. [i] "Eine Suite Abschrift Angefangen 17 Nov. 1941 (copy) / Namenlos / Allegro / Largo Expressivo [sic]". 1st movement dated at end (p. 16) "Finis 3 Dec. 1941". Second movement preceded by unnumbered title-page dated "Abschrift Angefangen 4 Dec. 1941 (copy)", and dated at end (p. 17) "Finis 20 Dec. 1941".

1v

## EHM B6/2/2 4 October 1941 - 9 November 1941

*Eine Suite Namenlos*, 3rd movement: ms short score fair copy. 1 vol. [i], 1-19, 19 [bis], 20-22 pp. (i.e. number 19 repeated in page numbering). Contents: Typescript title label on front cover, "Eine Suite Namenlos / Finale / by E. Headlam-Morley / Copy". Title on p. [i] "Eine Suite Namenlos / Finale". Dated at start "Abschrift angefangen Oct. 4 1941" and at end "Finis 9 Nov. 1941".

1v

## EHM B7/1-5 1934

*Am Anfang*, symphonic poem for orchestra. Alternative title: *The Creation*. Composed 1934 (dated sketch, EHM B7/1). Orchestrated by Willy Georgens (EHM J44).

*Biographical information*: Performances: 6 February 1935 (Munich, Munich Philharmonic Orchestra, conducted by Nikolai van der Pals).

## EHM B7/1 1934

*Am Anfang*: ms short score sketch. 42, [4] pp. Pages 43-44 precede p. 38, and the two final leaves are blank. Binding: black cardboard, black cloth spine reinforcement. Ms title label on front cover, in the same hand as EHM B7/2-3: "Am Anfang / Allegro espressivo e appassionato / von Else Headlam-Morley", with, added in pencil, "Il Skizze" and "Bleistift Partitur". Composer's autograph, written in pencil, with frequent alterations and erasures. Number of staves per system varies (4, 3 or 2, chiefly 3). No rehearsal numbers. Occasional indications of instrumentation, e.g. pp. 19 and 21. Dated at head of p. 1 "1 April 1934" and at end (p. 44) "22 Juni 1934".

Size: 295 x 235 mm

No brand label on paper 1v

## EMH B7/2-3 1934

*Am Anfang*: ms short scores. 2 vols (each 295 x 235 mm), within a blue/green wrapper which has ms title label: "Nr 29A [crossed out and replaced by] Nr 2A / Am Anfang / Skizze-Manuscript", with, added in blue ink "2 Klavier auszugs". Bindings: black cardboard, black cloth spine reinforcements. Ms title label on front cover of each vol.: "Am Anfang / Allegro espressivo [sic] appassionato / von / Else Headlam-Morley". EHM B7/2 has label with EHM's Wimbledon address on inside front cover. Fair copies, written in ink, both in the same copyist's hand.

Size: 295 x 235 mm

On paper with no brand mark. 2v

EMH B7/2 1934

*Am Anfang*: ms short score fair copy. 1 vol. [i], 46, [1] pp. (final page blank). Title on p. [i] "Allegro / Am Anfang", with, below and probably added later, the same title information as on the front cover label. Number of staves per system varies (4, 3 or 2). With ms rehearsal numbers encircled in red, and with corrections by pasted patches and scratching out. At various points the words which inspired the music are inserted in ink in EHM's hand, e.g. on pp. 8-9 "Gott sprach es werde Licht". There is much eraser dust in the vol., and traces are visible of erased pencil proof-reading corrections by EHM. Some indications of instrumentation, a few in ink, others (some partly erased) in pencil.

1v

EMH B7/3 1934

*Am Anfang*: ms short score fair copy. 1 vol. [i]. 46, [1] pp. (final page blank). A page for page copy of EHM B7/2, incorporating corrections made there on pasted patches. Rehearsal numbers in same colour ink as score. Traces of pencil proof-reading corrections are visible. No indications of instrumentation.

1 vol

EMH B7/4 1934

*Am Anfang*: ms full score (orchestration: 3 flutes [III doubling piccolo], 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings). 1 vol. (344 x 264 mm). 80pp. Binding: green cardboard, blue cloth spine. Ms ink title label on front cover: "Am Anfang. Symph. Dichtung für Orchester / von E. Headlam-Morley" [composer statement added in a different hand], with roman numeral II added at top in pencil, and "Partitur (1)" added at bottom, also in pencil. Label with EHM's Wimbledon address on inside front cover, together with a typescript title label, "Die Symphonische Dichtung 'Am Anfang' schildert die Erschaffung der Welt: "Gott sprach: Es werde Licht!"". Written in ink in a copyist's hand with stamped rehearsal numbers (1-27) encircled in red ink. Other indications, especially when they affect the whole orchestra or an instrumental group (eg. key and metre signatures, pizz., rit., a tempo etc. are also stamped. Some pasted correction patches, and other markings or corrections in soft pencil. Conductor markings in red pencil.

Size: 344 x 264 mm

On music paper with brand mark "K.U.V. Beethoven Papier Nr. 37 (24 linien)". 1v

EMH B7/5 1934

*Am Anfang*: ms orchestral parts (complete set). 45 parts: 6 violin I, 5 violin II, 4 viola, 3 violoncello, 3 doublebass; flute I-III (III doubling piccolo), oboe I-II, clarinet I-II in B flat, bass clarinet, bassoon I-II, contra-bassoon; horn I-IV in F, trumpet I-II in B flat, trombone I-III, tuba; timpani in C, G and D, crashed cymbals; harp. In green cardboard folder (supplier's label of Anton J. Benjamin Musik Verlag, Hamburg, inside back cover), contained within a linen mailing bag addressed to EHM at her Wimbledon address, sender W. Georgens (Hindenburgstrasse, Berlin), postmark date not legible. Typescript title label on front of folder, "Am Anfang / Symphonische Dichtung für Grosses Orchester von E. Headlam-Morley / Orchesterstimmen" with the roman numeral II and "Komplett" added in pencil. Written in ink, mostly in a neat copyist's hand but some parts written more cursively. Many of the parts have a few rehearsal marks in red, blue or grey pencil. Harp part has pedal change markings. Clarinet I part has pencil note at end "München, Tonhalle 6.II.35", and tuba part has similar pencil note, "Pius Stenger München, 6.2.35".

On paper with brand mark "Sünova Nr. 4-12 zeilig" . 45 parts

EHM B8/1-3 [c. 1899 - 1927]

*Eine romantische Sinfonie*, orchestral symphony in 4 movements (Allegro moderato, Adagio, Scherzo, Finale – Introduction and Allegro marcato).

*Biographical information*: According to a note in the programme for the concert at which this symphony was first performed (EHM G2/7/2) it was composed in 1912. In fact, however, it had a composite origin. It was put together in 1927 by adapting for orchestra music from EHM's *Fantasie Romantik*, composed for piano in 1905-7, and the second movement of her *Concerto for Pianoforte and Orchestra*, composed c.1899-1904. The first and third movements of the symphony are based on the first and second movements of the *Fantasie*. The second movement of the symphony draws on music from the concerto's Adagio. The fourth movement of the symphony uses the Adagio from the *Fantasie* for its introduction, and the finale of the *Fantasie* for its section Allegro marcato. The symphony was orchestrated by Denis Wright (EHM J7/7/7). Performances: 29 September 1932 (Berlin, Berlin Symphony Orchestra, conducted by Frieder Weissmann).

*Related material in other DUL collections*: EHM B1 (mss of the Concerto for Pianoforte and Orchestra) and EHM C3 (mss of *Fantasie Romantik*).

EMH B8/1 [c. 1899 - 1927]

*Eine romantische Sinfonie*: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons, contra-bassoon; 4 horns in F, 2 trumpets in B flat, 3 trombones, tuba; timpani; strings). 5 booklets (363 x 270 mm), linked within a wrapper by treasury tags. 32; 18, [2]; 66 pp. (1st and 2nd movements separately paginated; unnumbered blank leaf at end of 2nd movement; 3rd and 4th movements paginated continuously, with 4th movement starting on p. 21). Written in ink in a copyist's hand, with ms rehearsal letters (separate sequence for each of 1st, 2nd and 3rd movements: A-M, A-H, A-I; separate sequence also for each of the two parts of the 4th movement, Introduction: A-H, and Allegro marcato: A-M). A few corrections by patch or scratching out. Typescript title label pasted to top of p. 1, "Symphony / by Else Headlam-Morley". Conductor marks in blue and grey pencil.

*Size*: 363 x 270 mm

No brand mark on paper. Each booklet has white cloth spine reinforcement. Brown paper wrapper, with ms ink title label "Eine Romantische Simfonie [sic] / von Else Headlam-Morley" . 5 booklets

EMH B8/2 [c. 1899 - 1927]

*Eine romantische Sinfonie*, incomplete ms full score (orchestration: 2 flutes [11 doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons, contra-bassoon; 4 horns in F, 2 trumpets in B flat, 3 trombones, tuba; timpani; strings). 2 quires (355 x 265 mm.). [i], 31, [1] pp. (pages 24 onwards blank); [i], 65 pp. In a blue/green paper wrapper, with ms title "No. 17 / Lady Headlam-Morley / Scherzo and Finale for orchestra / full score / no parts". Lacks 2nd movement, and first movement is incomplete. Written in ink in a copyist's hand. Without rehearsal letters or numbers. 1st movement separately paginated. 3rd and 4th movements continuously paginated. Title on p. [i] of 1st movement "Symphony. / I / Allegro Moderato". Title on p. [i] of 3rd-4th movements "Scherzo and Finale for full orchestra / by Else Headlam-Morley". Some corrections by pasting strips over the original notes.

Size: 355 x 265 mm

On paper with brand mark "AL no 12" below an encircled ship. 2 quires

EMH B8/3 [c. 1899 - 1927]

*Eine romantische Sinfonie*, 3rd movement (Scherzo): ms piano reduction. 1 quire (305 x 250 mm). [i], 7pp. Written in ink in a copyist's hand. Title on title-page "Scherzo / E. Headlam-Morley".

Size: 305 x 250 mm

On paper with no brand mark. 1 quire

EHM B9/1-2 1936 - 1940

*Alcazar Symphony*, symphony in 4 movements (Allegro con brio, Allegretto vivace, Adagio, Allegro con passione).

*Biographical information*: Composed 1936-40 (dated sketch, EHM B9/1/1-2). Orchestrated by Willy Georgens (EHM J44).

## EMH B9/1/1-2 1936 - 1940

*Alcazar Symphony*: ms short score sketch. Each movement separately paginated. EHM B9/1/1 (1st and 2nd movements): [iv], 29; 20 pp. [remainder of quire blank]. EHM B9/1/2 (3rd and 4th movements): [i], 12; 27 pp. + a quire of 4 leaves loosely inserted after p. 27. Bindings: black cardboard. Title label on front cover of EHM B9/1/1 reads "Symphony (Alcazar) / No. 1. Allegro / No. II. Allegretto vivace / By Else Headlam-Morley" with "Original" added in pencil. Title label on front cover of EHM B9/1/2 reads "Symphony (Alcazar) / No. III. Adagio / No. IV. Allegro – Finale / von E. Headlam-Morley", again with "Original" added in pencil. EHM's Wimbledon address on label inside front cover of first vol. and inscribed inside front cover of 2nd vol. Composer's autograph, written in ink with pencil additions, and with copious alterations and corrections. Number of staves per system varies (3 or 2). Numerous pencil indications of instrumentation. 1st movement dated at start "Angefangen 17 August [altered to September] 1936" and at end "Finis 21 Oct 1938." 2nd movement begun 21 Oct. 1938 (note on p. 29 of 1st movement) and dated at end "Finis 24 Nov. 1938". 3rd movement dated at start "Angefangen 3 Dec. 1938" and at end "Finis 24 Jan 1939". The 4th movement is dated at start "Angefangen 27 Jan. 1939". The original ending on p. 26 is dated "Finis 10 March 1939", but is cancelled and followed on the next page by a revised ending dated "Finis 12 März 1939". The loose quire inserted after p. 27 contains further revisions to the last part of the movement. The first five pages of this loose quire bear dual page numbers, 1-5 and 26-30, and contain a revised ending of the work, dated on p. 30 "Finis 24 Feb. 1940". The last three pages of the inserted quire, paginated 3 [bis], 4 [bis] and 5 [bis], contain a further undated revision to replace pp. 28-30.

Size: 294 x 234 mm

No brand mark on paper. 2v

## EMH B9/2 1936 - 1940

"*Alcazar*" *Symphony*: ms full score (orchestration: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; harp; strings). 1 vol. (336 x 270 mm). 52; 28; 16; 40 pp. (each movement separately paginated). Binding: blue cardboard, blue cloth spine. Two title labels on front cover, the first (with title in ms and other words typed) reading "Alcazar Sinfonie / von E. Headlam-Morley / Partitur", the second (typed) reading "Symphony Alcazar by (Lady) Else Headlam-Morley" followed by her Wimbledon address, and with "I / MSS 154" added in faint pencil. Another label with EHM's Wimbledon address inside front cover. Written in a copyist's hand, with stamped rehearsal numbers encircled in red, and other recurring indications (such as dynamic marks or tempi) also stamped. Some traces of erased pencil guide marks for the stamped indications and for the musical notes. No conductor or rehearsal marks.

Size: 336 x 270 mm

On paper with brand mark "Fischer-Frank Gross. Orchester Nr.129". 1v

## EHM B10/1-2 1940 - 1941

*Neville Chamberlain*, symphony in four movements: Ouverture (Allegro), Scherzo (Vivace), Adagio, Finale (Allegro).

*Biographical information*: Composed 1940-1941 (dated sketches, EHM B10/1/1-2).

EMH B10/1/1-2 1940-1941

*Neville Chamberlain* symphony: ms short score sketch. Bindings: black cardboard. Ms title label on front cover of EHM B10/1/1: "Ouverture (Allegro) and Scerzo [sic] Vivace / Neville Chamberlain / by E. Headlam-Morley" with "Original" added in pencil at bottom right. Ms title label on front cover of EHM B10/1/2 "Sinfonie Neville Chamberlain / Adagio and Allegro Finale/ Original" . Composer's autograph short score sketch, written in ink, with some alteration by crossing out and scratching out. Number of staves per system varies (4, 3, 2 or 1). No indications of instrumentation. No rehearsal numbers.

Size: 300 x 235 mm

No brand mark on paper. 2v

EMH B10/1/1 1940 - 1941

*Neville Chamberlain*, Movements 1 (Overture) and 2 (Scherzo): ms short score sketch. [2], 12, [2], 13-28; [ii], 18 pp. [Each movement separately paginated. 1st leaf blank, and another blank leaf after p. 12 of 1st movement.] 1st movement dated at head of p. 1 "Angefangen Nov. 14 1940" and at end "28 Jan. 1941" with "28" apparently altered to "21" . 2nd movement has title on p. [i] "Scerzo [sic] vivace" and is dated on p. 1 A "ngefangen 1 März 1941" and at end Finis "1 April 1941" .

EMH B10/1/2 1941

*Neville Chamberlain*, Movements 3 (Adagio) and 4 (Finale): ms short score sketch. 13, [1], 14-22, [1] pp. [Movements continuously paginated. Allegro finale begins on p. 8. Blank leaf after p. 13 and after p. 22]. Dated at head of p. 1 "Angefangen 6 April 1941" and at end "Finis Mai 16 1941".

EMH B10/2/1-2 1941 - 1942

*Neville Chamberlain* symphony: ms short score fair copy. Bindings: black cardboard. Ms title label on front cover of EHM B10/2/1, "Ouverture (Allegro) and Scerzo [sic] vivace / Neville Chamberlain / by E. Headlam-Morley" with "Copy" added in pencil at bottom right. Ms title label on front cover of EHM B10/2/2, "Sinfonie Neville Chamberlain / Adagio and Allegro Finale / Copy" . Composer's autograph fair copy, written in ink, with occasional corrections. Number of staves per system varies (4, 3, or 2). No indications of instrumentation.

Size: 300 x 235 mm

No brand mark on paper. 2v

EMH B10/2/1 1941

*Neville Chamberlain*, Movements 1 (Overture) and 2 (Scherzo): ms short score fair copy. [1], 30; 17 pp. [First page blank. Each movement separately paginated.] 1st movement dated at end "Finis Feb. 26, 1941" . 2nd movement dated at end "Finis 25 July 1941" .

EMH B10/2/2 1941 - 1942

*Neville Chamberlain*, Movements 3 (Adagio) and 4 (Finale): ms short score fair copy. [i], 26 pp. [rest of quire blank. Movements continuously paginated.] Dated at head of p. 1 "Angefangen 24 Dec. 1941" and at end "Finis February 1942" .



## EHM B11/1-3 1942 - 1944

*Meine einsame Symphonie*, symphony in four movements (Allegro moderato, Adagio, Scherzo vivace, Finale). Alternative title: *My Lonely Symphony*.

*Biographical information*: Composed 1942-44 (dated sketch, EHM B11/1). Orchestrated by Nikolai van der Pals (EHM B11/2).

## EMH B11/1 1942 - 1944

*Meine einsame Symphonie*: ms short score sketch. [2nd] movement follows [4th] movement. Each movement separately paginated: [1st] movement, 13, [1] pp.; [3rd] movement, 5 pp; [4th] movement, 14 pp.; [2nd] movement, 7, [2] pp. Covers: orange card. Composer's autograph, written in ink, with numerous corrections. Number of staves per system varies (2, 3, or 4, chiefly 2). No indications of instrumentation. 1st movement, entitled "Allegro espressivo", dated at head "Anfangen 30 Mai 1942" and at end "Finis 7 Nov 1943". 3rd movement, "Scherzo vivace", dated at head "Anfangen 10 October 11 November 1943" and at end "Finis 19 November 1943". 4th movement, "Finale", dated at head "Anfangen 14 Februar 1944" and at end "Finis 6 April 1944". The 2nd-4th movements are detached from the cover. The 2nd movement, A "dagio", was composed last, and in this ms follows the 4th movement. It is dated at head "Anfangen 12 April 1944" and at end "Finis 27 April 1944". Its last two pages (pp. 6-7) are written on the first leaf of a loose bifolium of slightly larger paper, the second leaf of which carries a title-page for the whole work with the movements listed in correct order.

*Size*: 315 x 240 mm

On paper with no brand mark. 1v

## EMH B11/2 1942 - 1944

*Meine einsame Symphonie*: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons; 4 horns in F, 3 trumpets in B flat, 3 trombones [III doubling tuba]; timpani, percussion; strings; harp). Loose bifolia within an untitled wrapper. Each movement separately paginated: 28; [4], 14; 9, [3]; 1-6, 6 [bis], 7-20, [1] pp. [4th movement, pp. 9-10 mispaginated 8-9; unnumbered final blanks at end of 3rd and 4th movements]. On paper with brand marks "O/Y R. E. Westerlund A/B Helsinki Helsingfors" (1st, 2nd and 4th movements) and "Sünova No. 11" (3rd movement). Wrapper: blue/green paper. Title at head of p. 1 of 1st movement "My lonely symphony (*Meine einsame symphonie*) by Lady Headlam-Morley (composed 1942-1944), orchestrated by Dr. Nicolas van der Pals". 1st, 2nd and 4th movements written in blue ink, 3rd movement in black ink. Ms rehearsal letters (1-12; 1-7; 1-3 and coda; 1-9). Some corrections by scratching out, and, on p. 21 of 1st movement, by taping a revised passage over the original; p. 6 of 4th movement crossed out. 3rd movement entitled "Scherzo" [sic]. Title-page of 4th movement ends "Score and pianoscore" but only the full score is present.

## EMH B11/3 1943

*Meine einsame Symphonie*: piano reduction, 3rd movement : ms fair copy. 1 bifolium. 3, [1] pp. [final page blank]. Title at head of p. 1 "Scherzo vivace / Lady Headlam-Morley / 1943". Written in black ink. Each page crossed out, and with note "not to be used" in EHM's hand in blue ink at head of p. 1.

On paper with brand mark "O/Y R. E. Westerlund A/B Helsinki-Helsingfors". 1 bifolium

*Related material in other DUL collections*: EHM D4/1 item 2, opening bars of 3rd movement of a piano reduction of *Meine einsame Symphonie*.

EHM B12/1-22 [1900s]

Unidentified fragments of orchestral works. A mixture of sketches in EHM's hand and fair copies in other hands, partly in pencil, partly in ink, with one leaf of suggestions in red ink. Includes two sketches dated respectively 23 März 1933 and 5 Mai 1939 (EHM B12/1-4), and another two sketches entitled, respectively "Lento Sostenuto with 2 Ossia Appassionato" and "Lento Appassionato but without Ossia Appassionato" (EHM B12/5-14). One leaf of fair copy (EHM B12/20) bears critical annotations by EHM about the proposed orchestration.

On paper of various sizes with no brand mark except for one bifolium with brand mark "A L No.14" above a ship 22f

EHM B13 [1900s]

Notes for an orchestrator. Notes in EHM's hand to the orchestrator of one of her compositions, which is not identified, providing corrections and, probably, responses to queries about pp. 1-29 of a score.

Size: 255 x 165 mm

1f

## Instrumental works

### EMH C

EMH C1/1-2 1896

*Elegie No. 1*, for piano. Alternative title: *Elegie auf den Tod einer Lieblings Katze*

*Biographical information*: Composed 1896 (dated sketch, EHM C1/1 part 1).

EMH C1/1 1896 - 1898

(1) *Elegie No. 1*, for piano: ms sketch. (2) *Ask Me No More*, song: incomplete ms piano/vocal score sketch. (3) Unidentified fragments of piano and vocal music. 2 bifolia (310 x 250 mm). 8 pp. [paginated by Library in 2006]. (1) Composer's autograph sketch of *Elegie No. 1*, here entitled "Elegie auf den Tod einer Lieblings Katze", written on the rectos of the two bifolia [i.e. pp. 1, 3, 5 and 7]. In ink, with pencil additions and revisions. Dated at head "componirt Oct 1896". (2) Composer's autograph sketch of the song *Ask Me No More*, written in pencil on the versos of the first bifolium [i.e. pp. 2 and 4]. Breaks off mid-way through the third verse, after "sweet dividing throat". Dated at head of p. 2 "Nov. 28, 1898". (3) Composer's autograph sketches for several unidentified works, written in pencil (note heads only, without stems) upside down on p. 6, and right way up on the lower half of p. 7 and head of p. 8. Includes on p. 7 notes marked "Valse" and a sketch of part of a song which includes the words "My rosary, my rosary". First bifolium damaged, with loss of some notes.

*Size*: 310 x 250 mm

On paper with no brand mark. 2 bifolia

*Related material in other DUL collections*: EHM D7/1-8 (other mss of *Ask Me No More*, and related material).

EMH C1/2 1896 - 1898

*Elegie No. 1*, for piano: ms fair copy. 1 bifolium + 1 leaf (305 x 250 mm). III pp. [verso of each leaf blank]. Composer's autograph fair copy. Written in ink, with some revisions in pencil. Title at head "Elegie No I".

On paper with no brand mark. 1 bifolium + 1 f

EMH C2/1-3 1898 - 1899

*Elegie No. 2*, for piano.

*Biographical information*: Composed 1898 (dated sketch, EHM C2/1). Published London, Hamilton Evans & Son, [1899].

EMH C2/1 1898 - 1899

*Elegie No. 2*, for piano: dated sketch. Composer's autograph sketch, written in pencil, with revisions by erasure and crossing out. Title at head "Elegie No. II". Dated at head "composed Sept 9 1898" and at end "Finis Dec. 6, 1898".

*Size*: 305 x 235 mm

On paper with no brand mark. 1 bifolium 4 pp.

EMH C2/2 1898 - 1899

*Elegie No. 2*, for piano: ms fair copy with revisions. 1 bifolium + 1 leaf (305 x 250 mm). III pp. [verso of each leaf blank]. Composer's autograph, written in ink, with revisions in pencil and blue pencil. Embossed stamp, "Hamilton Evans & Son, Swiss Cottage, N.W.", at foot of p. I; possibly used as copy for the printed edition published by Hamilton Evans (EHM C2/3).

On paper with no brand mark. 1 bifolium + 1 leaf

EMH C2/3 1898 - 1899

*Elegy No. 2*: printed score for piano, London, [1899]. Title on front cover, within a decorative border "Elegy No. 2 for pianoforte / by Else Headlam / Copyright. Price 4/-". Imprint on front cover "London / Hamilton Evans & Son / Printed by C. Röder Leipzig". Printed number 31 at foot of each page. This edition is not held by the British Library, nor recorded in COPAC (2006).

5, [3] pp. [final 3 pages blank].

EMH C3/1-4 1905 - 1907

*Fantasie romantik* for piano, in four movements (Allegro moderato, Scherzo gracioso, Adagio, Finale).

*Biographical information*: Composed 1905-1907 (dated sketch, EHM C3/1). Performances: 18 May 1925 (London, Aeolian Hall, by the composer herself, at a concert of her works). For this performance the concert programme lists the movements as Allegro moderato, Scherzo, Adagio, Fughetta. In 1927 EHM adapted music from the *Fantasie* and her Concerto for Pianoforte and Orchestra to create her *Eine romantische Sinfonie*. The Allegro Moderato and Scherzo from the *Fantasie* were used for the first and third movements of the Symphony, and the Adagio and Finale for its fourth movement [its second movement drew on music from the concerto].

*Related material in other DUL collections*: EHM B8 (mss of *Eine romantische Sinfonie*).

EMH C3/1 1905 - 1907

*Fantasie romantik* for piano, in four movements (Allegro moderato, Scherzo gracioso, Adagio, Finale): incomplete dated sketch. Bifolia and disjunct leaves (size varies), paginated 1-21, 23-31. Composer's autograph sketch, written in pencil. No title. Dated at head of p. 1 "13 Juni 1905 Wimbledon". 1st movement dated at end (p. 12) "Finis 19 Nov. 1905". 2nd movement dated at end (p. 18) "Finis 1 Mai 1906". 3rd movement dated at start "16 Sept 1906" and at end "Oct. 8, 1907" (pp. 18 and 24), 4th movement dated at start (p. 24) "10 Nov. 1907". Page number 22 omitted in pagination (no gap in music). Lacks all after p. 31 (probably just one leaf). Fragile, especially at inner margin, with numerous tears.

On paper with no brand mark.

EMH C3/2 1905 - 1907

"*Fantasie romantik*" for piano, 1st movement (Allegro moderato): fragment of ms sketch or fair copy. 1 leaf paginated 1-2. Composer's autograph sketch or fair copy, written in ink. Title at head of p. 1 "Fantaisie". Portion torn away at inner margin, with some loss of music.

Size: 320 x 250 mm

On paper with no brand mark. 1f

EMH C3/3 1905 - 1907

*Fantasie romantik* for piano, 2nd movement (Scherzo gracioso): ms sketch. 1 quire, 1-6, 6 [bis], [1] pp. [final page blank]. Composer's autograph sketch, written in ink. No title, except "scherzo" at head of p. 1. Some passages crossed out and occasional other alterations by scratching out. Revised passage on slip of paper stitched to head of p. 3. Error in pagination – last two pages of score both numbered 6.

Size: 310 x 255 mm

On paper with no brand mark. 1 quire

## EMH C3/4 1905 - 1907

*Fantasie romantik* for piano, in four movements (Allegro moderato, Scherzo gracioso, Adagio, Finale): ms fair copy. 1 vol. 28, [2] pp. Binding: green cloth over cardboard, black tape spine. Title at head of p. 1 "Fantasie Romantik by Else Headlam-Morley". Written in ink, in a copyist's hand, with ms rehearsal letters (separate sequence for each movement: A-M, A-I, A-H, A-M). Finale marked "Allegro Marcato" originally, but "Allegro Legato" added in blue ink. With some corrections made by scratching out or pasting over. Recto of unnumbered final leaf, initially blank, has been utilised for an alternative ending headed "Ossia", in the composer's autograph.

Size: 310 x 245 mm

On paper with no brand mark. 1v

## EMH C4/1-3 1913

*Piano Duets I-III*, for four hands (two pianos).

*Biographical information:* Composed in 1913 (dated sketch, EHM C4/1). The title Piano Duets I-III is one assigned for convenience by the Library, as on all of the surviving manuscripts these compositions are untitled apart from the I-III numbering, except for the pencilled word "Duet" before the number III on the title-page of Duet III in EHM C4/3. Pencil notes on some of the manuscripts suggest that EHM used some of the music in *Leonarda* and *Die Tulpen*.

## EMH C4/1 1913

*Piano Duets I-III*, piano I and piano II parts: ms sketch. 4 bifolia . 16 pp. [paginated by Library 2006; pp. 12 and 16 are blank]. Composer's autograph sketch, written in pencil. Duets I-II are on pp. 1-8, with the Piano I part (pp. 1-4) headed "P" and the Piano II part (pp. 5-8) headed "S". In Duet III, on pp. 9-16, the Piano I part (pp. 9-12) is headed "Primo" and the Piano II part (pp. 13-16) "Secundo". Each duet is dated at the end, Duet I (both parts) "finis 30 Jan. 1913", Duet II "finis 8 July", and Duet III "finis 11 Nov. 1913" (Piano I part) and "finis 19 Nov. 1913" (Piano II part).

Size: 340 x 270 mm

On paper with brand mark "B. C. No. 2", printed in Leipzig. 4 bifolia

## EMH C4/2 1913

*Piano Duets I-III*, piano I and piano II parts: ms fair copy. 3 quires. 28 pp. [paginated by Library in 2006; pp. 8, 16, and 26-28 blank]. Fair copy, written in ink in a copyist's hand, with piano I part on right-hand page of each opening and piano II part on left-hand page. "No. I (II, III) / Else Headlam" in ink on title-page of each of the three duets. Title-page for Duet I also has the composer's name misspelt "E. Hadlam" in pencil. Title-page for Duet III has the word "Duet" added in shaded pencil before "No. III". Pencil notes in EHM's hand ("Burgermeister" on p. 4, "gebraucht für Leonarda" on p. 10, "gebraucht Tulpen I Akt" on p. 18, "gebraucht Leonarda II Akt" and "gebraucht Tulpen I Akt" on p. 20, and "Smulders" on p. 22) suggest that the composer made use of some of the music from the duets in both of her operas. Pencil dates "finis 19 Nov. 1913" and "finis 11 Nov. 1913" at the end of Duet III in the copyist's hand are dates of composition, transcribed from the composer's sketch, rather than dates of copying. Duet II (pp. 9-16) fragile and torn.

Size: 310 x 250 mm

On paper with no brand mark. 3 quires

## EMH C4/3 [1913]

*Piano Duets I-III*, piano I and piano II parts: ms fair copy. 16 + IV pp. [pp. 1-16 paginated by Library in 2006]. Fair copy, written in ink in two different copyists' hands (pp. 1-16, containing *Duets I-II*, in same hand as EHM C4/2), with the piano I part on the right-hand page of each opening and the piano II part on the left-hand page. Title-pages of *Duet I* and *Duet II* left blank except for composer's name, misspelt "E. Hadlam". In *Duet III*, which is on slightly smaller paper and has no title-page, an error seems to have been made in the order in which the pages were copied, so that they were not correctly backed up if assembled for use, like *Duets I-II*, in a folded quire. This has been overcome [before acquisition by the Library] by cutting each bifolium in two, and reassembling and stitching pairs of leaves together to allow the correct pages to face each other (opening II on the verso of opening I, and opening IV on the verso of opening III). Pencil notes in EHM's hand on pp. 2-4, and 10 imply, as in EHM C4/2, that she used music from the duets in *Die Tulpen* and *Leonarda*. On paper with no brand mark.

## EMH C5 [1900s]

*Rondo*, for piano: ms fair copy. 1 vol. 10 pp. [remainder of vol. blank]. Augener 12-stave manuscript music book No. 2, for piano music. Ms title "Rondo" on front cover. Written in ink in a copyist's hand. Corrected passage pasted over the original on p. 7. Title at head of p. 1 "Rondo / Else Headlam".

Size: 305 x 235 mm

On paper with brand mark "R. C.2". 1v

## EMH C6/1-20 [1900s]

Piano music fragments. A mixture of sketches and fair copies, some in pencil, some in ink. Not all are in EHM's hand, and they may not all be by her. Undated except for one leaf (EHM C6/1) which is dated at end "finis 5 Juni 1923". One leaf (EHM C6/20) has notes on musical forms (sonata, rondo, and song) on verso.

On paper of various sizes, with no brand mark except for one bifolium with brand mark "B. C. No. 2". 20f (some defective).

## EMH C7 [1900s]

Advice about an unidentified composition for piano. Advice to EHM on the use of phrasing marks etc, with her responses, apparently relating to a composition by her for two pianos, probably intended for children.

Size: 345 x 270 mm

On paper with Enoch & Sons brand mark in inner margin. 1 bifolium

## Vocal works – songs

### EMH D

EMH D1/1-21 [1920s]

*Three Songs* [settings of Heine]. (No 1, *An die Engel*; No 2, *Salomo*; No 3, *König Richard*).

Alternative title: *Drei Lieder*. Music by EHM, to words by Heinrich Heine. Lyrics:

No 1. *An die Engel* Das ist der böse Thanatos / Er kommt auf einem fahlen Ross; / Ich hör' den Hufschlag, hör' den Trab, / Der dunkle Reiter holt mich ab - / Er reisst mich fort, Mathilden soll ich lassen, / O, den Gedanken kann mein Herz nicht fassen! Sie war mir Weib und Kind zugleich / Und geh' ich in das Schattenreich, / Wird Wittwe sie und Waise sein! / Ich lass' in dieser Welt allein / Das Weib, das Kind, das, trauend meinem Muthe, / Sorglos und treu an meinem Herzen ruhte. Ihr Engel in den Himmelshöhn, / Vernehmt mein Schluchzen und mein Flehn; / Beschützt, wenn ich im öden Grab, / Das Weib, das ich geliebet hab', / Seid Schild und Vögte eurem Ebenbilde, / Beschützt, beschirmt mein armes Kind, Mathilde. Bei allen Thränen, die ihr je / Geweint um unser Menschenweh, / Bein Wort, das nur der Priester kennt / Und niemals ohne Schauder nennt, / Bei eurer eignen Schönheit, Huld und Milde, / Beschwör' ich euch, ihr Engel, schützt Mathilde.

No 2. *Salomo* Verstummt sind Pauken, Posaunen und Zinken, / An Salomo's Lager Wache halten / Die schwertgegürteten Engelgestalten, / Sechstausend zur Rechten, sechstausend zur Linken / Sie schützen den König vor träumendem Leide, / Und zieht er finster die Brauen zusammen, / Da fahren sogleich die stählernen Flammen, / Zwölftausend Schwerter, hervor aus der Scheide / Doch wieder zurück in die Scheide fallen / Die Schwerter der Engel. Das nächtliche Grauen / Verschwindet, es glätten sich wieder die Brauen / Des Schläfers, und seine Lippen lallen: / O Sulamith! das Reich ist mein Erbe, / Die Lande sind mir unterthänig, / Bin über Juda und Israel König - / Doch liebst du mich nicht so welk' ich und sterbe.

No 3. *König Richard* Wohl durch der Wälder einödlige Pracht / Jagt ungestüm ein Reiter; / Er bläst ins Horn, er singt und lacht / Gar seelenvergnügt und heiter. / Sein Harnisch ist von starkem Erz, / Noch stärker ist sein Gemüthe / Das ist Herr Richard Löwenherz, / Der christlichen Ritterschaft Blüthe. / Willkommen in England rufen ihm zu / Die Bäume mit grünen Zungen / "Wir freuen uns o König, dass du Oestreichischer Haft entsprungen". / Dem König ist wohl in der freien Luft / Er fühlt sich wie neugeboren, / Er denkt an Oestreichs' Festungsduft / Und giebt seinem Pferde die Sporen. Note: In the catalogue below, mss of the setting for baritone with orchestral accompaniment follow those of each song set for soloist and piano.

*Biographical information:* Each of these three songs seems originally to have been composed for performance as a single song with piano accompaniment, but after the completion of *König Richard* in 1926 they were usually performed as a cycle of the three together. When performed as a cycle for soloist and piano the order seems to have varied somewhat, with *Salomo* sometimes preceding *An die Engel*. The composer also set them as a cycle for baritone with orchestral accompaniment (orchestrated by Willy Georgens, EHM J44), in which she established *An die Engel* as No.1. Performances: 18 May 1925 (London, Aeolian Hall, *An die Engel* and *Salomo* sung by Sumner Austin, accompanist Dorothy Stirling, in a concert of EHM's works); 29 September 1932 (Berlin, Bach-Saal, full cycle sung by Franz Sauer, accompanist Dr. Eduard Steinberger, with *Salomo* preceding *An die Engel*, in a concert of EHM's works); 1933 May 17 (Oxford, full cycle sung by Sumner Austin accompanied by Ellen Epstein in a recital at St Hugh's College).

EMH D1/1-5 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.1, *An die Engel*. Five piano/vocal score sketches and fair copies.

EMH D1/1 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.1, *An die Engel*: ms piano/vocal score sketch (key G sharp minor), incomplete. 1 bifolium, paginated 1-4, containing first verse and first few words of second verse only. Composer's autograph ink sketch, with revisions in pencil and a few in another hand [R. J. Pitcher?] in red ink. Title at head of p. 1 *An die Engel / H. Heine*. Composer statement at head of p. 1 *Else Headlam*.

Size: 290 x 240 mm

No brand mark on paper. 1 bifolium

EHM D1/2 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.1, *An die Engel*: ms piano/vocal score sketch (key G sharp minor). 2 bifolia + disjunct leaf (300 x 240 mm), stitched together. 10 pp. Composer's autograph, written in ink, with revisions by scratching out, and with a few pencil markings and an imperfectly erased pencil note on p. 8 in another hand *"This E & D together are harsh"*. Title at head of p. 1 *An die Engel / H. Heine*.

No brand mark on paper. 2 bifolia

EHM D1/3 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.1, *An die Engel*: ms piano/vocal score fair copy (key G sharp minor). 1 quire 10 pp. Written in ink in a copyist's hand. Title at head of p. 1 *An die Engel*. Composer statement at head of p. 1 *Else Sonntag*. *"Nr 1"* added in blue ink at head of p. 1.

Size: 290 x 235 mm

No brand mark on paper. 1 quire

EHM D1/4 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment. No 1, *An die Engel*: ms piano/vocal score (key G sharp minor). 1 quire. [i], 8, [1] pp. [final page blank]. Written in ink in a copyist's hand, with numerous revisions on strips pasted in over the original notes. Composer statement on title-page and at head of p. 1 *Else Headlam-Morley*. Notes *"Für Bariton"* and *"No 1"* added to title-page in a different hand. In earlier versions of the song set for singer and piano in the same key, the soloist's first note is low C, whereas here it is A, as in the setting for baritone and orchestra (cf a similar upward change in the orchestral version of *Salomo*). Spine folds disintegrated.

Size: 290 x 235 mm

1 quire



EHM D1/5 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.1, *An die Engel*: photocopied piano/vocal score (key B flat minor ) + transcribed lyric. Photocopy of ms piano/vocal score in a copyist's hand, with transcript of the lyric in the hand of Agnes Headlam-Morley appended. [The score from which this photocopy was made is not present in the collection.] The number 3 has been added in blue ink before the title, " An die Engel" on p. 1. Composer statement at head of p.1 "Else Headlam-Morley" .

9 + 1 pp.

EHM D1/6-13 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*. Eight piano/vocal score sketches and fair copies.

*Related material in other DUL collections*: EHM D1/14 item 2 (incomplete fair copy of *Salomo*).

EHM D1/6 [1920s]

(1) *Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: incomplete ms piano/vocal score sketch (key G minor). (2) "Yon rising moon" , ms piano/vocal score sketch. (1) Composer's incomplete autograph sketch of *Salomo*, written in pencil and ink on first page of a bifolium, containing the start of the song up to "Engel gestalten" . With dates in pencil every few bars: 30 Marz, 10 Apr., and 18 Apr. [year not stated]. Title "Salomo" at head of first page, which is numbered 1 at top right corner. (2) Second leaf of the bifolium (numbered 9 at top right corner) has been used, upside down, for pencil sketch of another song beginning "Yon rising moon" [i.e. the last song in EHM's song-cycle *Vanitas Vanitatum*].

Size: 300 x 240 mm

1 bifolium

*Related material in other DUL collections*: EHM D3, other mss of *Vanitas Vanitatum*.

EHM D1/7 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: ms piano/vocal score (key G minor, modulating to B minor). 1 quire, with remains of tape spine. 6, [2] pp. Composer's autograph fair copy, written in ink. Some notes altered by scratching out. Title "Salomo / H. Heine" at head of p. 1. Lyric written out more clearly at end of song. Final leaf blank except for 4 staves of notes sketched in pencil.

Size: 300 x 240 mm

1 quire

EHM D1/8 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: ms piano/vocal score (key G minor, modulating to B minor). 1 quire. 8 pp. Composer's autograph fair copy, written in ink. Title "Salomo / H. Heine" at head of p. 1. Passage at head of p. 6 cancelled in ink and marked "no [sic] to be copied" .

Size: 300 x 240 mm

1 quire

## EHM D1/9 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: ms piano/vocal score (key G minor, modulating to B minor). 1 quire. VIII pp. Music in a copyist's hand, with lyric added in other hands? Some pencil markings. Title "Salomo / H. Heine" at head of p. 1 and, on right, composer statement "Else Headlam geb. Else Sonntag", with maiden name crossed out and "-Morley" added.

Size: 320 x 240 mm

1 quire

## EHM D1/10 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: ms piano/vocal score (key G minor, modulating to B minor). 1 leaf + 1 bifolium. 5, [1] pp. [final page blank]. Music in a copyist's hand with lyric in EHM's hand. Written in ink with a few pencil markings. Title "Salomo" at head of p. 1, with "Nr 2" added alongside in blue ink. Paper fragile; first leaf torn.

Size: 310 x 240 mm

## EHM D1/11 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: ms piano/vocal score (key G minor, modulating to B minor). 1 quire. 6 pp. Written in ink in a copyist's hand. With a few pencil markings. Title-page wording "Salomo / H. Heine / Else Headlam-Morley", with "Nr. 2" added alongside in blue ink.

Size: 310 x 230 mm

1 quire

## EHM D1/12 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment. No 2. *Salomo*: ms piano/vocal score (key G minor modulating to B minor). 1 quire, with blank first page glued to stiff grey paper cover. 5 pp. Written in ink by a copyist, with numerous revisions on strips pasted in over the original notes. Title on front cover "No. II. Salomo". Composer statement on front cover and at head of p. 1: "Else Sonntag". Some pencil markings and notes, including on p. 3 "keine Harfe" and "Klar Oboe" at foot of p. 4, from which it would seem likely that this ms was used in orchestrating the song for the setting for baritone and orchestra. Note also that in earlier versions for soloist and piano in the same key, the soloist's first note is low D, whereas in this version it is B flat, as in the setting for baritone and orchestra (cf a similar change upwards in the orchestral setting of *An die Engel*).

Size: 310 x 230 mm

1 quire

## EHM D1/13 [1920s]

*Three Songs [settings of Heine]*, for singer and piano accompaniment: No.2, *Salomo*: photocopied ms piano/vocal score (key A minor, modulating to C sharp minor). In a copyist's hand [original from which this photocopy was made is not present in the collection]. Title "Salomo" at head of p. 1, with number 2 added in blue ink alongside.

5f

EHM D1/14-17 1926

*Three Songs [settings of Heine]*, for singer and piano accompaniment. No.3, *König Richard*. Four ms piano/vocal scores.

*Biographical information*: Composed 1926 (dated sketch, EHM D1/14).

EHM D1/14 1926

(1) *Three Songs [settings of Heine]*, for singer and piano accompaniment. No.3, *König Richard*: ms piano/vocal score sketch (key D minor). (2) *Salomo*: ms piano/vocal score (key G minor), incomplete. Extent: 2 bifolia. Each song separately paginated. *König Richard*: V, [1] pp. [final page blank]. *Salomo*: pp. 1-2. Composer's autograph pencil sketch of *König Richard*, dated at head of p. I "28 Oct 1926" and at end of song on p. V "Finis 4 Nov 1926". The second leaf of the second bifolium has been used for a fair copy of the start of *Salomo*, music only, without the lyric.

Size: 310 x 240 mm

1st bifolium on paper with brand mark "R C 3"; 2nd bifolium on slightly smaller paper with no brand mark. 2 bifolia

*Related material in other DUL collections*: EHM D1/6-13, other mss of *Salomo*.

EHM D1/15 1926

*Three Songs [settings of Heine]*, for singer and piano accompaniment. No.3, *König Richard*: ms piano/vocal score (key D minor). 1 quire. 5, [1] pp. [final leaf blank]. Written in ink in a copyist's hand. Title-page wording: "König Richard / H. Heine. / Else Headlam-Morley".

Size: 295 x 235 mm

No brand mark on paper. 1 quire

EHM D1/16 1926

*Three Songs [settings of Heine]*, for singer and accompanist. No 3, *König Richard*: ms piano/vocal score (key D sharp minor). 1 quire. [i], 4, [1] pp. [final page blank]. Written in ink by a copyist, with revisions on strips pasted in over the original notes. Title on title-page "König Richard" with No. 3 added in blue ink. Composer statement on title-page and at head of p. 1 "Else Headlam-Morley", with "Else Sonntag" added in a different hand.

Size: 305 x 235 mm

1 quire

EHM D1/17 1926

*Three Songs [settings of Heine]*, for singer and piano accompaniment. No.3, *König Richard*: photocopied ms piano/vocal score (key D minor). 6 leaves linked by a treasury tag. [i], 5 pp. The score (in a copyist's hand) from which this photocopy was made is not present in the collection. In the same key as EHM D1/14-15, but not identical musically; soloist's first note in those versions is low A whereas here it is F, as in the setting for baritone and orchestra. Title-page wording "3. König Richard / H. Heine --- Else Headlam-Morley", with Number 3 crossed out and number I added in blue ink alongside, probably by Agnes Headlam-Morley.

6f

EHM D1/18/1-3 [1920s]

*Three Songs [settings of Heine]*, for baritone and orchestra: ms full score. 3 booklets [one for each song]. Each booklet separately paginated: 10; 6; 13 pp. Each booklet in grey/green cardboard covers with cloth spine. Title-label on front cover of each part gives song number and title followed by "Partitur I". Composer statement on p. 1 of each part "E. Headlam-Morley". Written in ink in a copyist's hand. Stamped rehearsal numbers. Instrumentation listed on label inside front cover of each part:

Size: 340 x 270 mm

Nos 1-2 on music paper with Sünova brand mark; no 3 on music paper without brand mark. 3 booklets

EHM D1/18/1 [1920s]

Pt 1 ( *An die Engel*): Orchestration, 1 flute, 1 oboe, 1 clarinet [in B flat], 2 bassoons; 2 horns; timpani, percussion (clashed cymbals); strings.

EHM D1/18/2 [1920s]

Pt 2 ( *Salomo*): Orchestration, 2 flutes, 2 oboes, 2 clarinets [in B flat], 2 bassoons; 2 horns; harp; timpani, percussion (clashed cymbals); strings.

EHM D1/18/3 [1920s]

Pt 3 ( *König Richard*): Orchestration, 1 flute (doubling piccolo), 2 oboes, 2 bassoons; 2 horns, 2 trumpets [in B flat]; timpani; strings.

EHM D1/19/1-3 [1920s]

*Three Songs [settings of Heine]*, for baritone and orchestra, ms full score. 3 booklets. 10; 6; 13 pp. Details identical to EHM D1/18/1-3, except that all three songs are on music paper with Sünova brand mark, and title-label on front cover of each part gives song number and title followed by "Partitur II".

3 booklets

EHM D1/20/1-29 [1920s]

*Three Songs [settings of Heine]*, for baritone and orchestra: complete set of vocal and instrumental parts. All parts contained within a blue/green cardboard folder, with, on front cover, ms number "4F", typescript title label "Drei Lieder / für Bariton und Orchester von E. Headlam-Morley / (Orchesterstimmen)", and various later ms notes about the contents.

Size: 340 x 260 mm

On paper with Sünova brand marks. 29 parts

EHM D1/20/1 [1920s]

*Three Songs [settings of Heine]* for baritone and orchestra: baritone part. 4] pp

EHM D1/20/2-29 [1920s]

*Three Songs [settings of Heine]*, for baritone and orchestra: instrumental parts, complete. 28 parts (4 violin I, 3 violin II, 2 viola, 2 violincello, 2 bass; flute I & II (II doubling piccolo), oboe I & II, clarinet (in B) I & II; bassoon I & II; horn (in F) I & II, trumpet (in B) I & II; timpani, percussion (clashed cymbals); harp

28 parts

EHM D1/21 [1920s]

Note (typescript, with ms additions) by Agnes Headlam-Morley about *Three Songs [settings of Heine]*.

1p.

EHM D2/1-15 [1905-1925]

*Three Songs [settings of Von Platen]*, for soloist and piano accompaniment. (No 1, *Diora's Lied*; No 2, *Ghasele*; No 3, *Barinissa's Lied*). Creator: Music by EHM, to words by Count August von Platen. Lyrics:

No 1. *Diora's Lied*. Durch die Lüfte schmerzbekommen / Kommt der bleiche Mond geschwommen: / Weil er keine Ruhe findet, / Wandelt stets der Liebentfachte / Sachte, sachte, / Und verschwebet und verschwindet, / Als er just zu ruhn gedachte. Über goldner Erdenaue / Schwebt der Frühlingswind, der laue / Und er fächelt mit Gekose / Primel erst und Pulsatille / Stille, stille, / Aber eh' sich zeigt die Rose, / Treibt ihn fort ein fremder Wille. Auf smaragdnen, grünen Wogen / Kommt der schöne Schwan gezogen, / Und mit schmerzlichem Behagen / Furcht er Linien und Kreise. / Leise, leise, / Und vergeht in seinen Klagen / Eh er kommt an's ziel der Reise.

No 2. *Ghasele*. Im Wasser wogt die Lilie / Die blanke hin und her! / Doch irrst du Freund, sobald du sagst / Sie schwanke hin und her! Es wurzelt ja so fest ihr Fuss / Im tiefen Meeres-grund, / Ihr Haupt nur wiegt ein lieblicher / Gedanke hin und her!

No 3. *Barinissa's Lied*. Wiewohl mein Schatz ein arger Wicht, / Ein Räuber ist, ein Dieb, / So hab' ich doch sein Angesicht / Vor allen andern lieb! / Er raubt für mich, er kämpft, er ficht; / Drum hab ich ihn so lieb, / Und wär' er hundertmal ein Wicht / Und tausendmal ein Dieb.

*Biographical information*: Settings of poems from Count August von Platen's *Der Schatz des Rhampsinit*. Composition begun c.1905 (dated sketch of *Diora's Lied*, EHM D2/1). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sybil Crawley, accompanist Daisy Bucktrout, at a concert of EHM's works); 29 September 1932 (Berlin, Bach-Saal, sung by Lislott Grooss, accompanist Dr. Eduard Steinberger, at a concert of EHM's works) Printed editions: 1905 (London, Cramer), 1925 (London, Paxton).

EHM D2/1-3 [1905]

*Three Songs [settings of Von Platen]*. No 1, *Diora's Lied*. Three ms piano/vocal scores.

EHM D2/1 1905

*Three Songs [settings of Von Platen]*. No 1, *Diora's Lied*: ms piano/vocal score sketch (key B flat minor), incomplete. 1 bifolium. 3, [1] pp. [final page blank]. Composer's autograph sketch, written in pencil and dated at end "finis 8 März 1905". Includes the lyrics for only verses 1 and 2. Lower half of second leaf (probably blank) excised.

Size: 295 x 240 mm

On paper with no brand mark. 1 bifolium

EHM D2/2 [1905]

*Three Songs [settings of Von Platen]*. No 1, *Diora's Lied*: ms piano/vocal score (key B flat minor). 1 bifolium. 4 pp. Composer's autograph fair copy, with revisions. Written in ink, with revisions and suggestions in red ink in another hand, and several instructions to a copyist. At head of p. 1 "Diora's Lied / Aus dem Schatz des Rhampsinit von Platen".

Size: 295 x 240 mm

On paper with no brand mark. 1 bifolium

EHM D2/3 [1905]

*Three Songs [settings of Von Platen]*. No 1, *Diora's Lied*: ms piano/vocal score (key B flat minor). 1 quire. 5, [1] pp. [final page blank]. Written in ink in a copyist's hand, with lyric in another hand? At head of p. 1 "No. I. Diora's Lied / Aus dem Schatz des Rhampsinit von Platen" .

Size: 310 x 255 mm

On paper with no brand mark. 1 quire

EHM D2/4-5 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 2, *Ghasele*. Ms sketch and fair copy.

EHM D2/4 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 2, *Ghasele*: ms sketch. 1 bifolium. 2, [2] pp. [final leaf blank]. Composer's autograph sketch, written in ink, with corrections by crossing out and erasure. Title at head "Ghasele, by Count Augustus von Platen Hallermünde" . Revision of the opening bars on slip of paper stitched to head of p. 1. Transcript of lyric on slip of paper stitched to foot of p. 2.

Size: 300 x 240 mm

On paper with no brand mark. 1 bifolium

EHM D2/5 [1905-1925]

*Three Songs [settings of Von Platen]*. No 2, *Ghasele*: ms piano/vocal score. 1 bifolium. 3, [1] pp. [final page blank]. Fair copy, written in ink by a copyist. At head of p. 1 "No. II. Ghasele / By Count August von Platen Hallerminde [sic]" .

Size: 310 x 245 mm

On paper with no brand mark. 1 bifolium

EHM D2/6-11 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*. Six ms piano/vocal scores.

EHM D2/6 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano/vocal score (key G sharp minor). 1 bifolium. 2, [2] pp. [final leaf blank]. Composer's autograph fair copy, written in ink. Lyric incomplete (first verse only). At head of p. [1] "Barinissa's Lied" .

Size: 315 x 255mm

On paper with no brand mark. 1 bifolium

EHM D2/7 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano/vocal score (key F sharp minor). 1 leaf. 2 pp. Composer's autograph, written in ink, with a few corrections/revisions. At head of p. 1 "Barinissa's Lied aus dem Schatz des Rhampsinit / Else Headlam" .

Size: 300 x 240 mm

On paper with no brand mark. 1f

EHM D2/8 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano/vocal score (key F sharp minor). 1 leaf. [2] pp. Fair copy written in ink in a copyist's hand, with ending crossed out and with piano introduction added on verso in the composer's autograph. At head of p. [1] "Barinissa's Lied aus dem Schatz des Rhampsinit" .

Size: 310 x 255 mm

On paper with no brand mark. 1f

EHM D2/9 [1905 - 1925]

(1) *Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano/vocal score (key F sharp minor). (2) *Clärchens Lied*: ms piano/vocal score (key D sharp minor). Composer's autograph, written in ink, with a few corrections/revisions. *Barinissa's Lied* is written on the first page of the bifolium, with composer statement at head, "Else Headlam" , and title "Barinissa's Lied aus dem Schatz des Rhampsinit, by Count August von Platen-Hallermünde" . This is followed on the other three pages of the bifolium by *Clärchen's Lied*, also in composer's autograph and paginated 1-3. Pencil note at foot of first page of bifolium "Only these first two songs to be copied" . Ink note on p. 1 of *Clärchen's Lied*, "This to be copied not the other one" .

Size: 300 x 240 mm

On paper with no brand mark. 1 bifolium

*Related material in other DUL collections:* EHM D8/1-4, other mss of *Clärchen's Lied*.

EHM D2/10 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano/vocal score (key F sharp minor). 1 bifolium. 2, [2] pp. [final leaf blank]. Written in ink in a copyist's hand, with pencil markings possibly made in preparation for printing.

Size: 310 x 240 mm

On paper with no brand mark. 1 bifolium

EHM D2/11 [1905 - 1925]

*Three Songs [settings of Von Platen]*. No 3, *Barinissa's Lied*: ms piano score (key F sharp minor), incomplete. The first few bars of the piano introduction only, written in ink in a childish hand.

1f

EHM D2/12-15 1905 - 1925

*Three Songs [settings of Von Platen]*. Printed proofs and editions.

EHM D2/12 1905

*Three Songs [settings of Von Platen]*: printed piano/vocal score (London, J. B. Cramer & Co., 1905). 360 x 260 mm. [ii], 9, [1] pp. Title-page "Three Songs / by Count August v. Platen / Set to music by Else Headlam. Copyright MCMV by J. B. Cramer & Co Ltd for all countries" . Imprint "J.B. Cramer & Co Ltd ... London / New York: Edward Schuberth & Co." . At foot of p. "9 Crome, Printer. 12. Ham Yard, Gt Windmill Street. W" . Advertisement on back cover for Cramer's "New and popular songs and ballads" and, at foot, issue number A-14. *Diora's Lied* is in key B flat minor, *Ghasele* in G minor, and *Barinissa's Lied* in F sharp minor.

Size: 360 x 260 mm

EHM D2/13 [1905]

*Three Songs [settings of Von Platen]*: printed proof. Proof of p. 6 of the 1905 Cramer edition, corrected in pencil.

1f

EHM D2/14 1905

*Three Songs [settings of Von Platen]*: printed piano/vocal score. Another issue of the 1905 Cramer edition, with on back cover a list of Cramer's "New Songs" and issue number at foot A-15.

EHM D2/15 1925

*Three Songs [settings of Von Platen]*: printed piano/vocal score. 9, [3] pp.

Title-page reads "Three Songs / Count August v. Platen / Set to music by Else Headlam-Morley. Copyright 12,945" . Imprint "W. Paxton & Co. ... London" . At foot of p. 2 "Copyright MCMXXV in U.S.A. for Else Headlam-Morley by W. Paxton & Co." Verso of p. 9 and recto of back cover blank. Advertisement for EHM's *Song of Proserpine* on verso of back cover.

Size: 330 x 240 mm



## EHM D3/1-6 [1920s]

*Vanitas Vanitatum*, song-cycle from “The Rubaiyat of Omar Khayyam” in the translation of Edward Fitzgerald, music by EHM. Lyrics:

No 1. Wake! For the Sun that scatter'd into flight / The stars before him from the field of night, / Drives night along with them from Heav'n, and strikes / The Sultan's turret with a shaft of light. Come, fill the cup, and in the fire of spring / Your winter-garment of repentance fling: / The bird of time has but a little way / To flutter – and the bird is on the wing.

No 2. Whether at Naishapur or Babylon / Whether the cup with sweet or bitter run, / The wine of life keeps oozing drop by drop, The leaves of life keep falling one by one.

No 3. I sent my Soul through the invisible, / Some letter of that after-life to spell; / And by and by my Soul return'd to me / And answer'd “I myself am heav'n and hell”. Heav'n but the vision of fulfill'd desire, / And hell the shadow from a soul on fire, / Cast on the darkness into which ourselves, / So late emerged from, shall so soon expire. Oh threats of hell and hopes of paradise! / One thing at least is certain, this life flies; / One thing is certain and the rest is lies: / The flower that once has blown for ever dies.

No 4. Ah, my beloved, fill the cup that clears / To-day of past regrets and future fears; / Tomorrow! Why, tomorrow I may be / Myself with yesterday's sev'n thousand years.

No 5. For some we loved, the loveliest and the best / That from his vintage rolling time has prest, / Have drunk their cup a round or two before, / And one by one crept silently to rest.

No 6. Ah, make the most of what we yet may spend, / Before we too into the dust descend, / Dust into dust, and under dust to lie, / Sans wine, sans song, sans singer and sans end!

No 7. Yon rising moon that looks for us again, How oft hereafter will she wax and wane; / How oft hereafter rising look for us / Through this same garden – and for one in vain!

*Biographical information:* EHM set this work both for soloist and piano accompaniment, and for soloist and orchestra (orchestrated by Willy Georgens, EHM J44). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sumner Austin with piano accompaniment, at a concert of EHM's works). Printed editions: setting for singer and piano accompaniment, 1925 (London, Paxton).

*Related material in other DUL collections:* EHM D1/6 item 2, sketch of No 7, “Yon rising moon” .

## EHM D3/1 [1920s]

*Vanitas Vanitatum*, song cycle for soloist and piano accompaniment: ms piano/vocal score sketch, incomplete (songs I-II and start of IV only). 1 bifolium, paginated 1-4. Composer's autograph sketch, written in pencil. Untitled. Song IV begins immediately after the end of Song II, and is dated at head “Kings College Jan. 13 [year not stated]” .

Size: 295 x 240 mm

On paper with no brand name. 1 bifolium

EHM D3/2 [1920s]

*Vanitas Vanitatum*, song cycle for soloist and piano accompaniment: ms piano/vocal score, incomplete (songs I, start of II, IV-VII only). 1 bifolium + 1 quire (295 x 240 mm) + 1 strip. Bifolium and quire each separately paginated, respectively 1-4 and 1-8; additional strip paginated 9. Composer's autograph, written in ink, with closing bars on additional strip (paginated 9) pasted to foot of p. 8. With suggested corrections and alterations in pencil and red ink in another hand [R. J. Pitcher?]. On paper with no brand name.

EHM D3/3 [1920s]

*Vanitas Vanitatum*, song-cycle for soloist and piano accompaniment: ms piano/vocal score, incomplete (songs I-II, IV-VII only). Songs 1-2 paginated individually 1-4; songs 4-7 paginated continuously 1-8. Written in ink in a copyist's hand, annotated in EHM's hand on p. 1 of songs no I and IV with instructions to the printer.

Size: 310 x 245 mm

On paper with no brand mark. 7f

EHM D3/4 [1920s]

*Vanitas Vanitatum*, song-cycle for soloist and piano accompaniment: printed proofs. Proofs (with platemarks) of title-page and pages 1-4 (2 successive proofs of each of pp. 1-3) of a printed edition of *Vanitas Vanitatum*. Annotated with corrections in red and black ink and pencil. Title-page reads "Vanitas Vanitatum being Three Stanzas from The Rubaiyat of Omer Rheyem [sic] / Translated into English by Edward Fitzgerald and set to music by Else Headlem [sic]. With the kind permission of Messrs. Macmillan & Co." . The name "Frankland King & Co. 10 Swiss Terrace, Hampstead" has been added in ms, but then crossed out. The name "H. Evans & Co." , printed at the foot of the second proof of p. 1, has been crossed out and "Frankland King & Co" added in ms. Condition extremely fragile.

Size: approx. 360 x 260 mm

8f

*Related material in other DUL collections:* EHM J2/1-2 (correspondence of EHM with Hamilton Evans & Son and with Frankland King & Co., 1898-1900, about printing several of her compositions, including *Vanitas Vanitatum*. Hamilton Evans went into receivership, and although EHM negotiated with Frankland King about taking over whatever printed stock Hamilton Evans had produced, it is unclear whether an edition of *Vanitas Vanitatum* was completed at this time. No such edition is recorded by CPM or COPAC).

EHM D3/5 1925

*Vanitas Vanitatum*, song-cycle for soloist and piano accompaniment: printed piano/vocal score (London, W. Paxton, 1925). [2], 14 pp., in printed cream paper cover. Title-page reads "Vanitas Vanitatum / song-cycle from The Rubaiyat of Omar Khayyam. Words translated by Edward Fitzgerald / music by Else Headlam-Morley." Imprint: "London, W. Paxton & Co" . Copyright statement at foot of p. 1 "Copyright MCMXXV in U.S.A. for Else Headlam-Morley" .Copyright reference number 12939 at foot of each page.

Size: 310 x 245 mm

EHM D3/6 [1920s]

*Vanitas Vanitatum*, song-cycle for soloist and orchestral accompaniment: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B [flat], 2 bassoons; 2 horns; timpani; harp; strings. Binding: blue cardboard, black cloth spine. Typescript title-label on front cover “Vanitas Vanitatum / Song-Cycle / from The Rubaiyat of Omar Khayyam / (übersetzt v. E. Fitzgerald) / von Else Headlam-Morley / (Partitur)”, with the number II added in red pencil below. EHM's Wimbledon address (29 St Mary's Road) on label inside front cover. Written in ink in a copyist's hand, with ms rehearsal letters (A-H).

Size: 340 x 275 mm

On music paper with brand mark “Beethoven Papier No. 36. H.R. Kr.” . 1v 30 pp.

EHM D4 1943

*Zwei Gedanken*, songs with piano accompaniment: ms piano/vocal score. Music by EHM, words anon. 2 bifolia, within a blue/green wrapper (300 x 240 mm) with title label “No 21 / Lady Headlam-Morley/ Two Songs/ Erster Gedanke / Zweiter Gedanke / ('Ich hab den Festen Glauben')”. 3, [1]; 3, [1] pp. (1) Composer's autograph fair copy, written in pencil. Title and date at head of first bifolium “Erster Gedanke / Lady Headlam-Morley Aug. 1943” . Title and date at head of second bifolium “Zweiter Gedanke / Else Headlam-Morley August 1943” . (2) On the final (originally blank) page of the first bifolium, the opening bars of a piano score of EHM's *Meine einsame Symphonie*, 3rd movement (Scherzo) have been written upside down in ink. Lyric for *Erste Gedanke*: Ich wollt von Himmel reissen / Die schönste Melodei / Die Götter selbst sollen preisen / die ihrer würdig sei / Doch such ich sie vergebens / Als Kind sollt ich nicht schreien / nach Glück am End des lebens / das Götter mir verleihen. Lyric for *Zweiter Gedanke*: Ich hab den festen Glauben / Dass Götter mir erlauben / Von ihren Himmel zu reissen / die schönste Melodei/ Es nutzt nicht sie zu treiben / Sie wurden doch nicht eilen / Um Sehnsucht mir zu stillen / Sie wollen seien frei.

Size: 340 x 270 mm

On paper with brand mark “Oy R.E. Westerlund Ab Helsingfors – Helsingfors” . 2 bifolia  
Biographical information: Composed 1943 (dated sketch, EHM B2/9 pp. 20-30).

Related material in other DUL collections: EHM B2/9 pp. 20-32 (composer's autograph sketch of *Zwei Gedanken*, 1943, and transcript of lyrics); EHM B11/3 (ms piano score of *Meine einsame Symphonie*, 3rd movement).

## EHM D5/1-3 [1899 - 1914]

*Admirals All, a Song of Sea Kings*, song with piano accompaniment. Music by EHM, to words by Sir Henry Newbolt. Probably EHM intended her song to be a setting of the whole of Newbolt's poem, but the most extensive surviving ms of the song, although musically complete, contains only the first two verses, half of the third, and the chorus. The chronology of the various mss is uncertain. Lyric (up to the line where it breaks off in EHM D5/1): Effingham, Grenville, Raleigh, Drake / Heirs to the bold and free! / Benbow, Collingwood, Byron, Blake / Hail to the Kings of the Sea! Admirals all for England's sake / Honour be yours and fame / And honour as long as waves shall break / To Nelson's peerless name.

Essex was fretting in Cadiz Bay / With the Galleons fair in sight / Howard at last must give him his way / And the word was passed to fight / Never was schoolboy gayer than he since holidays began / He tossed his bonnet to the wind and sea/ And under the guns he ran.

Drake nor devil nor Spaniard feared / He put their towns to the sack / He singed his Catholic Majesty's beard / And harrowed their ships to the wrack. Admirals all for England's sake / Honour be yours and fame / And honour as long as waves shall break / To Nelson's peerless name.

*Biographical information:* Date of composition uncertain, but sketches for the song occur in EHM A1/5 and EHM A1/7, EHM's day-by-day workbooks for 1904-07 and 1911-19.

## EHM D5/1 1899

(1) *Admirals All, a Song of Sea Things*: incomplete ms piano/vocal score (key B minor). (2) *Concerto for Pianoforte and Orchestra*, arrangement for two pianos, 1st movement (Allegro): incomplete sketch of piano II part. (1) Rectos of the two leaves contain a composer's autograph fair copy, written in ink, of the start of *Admirals All*, up to "as long as waves shall break / To", with title at head of first leaf "Admirals All / A song of Sea Kings / Words by Henry Newbold / Music by Else Headlam". (2) Versos of the two leaves contain a composer's autograph sketch, written in pencil, for the piano II part of the opening of the first movement of EHM's *Concerto for pianoforte*, arranged for two pianos. This is dated at head "Angefangen 21 July 1899" and has title "Concert Allegro molto moderato", with, below, "linkes Klavier / Sostenuto maestoso". Fragile, with edges torn and frayed.

Size: 305 x 240 mm

On paper with no brand mark. 2f

*Related material in other DUL collections:* EHM B1/1-11, other mss, all incomplete, of the *Concerto for Pianoforte and Orchestra*.

## EHM D5/2 [1899 - 1914]

*Admirals All, A Song of Sea Kings*: incomplete ms piano score (key B minor). 1 leaf. 1 p. (verso of leaf blank). Piano introduction only. Composer's autograph fair copy, written in ink. Title at head "Admirals All / A Song of Sea Kings / Words by Henry Newbolt / Music by Else Headlam". Edges frayed and torn.

Size: 305 x 240 mm

On paper with no brand mark. 1f

EHM D5/3 1914

*Admirals All*: incomplete ms piano/vocal score (key E minor). 3 bifolia (first and third 310 x 245mm, second 300 x 235 mm). 12 pp. [paginated by Library in 2006. Final leaf lacks top half.] Composer's autograph fair copy, written in pencil. Dated at top left of p. 1 "Angefangen 24 Feb. 1914 / neu arrangiert und verbessert". Music and lyric break off on p. 6, midway through the third verse of the song, after "under the guns he ran", and the remainder of the second bifolium (rest of p. 6 and pp. 7-8) is blank; p. 9 begins with the last word of verse 2, followed by the chorus. The remainder of the 3rd bifolium is blank, except that a few apparently unconnected bars have been sketched in ink, upside down, at the foot of the final page.

On paper with no brand mark. 3 bifolia

EHM D6 1910

*As the Song of a Bird in May*, song with piano accompaniment. Composer's autograph sketch, written in pencil, with some revisions by erasure or crossing out. Untitled. Dated at head "30 July [altered to August] 1910, St Mary's Road, Wimbledon" and at end "finis 17 Oct 1910". Lyric:

As the song of a bird in May shall my song be / That close in a brake all day sits bowered and sings / For there in his chosen home to his mate pipes he / Nor cares for a while to roam on travelling wings.

Only to sing unseen is now his thought / Beneath and around him green and the blue above / Winter is overpast and he cares nought / But rested in peace at last has found his love.

Far have I roamed, how far and might not rest / Long have I sought my star – in vain how long / Now having found my way my love my nest / As the song of a bird in May shall be my song.

Size: 310 x 245 mm

1 quire, 8 pp.

*Biographical information*: Composed 1910.

EHM D7/1-8 1898 - 1905

*Ask Me No More*, song with piano accompaniment. Music by EHM, to words by Carew. Lyric: Ask me no more where Love bestows / When June is past the fading rose, / For in your beauty's Orient deep, / The flowers as in their causes sleep. / Ask me no more whither do stray / The golden atoms of the day; / For in pure love did Heaven prepare, / Those powders to enrich your hair. / Ask me no more whither does haste, / The nightingale when June is past: / For in your sweet dividing throat, / She winters and keeps warm her note. / Ask me no more where those stars light / That downward fall at dead of night, / For in your eyes they sit and there / Fixed become as in their sphere. / Ask me no more if East or West, / The Phoenix builds her spicy nest, / For unto you at last she flies / And in your fragrant bosom dies.

*Biographical information*: Composed 1898 (dated sketch, EHM C1/1 item 2). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sumner Austin in a concert of EHM's works); 27 November 1926 (London, Lyndhurst Hall, sung by Sumner Austin at a Guild of Players and Singers concert); radio broadcast 1927 (EHM D7/7); 17 May 1933 (Oxford, St Hugh's College, sung by Sumner Austin in a recital by him and Ellen Epstein, pianist). Printed editions: 1899 (London, Hamilton Evans) and 1905 (London, Cramer). The programme for the 1925 concert states that the songs it included were published by Paxton, but no such edition of this song has been found.

*Related material in other DUL collections*: EHM C1/1 item 2 (original sketch).

EHM D7/1 [1899]

*Ask Me No More*: ms piano/vocal score (key A minor). 1 leaf. [2] pp. Composer's autograph fair copy, written in ink. Title at head of first page "Ask me no more".

Size: 310 x 255 mm

No brand mark on paper. 1f

EHM D7/2 [1899]

*Ask Me No More*: ms piano/vocal score (key F minor). 1 quire. [i], 4, [1] pp. [final page blank]. Written in ink, in a copyist's hand. Title-page wording "Ask Me No More. / Musik: Else Headlam." Ink stamp at end: "Notenschreib-Büro, Kapellmeister Dr. Wohlaue, Berlin W, Ansbacherstr. 8."

Size: 340 x 270 mm

No brand mark on paper. 1 quire

EHM D7/3 [1899]

*Ask Me No More*: printed piano/vocal score (key G minor), London, [1899]. 1 quire. 6, [2] pp. [final leaf blank]. Title on front cover, within a decorative border "Ask Me No More / Song / Words by Carew / composed by Else Headlam / Copyright Price 4/-". Imprint on front cover "London / Hamilton Evans & Son / Printed by C. Röder Leipzig". Printed number 30 at foot of each page. Final leaf (back cover) blank. This edition is not held by the British Library, nor recorded in COPAC (2006).

Size: 365 x 260 mm

1 quire

EHM D7/4 [1899]

*Ask Me No More*: printed piano/vocal score (key G minor), London, [1899]. Another copy of the 6 pp. Hamilton Evans & Son printed edition (lacking the covers), marked up in preparation for the 1905 Cramer edition. Ms note at foot of p. 1 "Copyright etc (J B C & Co 648a)". Last five words of first line at top of p. 5 cancelled in pencil, and a manuscript revision of both words and music in EHM's hand stapled on top. The musical revision, or rather correction, was incorporated in the 1905 edition, but not the change to the lyric. Fragile, with tears in lower margin and along fold line.

EHM D7/5 1905

*Ask Me No More*: printed piano/vocal score (key G minor), London, 1905. 1 quire. [iii], 4, [2] pp. Title on front cover "Ask Me No More / Song / Words by Carew / Composed by Else Headlam / Copyright MCMV, by J.B. Cramer & Co. Ltd for all countries. Price 2/- nett". Imprint on front cover "J. B. Cramer & Co. Ltd ... London ... New York: Edward Schuberth & Co." Printed copyright note at foot of p. 1 "Copyright MCMV by J. B. Cramer & Co. Ltd (J.B.C. & Co. 648a)" and same J.B.C. reference number at foot of p. 4. Cramer advertisement on back cover.

Size: 360 x 260 mm

1 quire

EHM D7/6 [1905]

*Ask Me No More*: printed proof. Page 1 only of a printed proof of the 1905 Cramer edition, with plate mark. Ms note "Another proof" at top of page.

1f

EHM D7/7 25 May 1927

Typescript letter from J. C. Stobart, British Broadcasting Corporation, Savoy Hill, London, to EHM's husband, James Headlam-Morley at the Foreign Office. Returns a copy of *Ask Me No More*, and comments "I heard it sung on the wireless, but I am afraid you may think the singer did not do full justice to it" .

1f

EHM D7/8 [1899 - 1905]

Ms note by Agnes Headlam-Morley. About the lyric of *Ask Me No More* and its author, Carew, and about the popularity of her mother's setting of it, which "was sung with marked success at a good many concerts" .

1f

EHM D8/1-4 [1890 - 1925]

*Clärchen's Lied*, song with piano accompaniment. Music by EHM, to words by Goethe. Lyric: Freudvoll und leidvoll gedankenvoll sein; / Langen und bangen in schwebender Pein; / Himmelhoch jauchzend zum Tode betrübt; / Glücklich allein ist die Seele die liebt. *Biographical information:* Performances: 18 May 1925 (London, Aeolian Hall, sung by Sybil Crawley in a concert of EHM's works). The programme for the 1925 concert states that the songs it included were published by Paxton, but no such edition of this song has been found.

*Related material in other DUL collections:* EHM D2/9 item 2 (composer's autograph fair copy of *Clärchen's Lied*).

EHM D8/1 [1890 - 1925]

(1) *Clärchen's Lied*: ms sketch. (2) Fragment of sketch of an unidentified song. (1) Composer's autograph sketch, written in pencil, on first leaf of the bifolium. Title at head "Clärchens Lied", with "Freudvoll und leid" crossed through above. (2) The second leaf of the bifolium has been used for a pencil sketch of part of another (unidentified) song.

Size: 295 x 245 mm

On paper with no brand mark. 1 bifolium [4] pp.

*Related material in other DUL collections:* EHM D19/1-14 (other fragments of unidentified songs).

EHM D8/2 [1890 - 1925]

*Clärchen's Lied*: ms piano/vocal score (key D sharp minor). Written in ink, in a copyist's hand. Instruction at start, in a copyist's hand (same hand as EHM D8/3-4): "Andante sostenuto". Number 1 written in blue pencil beside title on p. 1. Title-page wording "Clärchen's Lied./ Else Headlam-Morley" .

Size: 300 x 235 mm

On paper with no brand mark. bifolium 4 pp.

EHM D8/3 [1890 - 1925]

*Clärchen's Lied*: ms piano/vocal score (key D sharp minor). Written in ink, in the same copyist's hand as EHM D8/2 and EHM D8/4. Instruction at start, in composer's hand: "Langsam mit Ausdruck". With a few pencil markings and some notes altered by scratching out. Title-page wording "Clärchen's Lied. / Words by / Goethe / Music by Else Headlam" .

Size: 305 x 235 mm

On music paper with brand mark R. C. 1 (with ship in circle below number). 1 bifolium 4 pp.

EHM D8/4 [1890 - 1925]

*Clärchen's Lied*: ms piano/vocal score (key D sharp minor). Written in ink, in the same copyist's hand as EHM D8/2-3, with pencil corrections which have mostly been implemented in ink. Instruction at start "Andante sostenuto". Title-page wording "Clärchen's Lied. / (Johann Wolfgang von Goethe) / Else Headlam".

Size: 310 x 235 mm

On music paper with brand mark R. C. 3. 1 bifolium 4 pp.

EHM D9/1-2 1911

*Frühlings Hoffnung*, song with piano accompaniment. Music by EHM, words anon. Lyric: Die Hoffnung geht durch die Lande / Sie guckt hinab in das Tal, / Erweckt aus Starrem Banne / Sind Blümlein über all.

Die Vöglein singen schon heller / Von künftiger Blätter pracht, / Die Hoffnung schreitet schneller / Der Frühling ist erwacht.

Und unter dunklem Laube / Ein Nestchen das Vöglein sich baut, / Zu ihm flog froh der Glaube / Von heimlichen Glücke traut.

Und auch in der Frühlings Sonne / Erschliet sich des Menschen Herz / Und Hoffnung und Liebes-wonne vertreiben den Winterschmerz.

*Biographical information*: Composed 1911 (dated sketch, EHM D9/1). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sybil Crawley at concert of EHM's works); 29 September 1932 (Berlin, Bach-Saal, sung by Franz Sauer at concert of EHM's works).

EHM D9/1 1911

*Frühlings Hoffnung*: ms piano/vocal score sketch. Composer's autograph sketch, written in pencil, and dated at end finis "7 March 1911". With title "Frühlings Hoffnung" at head, alterations to key signature, and a few tempo indications all added in black ink. Very fragile, torn and frayed at edges, with bottom left corner of both leaves missing.

Size: 315 x 245mm

On paper with no brand mark. 2f 4 pp.

EHM D9/2 [1911]

*Frühlings Hoffnung*: ms piano/vocal score (key B minor). Fair copy, written in ink. Title at head "Frühlings Hoffnung / Else Headlam". With a few correction patches and other corrections by scratching out, and with some pencil markings.

Size: 310 x 235 mm

On paper with brand mark "R C 3" 1 bifolium 4 pp.

EHM D10/1-2 1916 - 1917

*Für Uns*, song with piano. Music by EHM, words anon. Lyric (some words uncertain): Fern Ferne in Osten / Da gähnet ein Grab / Da senkt man zu tausend die Toten hinab./ Für uns / Im Westen da ragt manch Kreuzschlicht und klein der liegen sie stimmen in langen Reise./ Für Uns. / Und wo in wiederaushet das Meer / Da gaben sie freudig das Leben her / Für Uns Für Uns Für Uns. / Wie ohferten Zukunft und Jugend Glück. / Sie Pehren ein wieder sur heimats zurück / Für Uns / Sie gaben ihr Alles ihr Leben ihr Blut / Sie gaben es hin mit heiligen Muth / Für Uns und Wir / Wir Können nur weinen und beten für sie / Die da liegen bleichblutig zertreten / Für Uns. / Dann es giebt kein Wort für das [...er] zu danken / Und es giebt kein dank für die, die da sauken / Für Uns Für Uns

*Biographical information*: Composed 1916-17 (dated sketch, EHM D15/1 item 2).

*Related material in other DUL collections*: EHM D15/1 item 2 (dated sketch of Für Uns).



EHM D10/1 1916 - 1917

*Für Uns*: incomplete ms piano/vocal score. Composer's autograph fair copy, written in ink. Title at head "Für Uns? [sic] / Musik von Else Sonntag". The beginning of the song, breaking off in the second verse after "Pehren ein", and a leaf from near the end. With pencil note on p. 2, at start of bars for piano accompaniment between first and second verses, "gebraucht als Zwischensatz IV Akt" [perhaps referring to Act 4 of *Leonarda*?].

Size: 305 x 240mm

On paper with no brand mark. 3f

EHM D10/2 1916 - 1917

(1) *Für Uns*: incomplete ms piano/vocal score. (2) Fragmentary sketch for part of *Leonarda*, Act 3. 1 bifolium + 1 leaf (305 x 240mm). (1) Composer's autograph fair copy, written in ink, on the first leaf of the bifolium and the recto of the disjunct leaf. Breaks off in the second verse, like EHM D10/1, after "Pehren ein". With pencil sketch of a few lines of a song in English on verso of disjunct leaf, starting "Speed on merrily". (2) Composer's autograph sketch, written in pencil on the verso of the second leaf of the bifolium, for part of *Leonarda*, Act 3, beginning "How dare you draw your sword upon a Goth".

On paper with no brand mark.

Related material in other DUL collections: EHM E2 (other mss of *Leonarda*).

EHM D11/1-2 [1890s - 1920s]

*Die Gärtner's Tochter*, song with piano accompaniment. Music by EHM, assisted by her sister Henrietta Sonntag (EHM D14/7 item 2); words anon. First line of lyric "Und wo die Bäume am höchsten sind".

Related material in other DUL collections: EHM D14/7 item 2 (ms fair copy of *Die Gärtner's Tochter*).

EHM D11/1 [1890s - 1920s]

*Die Gärtner's Tochter*: incomplete ms piano/vocal score. 1 bifolium + 1 leaf (295 x 240 mm), paginated 3-9 [probably originally a quire of which the first leaf is now lacking]. Composer's autograph sketch, written in ink, with suggested alterations in red ink in another hand.

On paper with no brand mark.

EHM D11/2 [1890s - 1920s]

*Die Gärtner's Tochter*: incomplete ms piano/vocal score. 1 quire, paginated 3-10 [i.e. probably lacking the outermost bifolium]. Composer's fair copy, written in ink with numerous alterations by erasure. Pencil notes in composer's hand on p. 5 "gebraucht *Leonarda*" and on p. 8 "gebraucht *Tulpen*" may imply that she used musical ideas from the song in her operas.

Size: 295 x 240 mm

On paper with no brand mark. 1 quire

EHM D12/1-2 1900

*In Jingoland*, song with piano accompaniment. The words of this curious work, although nonsensical, appear to be in some way related to the Boer War. Lyric: With an ambient grin on his stalwart chin / The Colossus sits and he's giving them fits / His Jews and his sweaters of kaffirs in fetters / His shooters and looters the gay brabanditti / The sharks and the parks of the diamond city / And his jester Joey all smart and showy / In a motley new, of red, white, and blue / With an ape on his back that mutely shows / Twice ten little teeth and merely mews / His faces he pulls and the string is Jo's / I've a knack of making and breaking rings / I've married & swopped by the right of kings / My exchange is a brisker than good old Hals / The turnover better / Chorus Pals golden Jerusalem golden gals / My Flanders mare is the queen of the Dutch / She paid too little and prayed too much / In her dowry of gold and her diamonds she dealt / And my gravediggers lying her ghost on the Veldt. / Golden Jerusalem golden gals / And I flirted with truth she was too lily white / So I dressed her in yellow and rigged her right / Her [word illegible] are tallow her cheek is red with a buyard rouge I've patented / And she pays in our keep for she's run for sale / just an argosy frightened with Daily Mail / Golden Jerusalem golden gals / There was England my lady her honour is sold / Right honourably for its weight in gold / For her self and her shame she go mourning in black / But she's mad with my wine and I've beckoned her back / To a jingle for jingoland / Chorus Golden Jerusalem Golden gals / For a rattling fanforarade / For the merry game were played / For the land where the tippie kippie / Where the air is blue with lies and the blood is in their eyes / Another jingles instead / With a rattling voice of the dead / This death in the jester's cloth / In a motley that's all of the red / And the death's head grimly mows / And grimly it tells what it knows / Of the land where the tippie and kippie / When the air is blue with lies and the blood is in their eyes

*Biographical information:* Composed 1900 (dated sketch, EHM D12/1).

EHM D12/1 1900

*In Jingoland*: ms piano/vocal score sketch. 4 bifolia. 15, [1] pp. [final page blank]. Composer's autograph sketch, written in pencil. Title at head "In Jingoland". Dated at head "Angefangen 19 Nov. 1900" and at end "Finis 12 Dec. 1900". Pencil note halfway down p. 5 "Used for stag song Act II [i.e. of *Leonarda*]" . Bottom outer corner of the last leaf (probably blank) has been cut out.

Size: 305 x 245 mm

On paper with no brand mark. 4 bifolia

EHM D12/2 1900

*In Jingoland*: incomplete piano/vocal score. 2 bifolia. Paginated 1-4, [1], 13-14, [1]. First and final pages of second bifolium blank. Composer's autograph fair copy, written in ink. Title at head "In Jingoland". With several corrections in a neater hand to the words of the lyric. Lacks all between "String is Jo's" at foot of p. 4 and "death's head grimly" at head of p. 13.

Size: 295 x 240mm

On paper with no brand mark. 2 bifolia

EHM D13/1-3 1911

*Die kleine Fee*, song with piano accompaniment. Music by EHM, words anon. Lyric (some words not fully legible): Eine kleine Fee sitzt in einer wilden Rose / Der hat sie ihr Haus / Und trinkt aus goldner Dose / Zum Diener eine kleine Maus / Ein sch[??]tterlieg zum fliegen / Über Land und See / Ein [??]ar Blätter zum liegen ...

*Biographical information:* Composed 1911 (fragment of dated sketch, EHM D17/1 item 2).

*Related material in other DUL collections:* EHM D17/1 item 2 (fragment of sketch of *Die kleine Fee*, dated at head 14 March 1911).

EHM D13/1 1911

(1) *Die kleine Fee*: fragmentary sketch. (2) Fragmentary sketch of lines from *Leonarda*. Fragment of composer's autograph sketch of *Die kleine Fee*, written in pencil on a single stave, with, below, several sketched lines from *Leonarda*; these latter are dated 2 März [year not stated]. Possibly part of a leaf from a day-by-day workbook.

*Size:* approx. 230 x 250 mm

On paper with no brand mark on surviving portion. 1f

EHM D13/2 1911

*Die kleine Fee*: fragmentary sketch. Fragment (final leaf) of composer's autograph sketch, written in pencil, 3 staves per system.

*Size:* 310 x 250 mm

On paper with no brand mark. 1f

EHM D13/3 1911

*Die kleine Fee*: ms piano/vocal score. 1 bifolium. 3, [1] pp. [final page blank]. Written in ink, possibly in EHM's hand. Title at head "Die Kleine Fee", but no composer statement.

*Size:* 300 x 240 mm

On paper with no brand mark. 1 bifolium

EHM D14/1-12 [1906 - 1925]

*The Nightingale's Song*, song with piano accompaniment. Music by EHM, words anon. Lyric: Peace in the silent moonshine; / Peace on the rippling river; / Peace where the shadows entwine / On the path, and the elm trees quiver. Only the nightingale's song / Knows no peace, stirred by passion divine, / And my heart that half breaks as I long / For the love that can never be mine. / As I long for the love that can never be mine.

*Biographical information:* Performances: 18 May 1925 (London, Aeolian Hall, sung by Sumner Austin in a concert of EHM's works). Printed editions: 1906 (London, Cramer); 1925 (London, Paxton).

EHM D14/1 [1906 - 1925]

*The Nightingale's Song*: incomplete ms sketch (key F sharp major). 1 leaf. [2] pp. Composer's incomplete autograph pencil and ink sketch, music on verso written upside down to recto. Title at head of p. [1] "Nightingale's Song". Words on recto in German (different lyric?), but in English on verso. Fragile, with edges badly frayed.

*Size:* 320 x 250 mm

No brand mark on paper. 1f

EHM D14/2 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score sketch (key F sharp minor). 1 quire. 5, [3] pp. [final 3 pages blank]. Composer's autograph, written in ink, with some revisions by scratching out and a few pencil corrections. Title at head of p. 1 "The Nightingale's Song" .

Size: 310 x 250 mm

On paper with no brand mark. 1 quire

EHM D14/3 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score (key F sharp minor). 1 leaf + 1 bifolium (305 x 250 mm). [i], V pp. [probably originally a quire, now with first leaf detached and final blank leaf missing]. Fair copy, written in ink. Title on title-page, and at head of p. 1, "The Nightingale's Song" . At head of p. 1 "Music by Else Headlam" .

On paper with no brand mark.

EHM D14/4 [1906 - 1925]

*The Nightingale's Song* : ms piano/vocal score (key B minor, with alternative end in E minor). 1 quire. 5, [1] pp. [final page blank]. Written in ink in a copyist's hand. On title-page, and at head of p. 1, "The Nightingale's Song / Music by Else Headlam" .

Size: 305 x 230 mm

No brand mark on paper. 1 quire

EHM D14/5 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score (key B minor, with alternative end in E minor). 1 quire. 5, [1] p. [final page blank]. Written in ink in a copyist's hand. On title-page and at head of p. 2 "The Nightingale's Song / Music by Else Headlam" . Pencil correction of key signature on p. 2.

Size: 305 x 235 mm

No brand mark on paper. 1 quire

EHM D14/6 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score sketch (key F minor). 2 leaves paginated II-V [the song is complete, so p. I, not present, presumably contained another work]. Pages II-III written on paper with no brand mark. Pages IV-V written on larger paper with brand mark "A L Manuscript Music No. 28" . Composer's autograph ink sketch. Title "The Nightingale's Song" at head of p. II and p. V. Fragile with frayed edges and large tear in first leaf.

Size: respectively 310 x 245 and 340 x 265 mm

2f

## EHM D14/7 [1906 - 1925]

(1) *The Nightingale's Song*: ms piano/vocal score (key F minor), incomplete. (2) *Die Gärtner's Tochter*: ms piano/vocal score (key F sharp minor). 1 sewn quire of 6 leaves. Composer's autograph ink fair copy of the start of *The Nightingale's Song*, up to "in the silent moonshine", written in ink on the first page of the quire, which is numbered I at head, and has title at head "The Nightingale's Song. / Die Gärtner's Tochter". On the verso, a fair copy in ink of the latter work begins and occupies the rest of the quire. This, paginated 1-10, has at head of p. 1 the title "Die Gärtner's Tochter" and a note "Composiert von Else Sonntag, geleistet von Henriette Sonntag". Lyric is in German, beginning "Und wo die Bäume am höchsten sind". An English translation of a few words near the start has been added in pencil.

Size: 360 x 265 mm

On paper with brand mark "A L Manuscript Music No. 28".

Related material in other DUL collections: EHM D11 (other mss of *Die Gärtner's Tochter*).

## EHM D14/8 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score sketch (key C minor), incomplete. 1 bifolium + 1 leaf (310 x 240 mm). 6 pp. Composer's autograph ink sketch, with some passages crossed out and other alterations by erasure and patch sewn on. Title at head of p. 1, "The Nightingale's Song".

On paper with no brand mark.

## EHM D14/9 [1906 - 1925]

*The Nightingale's Song*: ms piano/vocal score (key C minor), marked up for printing. 1 quire. 5 pp. [rest of quire blank]. Fair copy, written in ink and marked up in pencil for printing, with note at foot of p. 1 "Copyright ... J.B. C & Co 653a". At head of p. 1 "The Nightingale's Song", with "Music by Else Headlam" added in pencil. Paper desiccated, major tear on first leaf and other minor splits.

Size: 310 x 245 mm

On paper with no brand mark. 1 quire

## EHM D14/10 1906

*The Nightingale's Song*: printed piano/vocal score (key C minor), London, 1906. 1 quire. [ii], 5, [1] pp. Title on front cover reads *The Nightingale's Song / Music by / Else Headlam*. Imprint on front cover "J.B. Cramer & Co. Ltd ... London / New York: Edward Schuberth & Co.". Copyright statement on title-page "Copyright MCMVI by J. B. Cramer & Co. Ltd. For all countries". Reference number "J.B.C. & Co. 653a" at foot of each page. Cramer advertisement on back cover.

Size: 360 x 260 mm

1 quire

## EHM D14/11 [1906]

*The Nightingale's Song*: printed proof. Proofs of pp. 2-3, 5 of the 1906 Cramer edition, corrected and annotated in red ink.

3f

Ownership history: An additional similarly annotated proof of p.5 was formerly mis-filed at EHM D18/7; restored here in March 2025

EHM D14/12 1925

*The Nightingale's Song*: printed piano/vocal score (key C minor), London, 1925. [ii], 5, [1] pp. Title on front cover reads "The Nightingale's Song / Music by / Else Headlam-Morley". Imprint "W. Paxton & Co. Ltd. ... London". Copyright reference number 12,947 on title-page and at foot of each page. Copyright statement at foot of p. 1 "Copyright MCMXXV in U.S.A. for Else Headlam-Morley by W. Paxton & Co. Ltd". "Engraved & printed by The Paxton Press London" at foot of p. 5. Another of EHM's works, *Song of Proserpine*, advertised on back cover.

EHM D15/1-3 1914 -1915

*Reiterlied*, song with piano accompaniment. Music by EHM, to words by R. A. Schröder. Lyric (from R. A. Schröder's *Die Kriegsgedichte*, 1914):

Wir reiten von Wäldern und Schluchten verborgen, / Wir traben hinein in den dämmernden Morgen, / Deutschland, Deutschland! / Es wiehert und stampfet der Scheck und der Schimmel, / Es klappert und trappelt der Hufe Gewimmel, / Rot leuchtet der Himmel. / Und deute die blutige Röte Verderben, / Für dich will ich leben, für dich will ich sterben, / Deutschland, Deutschland!

Und wenn sie mit Eisen und Stahl dich umklammern, / Wir schlagen die Bresche, wir brechen die Klammern, / Deutschland, Deutschland! / Wir kommen wie Geiser von Felsen gestossen, / Wir kommen wie Wasser vom Berge geschossen, / Wie Hagel und Schossen! / Da klirren der Stahl und das Eisen in Scherben; / Für dich will ich leben, für dich will ich sterben, / Deutschland, Deutschland!

Und wähen dich alle verfernt und verlassen / Mit Hassen und Lügen, mit Lügen und Hassen, / Deutschland, Deutschland! / Sie wehren dem Zorn und der Liebe mitnichten, / Der Liebe für dich und den Zornesgerichten / Mit Mördern und Wichten. / Die Mörder und Wichte, sie sollen verderben; / Für dich will ich leben, für dich will ich sterben, / Deutschland, Deutschland!

Es kommen Dragoner, es kommen Ulanen, / Es flimmern die Lanzen, es flattern die Fahnen, / Deutschland, Deutschland! / Und wenn uns die Feinde mit Kugeln begaben / Und unter den Rossen die Reiter begraben, / Noch halten und haben / Ein Schwert und ein heilig Gelübde die Erben: / Für dich will ich leben, für dich will ich sterben, / Deutschland, Deutschland!

*Biographical information*: Composed 1914-15 (EHM D15/1, dated sketch).

EHM D15/1 1914 - 1915

(1) *Reiterlied*: ms piano/vocal score sketch. (2) *Für Uns*: ms piano/vocal score sketch. 1 quire + 1 bifolium (305 x 245mm), formerly stapled, probably as part of a larger manuscript music book. 11, [1] pp. [final page blank]. Composer's autograph sketch, written in pencil, with some use also of purple and blue pencil. *Reiterlied*, which occupies pp. 1-5, has title "Reiterlied" at head, and is dated at start "Angefangen Dec. 4 [altered to 9], 1914" and at end "Finis 20 Jan. 1915". The lower half of p. 5 contains the opening bars of *Für Uns*, dated "Angefangen Oct. 17, 1916". However, *Für uns* starts anew at the head of p. 6, with a different opening (matching EHM D10/1-2), dated "17 November 1916 zweites neu angefangen 14 Feb. 1917". Fragile, with edges frayed and back folds splitting.

On paper with no brand mark.

*Related material in other DUL collections*: EHM D10 (other mss of *Für Uns*).

EHM D15/2 [1914 - 1915]

*Reiterlied*: incomplete ms piano/vocal score. Composer's autograph fair copy, written in ink. Title at head "Reiterlied von R. A. Schröder / Musik von Else Sonntag". Breaks off in the middle of p. 4, lacking the last part of verses 2 and 4.

Size: 305 x 245 mm

On paper with no brand marks. 1 bifolium 4 pp.

EHM D15/3 [1914 - 1915]

*Reiterlied*: incomplete ms piano/vocal score. 1 bifolium. 1, [3] pp. [final 3 pages blank]. Composer's autograph fair copy, written in ink. Title at head "Reiterlied von [name not filled in] / Musik von Else Sonntag". Breaks off at the foot of p. 1, after "Scheck und der Schimmel / Es".

Size: 305 x 245 mm

On paper with no brand mark. 1 bifolium

EHM D16/1-3 1910

*Remembrance*, song with piano accompaniment. Music by EHM, to words by P. B. Shelley. Lyric: Swifter far than summer's flight / Swifter far than youth's delight / Swifter far than happy night / Art thou coming and gone / As the wood when leaves are shed / As the night when sleep is fled / As the heart when joy is dead / I am left alone alone / The swallow summer comes again / The owlet night resumes his reign / But the wild swan youth is fain to fly with thee, false as thou / My heart each day desires tomorrow / Sleep itself is turned to sorrow / Vainly would my winter borrow / Sunny leaves from any bough / Lilies for a bridal bed / Roses for a matron's head / Violets for a maiden dead / Pansies let my flowers be / On the living grave I bear / Scatter them without a tear / Let no friend however dear / Waste one hope one fear for me.

*Biographical information*: Composed 1910 (dated sketch, EHM D16/1).

EHM D16/1 1910

*Remembrance*: ms piano/vocal score sketch, incomplete. 1 bifolium. 4 pp.

Composer's autograph pencil sketch. Title at head of p. 1 "Remembrance". Dated at start 19 March 1910. Contains only the first section of the song, ending at "The swallow summer comes again".

Size: 310 x 245 mm

On paper with no brand mark. 1 bifolium

EHM D16/2 1910

*Remembrance*: ms piano/vocal score (key E minor). Composer's autograph fair copy, written in ink, with an instruction to a copyist in margin of p. 7. At head of p. 1 "Remembrance" and, in pencil, "P.B. Shelley".

Size: 310 x 250 mm

On paper with no brand mark. 1 quire 8 pp.

EHM D16/3 1910

*Remembrance*: ms piano/vocal score (key E minor). Written in ink in a copyist's hand. At head of p. 1 "Remembrance" and "P.B. Shelley". Tear in final leaf.

Size: 320 x 240 mm

On paper with brand mark "R C 3". 1 quire 8 pp.

EHM D17/1-6 1907 - 1925

*Some go smiling*, song with piano accompaniment. Music by EHM, to words by A. P. Graves. Lyric:

Some go smiling through the grey time / Under naked songless bowers / Some go mourning all the May time / 'Mid the laughing leaves and flowers. / Why is this ? – rosy bliss comes to kiss winter grey? / Why, ah! why, does sorrow sigh on the lap of lovely May?

Happy love with song and smiling / Through the withered woodland goes; / Hapless love has no beguiling / From the redbreast of the rose. / This is why - woods may sigh, flowers die, yet hearts be gay; / This, alas! the piteous pass, that leaves us mourning all the May.

*Biographical information*: Composed 1907 (dated sketch, EHM D17/1 item 1). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sybil Crawley at a concert of EHM's works). Printed editions: 1925 (London, Paxton).

EHM D17/1 1907 - 1911

(1) *Some Go Smiling*: ms piano/vocal score sketch (key F major, modulating to C sharp minor), incomplete. (2) *Die kleine Fee*: ms piano/vocal score sketch, incomplete. (1) Composer's autograph pencil sketch of first verse of *Some Go Smiling*. Untitled. Dated at start "2 Dec. 1907", and in ink at end "7 Dec. 07". (2) Composer's autograph sketch of the start of *Die kleine Fee*, written in pencil. Untitled. Dated at head in ink "14 March 1911".

Size: 310 x 245 mm

On paper with no brand mark. 2f 4 pp.

*Related material in other DUL collections*: EHM D13 (other mss of *Die kleine Fee*).

EHM D17/2 [1907]

*Some go smiling*: ms piano/vocal score (key G major, modulating to D sharp minor). 1 bifolium (310 x 245 mm) + 1 leaf (surviving portion approx 155 x 250 mm). 6 pp. Composer's autograph fair copy, written in ink. Pages 1-4 written on a bifolium, pages 5-6 written on the lower half of a leaf of slightly wider music paper. At head of p. 1 "Some go smiling / Words by A. P. Graves / Music by Else Headlam". On paper with no brand mark.

EHM D17/3 [1907]

*Some go smiling*: ms piano/vocal score (key F major, modulating to C sharp minor). 1 bifolium + 1 leaf (345 x 265 mm). 6 pp. Written in a copyist's hand, musical notes written first in pencil and then inked in alongside the pencil; lyric in ink. Without title. Final leaf frayed and torn.

On paper with brand mark "A L Manuscript Music No. 28".

EHM D17/4 [1907]

*Some go smiling*: ms piano/vocal score (key F major, modulating to C sharp minor). 1 quire. [i], 6, [1] pp. [final page blank]. Written in ink in a copyist's hand, with a few pencil markings. Title on p. [i]: "Some go smiling. Composed by Mrs Elsa Headlam 1 St Mary's Road Wimbledon. Words by A. P. Graves (copyright his own)". Blue ink stamp on p. [i]: "Red Branch House, Lauriston Road, Wimbledon".

Size: 335 x 265 mm

On music paper with brand mark "A L Manuscript Music No. 28". 1 quire



EHM D17/5 [1907]

*Some go smiling*: ms piano/vocal score (key F major, modulating to C sharp minor). Written in ink in a copyist's hand, with added pencil notes in preparation for printing. At head of p. 1 "Some go smiling through the grey time [last 4 words crossed through]" and, added in pencil "Words by A. P. Graves Music by Else Headlam-Morley". Pencil notes include, at foot of p. 1, "Copyright MCMXXV in U.S.A. for Else Headlam-Morley by W.P. & Co. Ltd. 12940".

Size: 305mm x 235mm

On music paper with brand mark "R. C. 1" above a ship in a circle. 1 quire taped together. 6 pp.

EHM D17/6 1925

*Some go smiling*: printed piano/vocal score (key F major, modulating to C sharp minor), London, 1925. [ii], 5, [1] pp. Title-page reads "Some Go Smiling / Song / Words / By / A.P. Graves / Music by / Else Headlam-Morley. Copyright 12940. 2/- Net". Imprint "W. Paxton & Co. Ltd ... London". Lyric printed on verso of title-page. Copyright statement at foot of p. 1 dated MCXXV. Advertisement for another composition by EHM, *The Nightingale's Song*, on final page.

EHM D18/1-9 1898 - 1925

*Song of Proserpine*, song with piano accompaniment. Music by EHM, to words by P. B. Shelley. Lyric:

Sacred Goddess Mother Earth / Thou from whose immortal bosom / Gods and men and beasts have birth / Leaf and blade and bud and blossom / Breathe thine influence most divine / On thine own child, Proserpine / Breathe thine influence most divine / On thine own child Proserpine.

If with mists of evening dew / Thou dost nourish these young flowers, / Till they grow in scent and hue / Fairest children of the hours / Breathe thine influence most divine / On thine own child, Proserpine / Breathe thine influence most divine / On thine own child Proserpine.

*Biographical information*: Composed 1898 (dated sketch, EHM D18/1). Performances: 18 May 1925 (London, Aeolian Hall, sung by Sybil Crawley at a concert of EHM's works). Printed editions: 1906 (London, Cramer), 1925 (London, Paxton).

EHM D18/1 1898

*Song of Proserpine*: ms piano/vocal score sketch (key D minor), incomplete. Composer's autograph pencil sketch, introduction and first verse only. At head of p. [1] "Song of Proserpine, composed March 1898".

Size: 320 x 255 mm

On paper with no brand mark. 1f [2] pp.

EHM D18/2 1898 - 1925

*Song of Proserpine*: ms piano/vocal score (key G minor). Composer's autograph fair copy, written in ink. At head of p. 1 "Song of Proserpine / Music by Else Headlam".

Size: 310 x 250 mm

On paper with no brand mark. 1 bifolium 4 pp.

EHM D18/3 1898 - 1925

*Song of Proserpine*: ms piano/vocal score (key D minor). Fair copy, written in ink, with pencil instruction to a copyist on p. 2 and with corrections in red ink. Words of verse 2 are written out at end of music rather than above it. Page 1 has blank verso and is on sheet cropped at foot; page 2 has music on verso of page, with recto blank. Page 3 has blank verso. At head of p. 1: "Song of Proserpine / Words by P. B. Shelley / Music by Else Headlam" .

Size: 310 x 245 mm

On paper with no brand mark. 3f 3 pp.

EHM D18/4 1898 - 1925

*Song of Proserpine*: ms piano/vocal score (key E minor). Written in ink in a copyist's hand. At head of p. 1 "Song of Proserpine. Words by P. B. Shelley. Music by Else Headlam" .

Size: 305 x 235 mm

On music paper with brand mark " R. C. 1" above a ship in a circle. 1 bifolium 4 pp.

EHM D18/5 1898 - 1925

*Song of Proserpine*: ms piano/vocal score (key D minor), marked up for printing. 1 bifolium. 3, [1] pp. [final page blank]. Music and words of first verse written in ink in a copyist's hand. Words of second verse written out in ink, without music, at end, with pencil note "do out twice" , and also added in blue pencil above first verse. Ink note added at foot of p. 1 "Copyright Etc. (J B C & Co. 652a)" .

Size: 305 x 235 mm

On paper with no brand name. 1 bifolium

EHM D18/6 1906

*Song of Proserpine*: printed piano/vocal score (key D minor), London, 1906. 1 quire. [ii], 4, [2] pp. Title-page reads "Song of Proserpine / Words / By / P. B. Shelley / Music by / Else Headlam. Copyright MCMVI by J.B. Cramer & Co. Ltd for all countries. Price 2/- nett" . Imprint "J. B. Cramer & Co. Ltd ... London / New York, Edward Schuberth & Co." . Reference number "(J.B.C. & Co. 652a)" at foot of each page. Cramer advertisement on final page.

Size: 360 x 260 mm

1 quire

EHM D18/7 1906

*Song of Proserpine*: printed proofs. Proof of p. 1 of the 1906 Cramer edition, annotated in red ink. Dated in pencil at head of page "10/2/6" . Edges frayed and torn.

1f

*Ownership history*: An additional similarly annotated proof of p.5 of *The Nightingale's Song* was formerly mis-filed here; restored to EHM D14/11 in March 2025.

EHM D18/8 1906

*Song of Proserpine*: annotated printed fragment. Pages 3-4 of the 1906 Cramer edition, annotated in pencil with ? revisions. Not a proof (no platemark). Edges frayed and torn.

1f

EHM D18/9 1925

*Song of Proserpine*: printed piano/vocal score (key D minor), London, 1925. 1 quire. [ii], 4, [2] pp. Title-page reads "Song of Proserpine / Words by P. B. Shelley / Music by Else Headlam-Morley". Imprint "W. Paxton ... London". Copyright number 12,946 on title-page, and copyright statement and date at foot of p. 1: "Copyright MCMXXV in U.S.A. for Else Headlam-Morley by W. Paxton & Co. Ltd". Reference number 12946 at foot of each page. Advertisement for another of EHM's compositions, *The Nightingale's Song*, on final page.

Size: 310 x 240 mm

1 quire

EHM D19 [1890s - 1920s]

Fragments of unidentified songs with piano accompaniment. A mixture of sketches and fair copies, some in pencil, some in ink. Not all are in EHM's hand, and they are probably not all by her. Lyrics partly in German, partly in English. Includes (EHM D19/1v-4) two mss of the same song, the first dated at end "finis 10 August 1911". Edges of some leaves frayed. EHM D19/7 lacks lower half of leaf.

On paper of various sizes, none with a brand mark. 14f

*Related material in other DUL collections*: EHM D8/1 item 2 (another unidentified song fragment).

## Longer vocal works

### EMH E

EHM E1/1-5 1935 - 1939

*Die Wallfahrt nach Kevlar*, symphonic poem (setting of words by Heine) for mezzosoprano (*Die Mütter*), tenor (*Der Erzähler*), baritone (*Der Sohn*) and orchestra. Alternative title: *The Pilgrimage from Kevelaer*.

*Biographical information*: Composed 1935 (dated sketch, EHM E1/1). Orchestrated by Willy Georgens (EHM J44).

EHM E1/1 1935

*Die Wallfahrt nach Kevlar*: ms short score sketch. 2 quires, loose within a black cardboard jacket which was probably originally stapled to the first quire. [i], 1-47; [i], 48-60, [2] pp. Final leaf blank. Composer's autograph sketch, written in pencil, 3 staves per system, with numerous traces of erasures and alterations. Rehearsal numbers (1-43) in blue pencil. Only an occasional indication of instrumentation. Pencil title and date on first page "Die Wallfahrt nach Kevlar /Angefangen 11 Feb. 1935". Second quire has date "angefangen 12 April 1935" and title "Zweites Buch die Wallfahrt nach Kevlar" on unnumbered page before p. 48. It is dated at foot of p. 59 (end of rehearsal section 42) "Finis 4 April 1935".

Size: 295 x 230 mm

No brand mark on paper. 2 quires

EHM E1/2 [1935 - 1939]

*Die Wallfahrt nach Kevlar*: ms short score fair copy. 1 vol. [i], 1-32, 32 [bis], 33-64, [2] pp. [no. 32 repeated in page numbering; final leaf blank]. Binding: black cardboard (now detached). Ms title label on front cover "Die Wallfahrt nach Kevlar / Gedicht von Heinrich Heine / Gesetzt für Tenor, Bariton, Mezzo-Sopran und Orchester von Else Headlam-Morley". Label with EHM's London address inside front cover.

Composer's autograph, written in ink, with occasional ink corrections and with stamped rehearsal numbers (1-42) encircled in red. Omits the ending found in EHM E1/1 (rehearsal section 43 in that ms). Some passages crossed out in pencil and other pencil alterations. Some pencil indications of instrumentation, partly erased. Title on p. [i] "Die Wallfahrt nach Kevlar / Gedicht von H. Heine / Gesetzt für Tenor, Bariton, Mezzo-Sopran und Orchester von Else Headlam-Morley". Loose inside front cover: Konzertdirektion Geo. Albert Backhaus (Berlin) concert season brochure for April-May 1939 (none of EHM's works are mentioned, but two had been performed at a concert in Berlin in Backhaus's December 1938 programme); one concert of modern works is marked with a pencil cross. Two final leaves detached and frayed at edges.

Size: 295 x 230 mm

No brand mark on paper. 1v

## EHM E1/3 [1935]

*Die Wallfahrt nach Kevlar*. ms full score (orchestration: 3 flutes [III doubling piccolo], 2 oboes [II doubling cor anglais], 2 clarinets, 2 bassoons; 4 horns, 2 trumpets, 3 trombones, tuba; timpani, percussion; mezzosoprano, tenor, baritone; harp; strings). Binding: red cardboard, black cloth spine. Ms title on front cover "Die Wallfahrt nach Kevlar / für Mezzosopran, Tenor, Bariton und Grosses Orchester / von E. Headlam-Morley (Partitur I)". Written in ink in a copyist's hand with stamped rehearsal numbers (1-42) encircled in red ink. Other indications, especially when they affect the whole orchestra or an instrumental group (e.g. key and metre signatures, pizz., rit., a temp etc.), are also stamped. Some ink corrections on pasted patches and by scratching out. Some passages crossed out in pencil, and other pencil corrections and marks, but no conductor markings.

Size: 340 x 270 mm

No brand mark on paper. 1v 110 pp.

## EHM E1/4 [1935 - 1939]

*Die Wallfahrt nach Kevlar*. ms full score (orchestration uniform with EHM E1/3). Binding: red cardboard, black cloth spine. Two title labels on front cover, the first with title in ms, the second typewritten, reading "Symphonic poem Die Wallfahrt nach Kevlar by (Lady) Else Headlam-Morley" followed by EHM's Wimbledon address, and with the roman numeral I added in pencil at top right. Another label with EHM's Wimbledon address inside front cover. Below this is another title label, "Die Wallfahrt nach Kevlar / für Mezzosopran, Tenor, Bariton und Grosses Orchester / von E. Headlam-Morley (Gedicht von H. Heine)". Written in ink in a copyist's hand, and with stamped rehearsal numbers and other indications as for EHM E1/3. Some passages crossed out in pencil as in EHM E1/3, and other pencil corrections and marks. Conductor markings in red pencil.

Size: 340 x 270 mm

No brand mark on paper. 1v 110 pp.

## EHM E1/5 [1935 - 1939]

*Die Wallfahrt nach Kevlar*. vocal and orchestral parts (complete set). 45 parts: 2 tenor, 2 baritone, 2 mezzosoprano; 5 violin I, 4 violin II, 3 viola, 3 violincello, 2 doublebass; flute I-III (III doubling piccolo), oboe I-II (II doubling cor anglais), clarinet I-II in B flat, bassoon I-II; horn I-IV in F, trumpet I-II in B flat, trombone I-III, tuba; timpani in B, F, and G, percussion (crashed cymbals, triangle, tubular bells); harp. Contained within a blue cardboard folder with ms title label *Die Wallfahrt nach Kevlar / für Mezzosopran, Tenor, Bariton u. grosses Orchester / von E. Headlam-Morley / (Orchesterstimmen)*. Label with EHM's Wimbledon address inside front cover. Written in ink in a neat copyist's hand with stamped rehearsal numbers, except for the 2nd copy of the baritone part which is written more cursively with ms rehearsal numbers, and which gives only the baritone's music whereas the other five copies of vocal parts give the music for all three singers. Many of the orchestral parts have a few rehearsal marks, and the bassoon II part is heavily so marked. The harp part has a pasted correction patch.

On paper with brand mark "Sünova Nr 3 -10 zeilig". 45 parts

EHM E2/1-56 [1888 - 1962]

*Leonarda*, a romantic opera. Composed by Else Headlam-Morley. The first complete version of the libretto was probably in English, by Elizabeth (Betty) Newman. A German adaptation of this by Paul Beyer, with a different ending, was used for the first performance of the opera in Salzburg in 1937. For the 1950 concert production in London, Betty Newman's English libretto was revised by Michael Hamburger, and that version was also used for the 1962 production. Originally in four acts. After the 1937 performances the opera was restructured in two acts, each with two scenes. The action takes place on the coast of Leon in North West Spain in the 11th century. Leonarda, a princess of Leon; Alanza, a Moorish prince; Alaric, a Leon nobleman; Adelbert, Vadomair and Hilar, friends of Alaric; Hulda and Elmyra, friends of Leonora; Chorus of soldiers, huntsmen and peasants. The opera initially included an additional solo part, for Leongild, a third friend of Alaric. In early publicity for the 1937 production, and in the printed libretto, this part is included in the cast list, but, apparently at a late stage in preparing the production, it was dropped, with Leongild's lines in Act 2 being given to Hilar, and in Act 3 to Vadomair. In the 1950 and 1962 concert performances of the opera this redistribution was maintained, although the vocal part for Hilar (EHM E2/15/22) has a note that it might, preferably, be divided between two people, and Leongild is still included in an early draft of Michael Hamburger's revision of the English libretto for the 1950 production (EHM E2/30).

Plot: Springing from the composer's own experience, but transferred to a historical setting, the plot centres on the conflict between love and patriotism. In the struggle for the reconquest of Spain from Arab rule, the Moorish prince Alanza is captured by Christians, and held hostage for many months, during which he meets the Spanish princess Leonarda. In time they fall in love, and he persuades her to arrange his escape. Act 1 (later Act 1, scene 1): Alanza rejoices in his new found freedom, confident that Leonarda will accompany him back to Africa. Leonarda, loving him but troubled that she has betrayed her country by aiding his escape, refuses to go with him, and pleads with him to give up his ambitions, make Spain his adopted country, and live with her there in peace. Failing to sway her, Alanza turns on her in anger, swearing to go back to Africa and return with a Moorish army to take by force what she will not freely give. Act 2 (later Act 1, scene 2): Peasants and huntsmen sing as they prepare a harvest feast, and await Leonarda and Alaric, whom they expect will soon make a match. Hilar and Vadomair watch the cheerful scene. Leonarda comes but Alaric is late, and she is anxious. Alaric arrives and reassures her by describing his exploit in swimming after a hunted stag. Then Adelbert rushes in with news that a powerful Moorish force is approaching. The men laugh at this, as Adelbert is a well known scaremonger. The women are frightened. They have heard that it was one of themselves who helped Alanza to escape, and now they fear renewed war and devastation. Alaric suggests they enjoy themselves until there is more certain news. Leonarda begs to be left alone. She knows all too well that the danger is real, but cannot tell the others of Alanza's threats without revealing her own guilt. Act 3 (later Act 2, scene 1): Adelbert has been proved right. The Moors have landed and are pillaging the coastal towns, and their friends in the north have appealed for help. Hilar still takes the danger lightly. He will prepare for war but not intervene unless there is real need. Vadomair is cautious: coastal raids are common enough, and if they attack the Moors they may provoke a major war. Alaric now supports Adelbert: they must send troops while there is still time. Vadomair reminds them of the rumours that a woman has betrayed them and so brought shame and ruin to their country. Alaric calls him a coward and they start to fight. Leonarda intervenes, urging that this is no

time for private quarrels. She says she knows the woman who set Alanza free, but cannot reveal her name. Alaric accuses her of harbouring a traitor. Leonarda appeals for them to stand together but not run into unnecessary danger. Alaric then takes the lead, urging that attack is the best defence. Leonarda admits that she was wrong: they must go forward and she will play her part. Act 4 (later Act 2, scene 2: Leonarda sleeps. Her friends Hulda and Elmyra are with her, awaiting news of the war. Hulda is frightened, but Elmyra is more concerned for Leonarda than for herself. Leonarda stirs in her sleep and sings a snatch of an old ballad. Half dreaming, she changes the words, and reveals that it was she who helped Alanza to escape. Hulda, horrified, says that she will leave her, but Elmyra remains unshaken in her loyalty. Leonarda awakens as the noise of battle grows closer. Hearing Alanza's voice urging his men forward, she calls out his name. Alanza cries out exultantly that now he will carry her off to his own land, but he has boasted too soon. Alaric counter-attacks, and they fight with each other. Leonarda flings herself between them, and as Alanza strikes at Alaric he wounds her. Alaric kills Alanza. Leonarda confesses her guilt to Alaric, and dies content in the knowledge that the succession will fall on him, "who will not fail, where I, a woman, failed". The women mourn for Leonarda and acclaim Alaric prince.

Arrangement: EHM E2/1: Fragmentary sketches of short passages. EHM E2/2-3: Piano/vocal scores [original version of the opera orchestrated by Denis Wright]. EHM E2/4-5: Full score [original version orchestrated by Denis Wright]. EHM E2/5: Miscellaneous revisions and corrections [original version orchestrated by Denis Wright]. EHM E2/6-7: Notes and queries relating to Denis Wright's orchestration. EHM E2/8: Piano/vocal score [version reorchestrated by Nikolai van der Pals], incomplete. EHM E2/9-10: Full score and orchestral parts [version reorchestrated by Nikolai van der Pals]. EHM E11-19: Vocal parts, soloists and chorus (original and reorchestrated versions) and choral score (reorchestrated version). EHM E2/20-34: German and English libretti. EHM E2/35-37: Correspondence and publicity materials relating to performances of the opera, 1937-62. EHM E2/38-49: Overture to *Leonarda*: sketch, short score, full score and orchestral parts, notes on orchestration. EHM E2/50-53: "Tunes and passages from ... *Leonarda*", a simplified version by Nikolai van der Pals. EHM E2/54-56: Songs from *Leonarda* set for separate performance. Both German and English versions of the libretto.

*Biographical information:* 1925-26 (EHM E2/2, composer's draft piano/vocal score; programme notes for the 1950 performance say that it was composed in 1925). However preliminary sketches in the composer's day-by-day workbooks date back as early as 1899-1900 (EHM A1/1). The opera was originally orchestrated by Denis Wright (EHM E3/5/5), and was reorchestrated by Nikolai van der Pals after the 1937 performances in Austria.

Performances:

- 1928: First public performance of the Overture to *Leonarda*, 17 March, by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey.
- 1931: First performance in Germany of the Overture, Berlin, 15 February, by the Berlin Symphony Orchestra conducted by Ernst Kunwald.
- 1937: First public performance of the whole work, Salzburg, Festspielhaus, 11 May, followed by performances at Innsbruck, Stadttheater, 13 and 14 May, all conducted by Nikolai van der Pals, with the Mozarteums Orchester. Soloists: *Leonarda* - Hilde Sinnek; *Alanza* - Alexander Fenyvess; *Alaric* - Frank Linden; *Adelbert* - Franz Bauer; *Vadomair* - Ulo Panizza; *Hilar* - Hugo Lindinger; *Hulda* - Maria Motzko; *Elmyra* - Mimi Ullwer. Sung in German.

- 1950: First performance of *Leonarda* in England, Chelsea Town Hall, 30 March. Concert performance. Arranged in two acts, each with two scenes. Conducted by Nikolai van der Pals, with the Morley College Choir and a section of the London Symphony Orchestra. Soloists: *Leonarda* - Laelia Finneberg; *Alanza* - Henry Cummings; *Alaric* - Ronald Hill; *Adelbert* - Norman Walker; *Hilar* - Donald Munro; *Vadomair* - Richard Standen; *Hulda* - Nancy Thomas; *Elmyra* - Joan Taylor. Sung in English.

- 1962: Aachen, 5 July 1962. Concert performance (at a concert given on occasion of the meeting of the Iron and Steel Institute in Germany); performed by the Städtische Orchester Aachen, conducted by Dr. Nikolai van der Pals, with the choir of the Stadttheater Aachen, and the Städtische Orchester Aachen. Soloists: *Leonarda* - Joy Mammen; *Alanza* - Theo Zilliken; *Alaric* - Tom Brand; *Adelbert* - Pieter Stolk; *Hilar* - Robert Titze; *Vadomair* - Walter Schürmann; *Hulda* - Debria Brown; *Elmyra* - Jossi Schulte. Sung in English. This was not a performance of the whole opera - act 3 (act 2, scene 1 in the revised numbering) was omitted completely, and cuts were also made in each of the other scenes (listed in EHM E2/37/35-38). These omissions appear to have been decided at a late stage in preparation of the production, as rehearsal markings on vocal parts for the soloists (EHM E2/15) include some in Act 3 (Act 2 scene 1 in the revised act numbering). The concert also included a performance of Handel's *Fireworks Music*, under a different conductor. A first performance of the reorchestrated version had been planned to take place in Potsdam in 1939, but war intervened (EHM E2/37/1-3).

*Related material in other DUL collections:* A large proportion of the contents of EHM's day-by-day workbooks of preliminary sketches for compositions (EHM A1) consists of sketches for *Leonarda*. EHM E3/5, notes on the orchestration of *Die Tulpen*, includes a letter from Denis Wright indicating that he was also the orchestrator of *Leonarda*. EHM D10/2 item 2, is a sketch for part of Act 3 of *Leonarda*. In EHM J13/4/7-9, a draft letter to Sir Henry Hadow in reply to his critique of *Leonarda*, EHM explains at length her view of opera and what she was attempting to achieve in *Leonarda*.



EHM E2/1/1-26 1888 - 1889

*Leonarda*: fragmentary ms sketches of miscellaneous short passages. Composer's autograph pencil sketches of short passages from *Leonarda*. Written in pencil. Two (EHM E2/1/1-2) are dated at head, respectively, "Composed winter 1898 & 1899" and "Componirt Januar 1899". Four (EHM E2/1/3-8) bear dates in 1925. The remainder are either undated or dated only by day and month. Lyrics are in English. EHM E2/1/26 has on the verso the opening bars of "Der Agnes Walzer" written in a large childish hand (cf. EHM F1). Many leaves fragile and torn.

26f

EHM E2/2/1-12 1925-1926

*Leonarda*: ms piano/vocal score draft. Manuscript music books with printed paper covers, mostly supplied by Maxwell & Sons, Wimbledon. Composer's autograph, written in pencil. Words in English.

Size: 310 x 240 mm

12v

EHM E2/2/1 1925

"Leonarda. Act I. Book I". Date at head of p. 1 "24 May 1925". Paginated 1-2, 5-34, with note on p. 2 "Insert missing page".

EHM E2/2/2 [1925]

"Leonarda. I Act. Book II". Paginated 35-58.

EHM E2/2/3 [1925]

"Leonarda. I Act Book III". Paginated 59-82.

EHM E2/2/4 1925

"Leonarda. Book IV. I Act", with additional ink note "flute and voice between tremolo at beginning of I Act and II III and IV verse of stag song out of II Act". The first section is paginated 83-105 [continuing from EHM E2/2/3], with note at end of Act 1 on p. 99 "Finished I Act 14 July 1925". This is followed by flute and voice insertion in Act 1 (p. 100), and verses 2-4 of Act 2 Stag song (pp. 101-105).

EHM E2/2/5 1925

"Leonarda. Act II Book I". Date at head of p. 1 "begun 16 July 1925". Paginated 1-10, 10A [an inserted loose leaf], 11-30.

EHM E2/2/6 [1925]

"Leonarda. II Act II Book". Paginated 31-62 [pages 31-35 additionally numbered 1-5].

EHM E2/2/7 1925

"Leonarda. II Act Book III [-] end of II Act". Paginated 63-96. Final leaf detached. Date at end "Finis Sept. 23 1925".

EHM E2/2/8 1925

"Leonarda. III Act I Book". Date at head of p. 1 "28 Sept. 1925". Paginated 1-30.

EHM E2/2/9 1925

"Leonarda. III Act II Book". Paginated 31-47. Date at end "finis I Nov. 1925".

EHM E2/2/10 1925

"Leonarda. IV Act I Book". Date at head of p. 1 "2 November 1925". Paginated 1-28.

EHM E2/2/11 [1925]

"Leonarda. IV Act II Book". Paginated 29-64, with part of leaf numbered 31A inserted before p. 31.

EHM E2/2/12 1925 - 1926

"Leonarda. IV Act III Book". Paginated 65-79. Date at end "Finis Jan. 4. 1926"

EHM E2/3/1-3 undated [1890s - 1950s]

*Leonarda*: ms piano/vocal score (incomplete). Bindings: green cloth (covered in brown paper), with binder's ticket of William Appleyard and Sons, Middlesbrough on front pastedowns, and with title in gold on front covers "Leonarda / Full Piano Score / Act 1[-2, 4]". Written in ink in a copyist's hand [Kenneth Van Lennep, whose responsibility for the piano score is revealed in EHM E3/5/8], with stamped rehearsal numbers, and heavily revised, with much of the revision on patches or whole pages pasted in over the original score, and with numerous cancellations by crossing out, folding leaves over or clipping them together. Words in English, with two German versions added, one in red ink. Red, blue and other pencil annotations and corrections.

On paper with no brand mark, except on some pasted-in revisions. 3v

EHM E2/3/1 undated [1890s - 1950s]

*Leonarda*, Act 1: ms piano/vocal score. 1 vol.. ii, 93, 1 pp. [final page blank]. Title on p. i "Leonarda / An opera. Libretto by Betty Newman / music by Else Headlam-Morley". Pages clipped together to indicate cancellation are 51-58, and 61-64. Brand mark "B.C. MRM" on a paper used for revision pasted to p. 47. Some leaves loose.

Size: 310 x 245 cms

1v

EHM E2/3/2 undated [1890s - 1950s]

*Leonarda*, Act 2: ms piano/vocal score. 1 vol. 113, [1] pp. [final page blank]. Many leaves cancelled by crossing out. Revisions pasted in include a number of full pages. Revised version of p. 76, formerly clipped to the original page, now loose within the vol. Sewing collapsed; all leaves loose within the binding.

Size: 310 x 245 mm

1v

EHM E2/3/3 undated [1890s - 1950s]

*Leonarda*, Act 4: ms piano/vocal score. 1 vol. 119, [1] pp. [final page blank]. Many of the pasted-in revisions in this vol. are in pencil. Pages clipped together to indicate cancellation are 17-20, 27-32, and 89-92. Brand mark "O/Y Fazerin Musiikkiauppa. Helsinki /A/B Fazens Musikhandel. Helsingfors" on paper used for revisions pasted to pp. 25, 33-34.

Size: 280 x 240 mm

1v

EHM E2/4/1-6 undated [1890s - 1950s]

*Leonarda*: ms full score (incomplete). Acts 1-2 and 4 (acts 1 and 4 incomplete) + folder of miscellaneous leaves. Written in ink in a copyist's hand, with stamped rehearsal numbers, and heavily revised by other hands (much of the revision in red ink), with numerous cancellations by crossing out, folding leaves over, or clipping them together. Words in English, with two different German versions added in different hands in Acts 1-2 and 4, and one German version added in Act 3. Red and blue markings, and other pencil annotations.

On paper with no brand mark

EHM E2/4/1 undated [1890s - 1950s]

*Leonarda*, Act 1: ms fragmentary full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons; 4 horns in F, 3 trumpets in B flat, 3 trombones [III doubling tuba]; timpani, percussion; strings). 35 leaves (345 x 255 mm), paginated 1-4, 9-10, 55-56 (folded down centre of leaf, as if cancelled), 89-106, 109-118 (clipped together and p. 118 crossed through), 121-133, 133 [bis], 134-141, 144-147, 155-158 [number altered in pencil to 158/161], 169-170, 175. Loose inside a green cloth binding, with title "Leonarda Act 1" in gold on front cover, and binder's ticket of William Appleyard and Sons, Middlesbrough on front pastedown.

EHM E2/4/2 undated [1890s - 1950s]

*Leonarda*, Act 2: ms full score. Binding: green cloth, with title "Leonarda Act 2" in gold on front cover, and with binder's ticket of William Appleyard and Sons, Middlesbrough on front pastedown. Paginated in ink 1-181, with traces of earlier pencil pagination. Numerous revisions pasted in, and some passages crossed through or cancelled by folding pages over or clipping them together (pp. 18-19, 51-55, 77-78, 97-100, 147-148). Orchestration as for EHM E2/4/1, except clarinets and trumpets in A. Sewing of vol. broken.

Size: 350 x 260 mm

1v

EHM E2/4/3 undated [1890s - 1950s]

*Leonarda*, Act 4: ms fragmentary full score. Loose leaves, paginated 1-6, 17-103, 105-106, 113-114, 117-130, 135-140, 151-152, 161-162. pp. 31-36 and 81-84 are clipped together as if cancelled.; pp. 47-48 are folded over down centre of leaf as if cancelled; pp. 93, 100 and part of 101, 105-106, 113-114, 117-128, 135-140, 151-152, 161-162 are crossed through; 129 is blank. Note: When received by the Library these leaves were found mixed up with those of EHM E2/4/1. Orchestration as for EHM E2/4/1.

Size: 355 x 260 mm

EHM E2/4/4 undated [1890s - 1950s]

*Leonarda*, Act 4 ending: ms full score, concert version. 7 leaves, paginated 167-176, 183-185. Concert version of the ending of the opera (full details of orchestration not apparent). Like EHM E2/4/1-2, but unlike EHM E2/4/3 these leaves have a second German version of the libretto added in red ink. The leaves now missing from EHM E2/4/3 presumably included the opera version of the ending.

7f

*Related material in other DUL collections*: cf the reorchestrated concert version of the ending of *Leonarda* in EHM E2/9/4, and the opera version in EHM E2/9/5.

EHM E2/4/5 undated [1890s - 1950s]

*Leonarda*, Act 4 ending: photocopied ms full score, concert version. photocopy of EHM E2/4/4, with a pencil note at head of p. 167 "*Leonarda's* last song (concert version)", and with a transcript of the English words in the hand of Agnes Headlam-Morley on a separate sheet attached at the front.

Size:

13f + 1f

EHM E2/4/6 undated [1890s - 1950s]

*Leonarda*: miscellaneous leaves (probably discarded drafts) from a ms full score. 13 leaves (Act 1, 345 x 245 mm; Act 2, 350 x 245 mm). Pages from Act 1 numbered 53-56, 59-60, 81-84, 142-145, and pages from Act 2 numbered 67-68, 81-84, 145-148, 159-160. Full particulars of orchestration not apparent.

Numerous alterations on patches pasted over the original notes, but without the dense red ink revision found in EHM E2/4/1-3.

13f

EHM E2/6/1-20 undated [1890s - 1950s]

Pencil notes about the orchestration of *Leonarda*. Composer's autograph queries and corrections about the orchestration of *Leonarda*, written in pencil, with page references to a full score (not EHM E2/9; more probably EHM E2/4, but the page numbers to which these queries and corrections relate are not among the surviving leaves of that score). The leaves do not form a single sequence. Most are for the orchestrator [Denis Wright – cf EHM E2/7 and EHM E3/5], but some may be for the copyist of the piano score [Kenneth Van Lennep]. A few of the queries are annotated with a response, also in pencil, in the same hand (and combative tone) as the responses in EHM E2/7/1-2.

20f

EHM E2/7/1-2 undated [1890s - 1950s]

Notebooks of "Corrections & Queries" relating to the orchestration of *Leonarda*. Corrections and queries assembled by a proof-reader of the full score of *Leonarda* [not apparently the composer herself, but rather Kenneth Van Lennep, who had been responsible for compiling the piano score]. Written in ink, each opening set out in four columns headed "Error or Query No.", "Orchestral Score ref". [with subdivisions for page, instrument, bar, measure, and beat in bar], "Piano Score ref". [with subdivisions for page, bar and staff], and "Correction or Query". Title at head of first page of each vol., "Corrections & Queries arising in Orchestral Scores of the Opera *Leonarda*". Many of the errors or queries are annotated with responses (frequently combative) by the orchestrator [Denis Wright]. Book 1 (55 ff.) contains corrections/queries numbered 1-125 and covers Overture, Acts 1-2, and part of Act 3. Book 2 (24 ff.) contains corrections/queries numbered 126-327 and covers the remainder of Act 3 and Act 4.

Size: 205 x 160 mm

Exercise books in glazed red paper covers. 2v

*Related material in other DUL collections:* Cf similar notebooks for *Die Tulpen* (EHM E3/6). Cf also notes by EHM on the orchestration of *Leonarda* (EHM E2/6), note by Denis Wright (EHM E3/5/8) which reveals Van Lennep's identity, and notes by Wright on the orchestration of the overture to *Leonarda*, and on the musical compass of various instruments (EHM E2/48).

EHM E2/8/1-3 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version by Nikolai van der Pals], Acts 1-3: ms piano score. Loose bifolia. Each act separately paginated. Written in ink, with words added in pencil in English and German. Ms rehearsal numbers, ringed in red. Corrected in pencil, with the corrections flagged in pencil notes at start of each act. Red and blue pencil markings. Note: Although in Van der Pals's reorchestrated version the opera was eventually restructured in two acts, each with two scenes, rather than the original four acts, this piano score still employs the original act numbering. No piano score of the reorchestrated version Act 4 has been found to survive.

Size: 340 x 270 mm

On paper with varying brand marks.

*Related material in other DUL collections:* Full score of the reorchestrated version, EHM E2/9; orchestral parts, EHM E2/10; vocal parts for soloists, EHM E2/15; choral score and chorus parts, EHM E2/18-19.

EHM E2/8/1 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 1: ms piano score. [iv], 49, [3] pp. [3 final pages blank]. On paper with brand marks "O/Y Fazerin Musiikkikaupa, Helsinki / A/B Fazera Musikhandel, Helsingfors N:o 10" and "N:o 9". Title at head of p. 1 "Leonarda. Piano-score. E. Headlam-Morley (instr. Dr. N. van der Pals)". Passages on pp. 33-36 crossed out. Pencil notes of corrections on p. iii. Pencil note at end "24 Min".

EHM E2/8/2 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 2: ms piano score. [ii], 66, [2] pp. [final leaf blank]. On paper with brand marks "O/Y Fazerin Musiikkikaupa, Helsinki / A/B Fazera Musikhandel, Helsingfors N:o 10" and "Esselte 12 System". Contents: Title at head of p. 1 "Leonarda. Piano-score. Act II. E. Headlam-Morley (instr. Dr. N. van der Pals)". Revision pasted to p. 65. Pencil notes of corrections at head of p. 1.

EHM E2/8/3 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 3: ms piano score and notes of corrections. Loose bifolia paginated 1-40, plus 4 leaves of pencil corrections [paginated I-VIII by the Library] which were found wrapped round this score, but relate also to other acts. Title at head of p. 1 of the score "Leonarda. Piano score. Act III. E. Headlam-Morley (instr. Dr. N. van der Pals)". Revisions pasted over original on pp. 21-22. Pencil notes at head of p. 1 flag the pencil corrections made in this score [as distinct from those mentioned in the four separate sheets of corrections, one page of which is written on the verso of a discarded sheet from a tuba part].

On paper with brand mark "O/Y R.E. Westerlund A/B Helsinki-Helsingfors".

EHM E2/9/1-5 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: ms full score. Bindings: half cloth, paper-covered boards. Labels or inscriptions with EHM's Wimbledon address in each vol. Written in ink, with ms rehearsal numbers, and heavily revised. Words in German, with English translation added, partly in pencil, and in places with two versions in different hands. With red and blue conductor markings, and other pencil annotations. Condition fragile; vols 1 and 4 have several loose leaves, and sewing of vol. 2 is collapsing with many leaves loose.

Size: 340 x 280 mm

On paper with various brand marks. 4v + 1 folder.

*Related material in other DUL collections:* Piano score of the reorchestrated version, EHM E2/8; orchestral parts, EHM E2/10; vocal parts for soloists, EHM E2/15; choral score and chorus parts, EHM E2/18-19.

EHM E2/9/1 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 1: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes [II doubling cor anglais], 2 clarinets in B flat, 2 bassoons; 4 horns in F, 3 trumpets in B flat, 3 trombones [III doubling tuba]; timpani, percussion [cymbals, triangle, tambourine, bass drum]; strings; harp). Paginated in pencil i-ii, 1-42, 43/44, 45/48, 49-53, 54/56, 57/58, 59-134. Brand mark on paper varies: "Sünova Nr.11-26 zeilig" ; "Sünova Nr.10-24 zeilig" ; "K.U.V. Beethoven Papier Nr.38 (26 Linien)" . Binding: half cloth, red paper-covered boards. Title label on front cover "E. Headlam-Morley / Partitur/ Akt 1./Leonarda" ; another hand has added "Act I Scene 1" , and there is also a pencil note "25 min" . Numerous revisions pasted in, and other passages crossed out or cancelled by folding pages over or clipping them together (pages 8-9, 17-20, 96-101). Pages 5-6 (each on a separate leaf apparently written on one side of the leaf only), are pasted together with the blank versos back to back, and similarly pages 7-8 and 11-12; p. 96 is a cancel, pasted over an earlier version of the same passage. Various pencil notes on title-page include the dates 14 Oktober 37 and 18.XI.38. Loose at front of vol., typescript list (1 page) headed "Verzeichnis der vorgeschlagenen Striche für die Konzertaufführung der Oper "Leonarda" von Else Headlam-Morley in Aachen am 5. Julii 1962, laut Klavierauszug Nr. 1".

1v

EHM E2/9/2 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 2: ms full score (orchestration: as for EHM E2/9/1, except clarinets and trumpets in A). Paginated mostly in pencil 1-58, 59/68, 69-71, 73-171. Binding half cloth, blue paper-covered boards. Title label on front cover "2. Akt Partitur Leonarda" , with, added in a different hand, "Act 1. Scene 2" and, in pencil, "30 min" . With a number of revisions pasted in, and other passages crossed out; pp. 121-122 folded over, probably to indicate cancellation.

On paper with brand mark "A/B R.E. Westerlund Helsinki/Helsingfors O/Y Import" 1v

EHM E2/9/3 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 3: ms full score (orchestration: as for EHM E2/9/1, except clarinets and trumpets in A). Paginated, partly in pencil, 1-36, 37/40, 41-49, 50/53, 54-72, 73/77, 78-81. Brand marks on paper of the revised pages: "A/B R.E. Westerlund Helsinki/Helsingfors O/Y Import", and (on p. 43 only) "O/Y Fazerin Musiikkikauppa, Helsinki"; no makers' names visible on the original pages below the revisions. Binding half cloth, blue paper-covered boards. Title label on front cover "3. Akt Partitur Leonarda", with, added in a different hand, "Act II. Scene I" and, in pencil, "13-14 min". On almost every page of this volume a revised version of the whole page is pasted over the original, or sometimes over two earlier versions. Other passages are crossed out or cancelled by clipping pages together (pp. 38-40, 52-53, 74-77).

1v

EHM E2/9/4 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 4: ms full score (orchestration: as for EHM E2/9/1). Paginated, in ink, 1-31, 32/36, 37-45, 46/53, 54-82, 82a-82b, 83-87, 88/100, 101, 102/103, 104-107, 107a, 108-125, 126/129, 129a, 130-133, 134/138, 139-150, 151/153, 154-185. Binding half cloth, red paper-covered boards. Title label on front cover "E. Headlam-Morley. Partitur Akt IV. Leonarda", with, added in a different hand, "Act 2 Scene 2" and, in pencil, "35-40 min". On many pages of this volume a revised version of the whole page is pasted over the original; other pages have less extensive revisions pasted in. Other passages are crossed out or cancelled by folding pages over or clipping them together (pages 9-12, 61-62, 133-140, 158-165). A note "The concert-version" has been added in red pencil at the head of p. 181, referring to pp. 181-185 (cf. EHM E2/4/4, a variant concert version of the ending of the opera, and EHM E2/9/5, the ending of the staged version).

On paper with brand marks "Sünova Nr.11-26 zeilig" and "K.U.V. Beethoven Papier Nr. 38 (26 Linien)". 1v

EHM E2/9/5 undated [1890s - 1950s]

*Leonarda*, [reorchestrated version], Act 4 final chorus: ms full score, opera version. 1 quire, paginated 181a-195a. Title at head of first page "Leonarda act IV. The opera-version with chorus of the final part". Written in ink. Words in English and German. Conductor markings in red and blue pencil.

On music paper with brand mark "Oy R.E. Westerlund Ab Helsinki-Helsingfors". 1 quire

*Related material in other DUL collections:* cf the concert versions of the ending of the opera in EHM E2/9/4 and EHM E2/4/4

EHM E2/10/1-39 undated [1950 - 1962]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: ms orchestral parts (complete set). 39 parts: 5 violin I, 4 violin II, 3 viola, 3 violoncello, 2 doublebass; flute I-II (II doubling piccolo), oboe I-II (II doubling cor anglais), clarinet I-II in B flat, bassoon I-II; horn I-IV in F, trumpet I-III in B flat, trombone I-III, tuba; timpani in B, F and C; percussion; harp. On paper with various brand marks, chiefly "O/Y R.E. Westerlund A/B Helsinki-Helsingfors", but also "NMS 1610 12-system" and "O/Y Fazerin Musiikkikauppa Helsinki ... N:o 10". Each part consists of loose quires and bifolia in blue paper wrappers. Written in ink. The parts appear to have been produced for the 1950 production, and used also for the 1962 production. However, they all employ the original act numbering. They all have the concert version ending. Every part except the harp also includes an unnumbered leaf with an alternative ending entitled "The opera-version of the final part". In every part Act III is stapled together at the outer edge, as if cancelled, sometimes with the first page also crossed through, and always with a note at the start and/or the end of "olgt 4. Akt". The triangle part is included in both the timpani and the percussion parts, with a note on both that it can be played by either the percussionist or the timpanist. In the timpani part (EHM E2/10/37) a loose sheet of corrections is inserted, addressed to "Den Herrn an der Pauken" and signed by Nikolai van der Pals, Aachen, 2 July 1962. Note: No instrumental parts for the original version of the opera, as staged in 1937, appear to survive.

39 parts

EHM E2/11-15

*Leonarda*: vocal parts (soloists). As far as possible the surviving vocal parts for soloists have been sorted into sets relating to successive performances of the opera and revisions of the libretto, and these are arranged chronologically. No complete set of either the original German or English versions survives.

3 boxes

EHM E2/11/1-3 [1937?]

*Leonarda*: miscellaneous vocal parts (soloists) for the opera version in German. On paper with Ashelm brand marks. Piano/vocal scores. From a uniform set for the 1937 production of *Leonarda* in Salzburg and Innsbruck. Words in German only, matching the 1937 printed libretto.

Size: 340 x 270 mm

3 parts

EHM E2/11/1 [1937]

*Leonarda*: ms vocal part for Vadamair. 1 quire, stapled. 10 pp. Acts 2-3 [all in which Vadamair appears]. "Bass" crossed out at start and "Bariton" added in pencil. Numerous ms revisions pasted in, and name "Leongild" altered throughout the part to "Hilar". Name "Hr Bauer" in pencil at head of first page [Franz Bauer sang the part of Adelbert in the 1937 production]. On paper with brand mark "Ashelm 1068 49". 1 quire

EHM E2/11/2 [1937]

*Leonarda*: ms vocal part for Hilar. 1 quire. [ii], 18, [2] pp. Acts 2 and 3 [all in which Hilar appears]. With ms rehearsal marks.

Size:

On paper with brand mark "Ashelm 1068 41 10 lin". 1 quire



EHM E2/11/3 [1937]

*Leonarda*: ms vocal part for Leongild. 1 quire + 1 bifolium. 9 pp. Acts 2 and 3 [all in which Leongild appears]. Some notes revised in red pencil. "Leongild" altered to "Hilar" in pencil throughout the part.

On paper with brand mark "Ashelm 1068 42 12 lin".

EHM E2/12/1-9 undated [pre 1950]

*Leonarda*: complete set of vocal parts (soloists) for an opera version in English. Uniform set, which cannot be related to any of the productions of *Leonarda*. When it was produced is unclear, but it dates from before the revision of the English libretto by Michael Hamburger, and redistribution of the part of Leongild to Vadomair and Hilar. Each part has the soloist's notes only, without accompaniment. Words in English only, written in green ink, matching the English libretto by Betty Newman (EHM E2/27-28). Original act numbering. Without any revisions, corrections, or rehearsal markings.

Size: 305 x 240 mm

On paper with no brand mark. 9 parts

EHM E2/12/1 undated [pre 1950]

*Leonarda*: ms vocal part for *Leonarda*: Extent: 4 quires. Each act separately paginated: 15, 13, 7, 8 pp. [with unnumbered final blanks].

4 quires

EHM E2/12/2 undated [pre 1950]

*Leonarda*: ms vocal part for Alanza. Acts 1 and 4 [all in which Alanza appears]. Each act separately paginated: [i], 24, [1]; [i], 5, [2] pp. [final blanks unnumbered].

Size: 305 x 240 mm

2 quires

EHM E2/12/3 undated [pre 1950]

*Leonarda*: ms vocal part for Alaric. Acts 2-4 [all in which Alaric appears]. Each act separately paginated: [iii], 8; [i], 3; [i], 4 pp. [final blanks unnumbered].

3 quires

EHM E2/12/4 undated [pre 1950]

*Leonarda*: ms vocal part for Hulda. Acts 1 and 2 [all in which Hulda appears]. Each act separately paginated: 3; 9 pp. [final blanks unnumbered].

2 quires

EHM E2/12/5 undated [pre 1950]

*Leonarda*: ms vocal part for Elmyra. Acts 2 and 4 [all in which Elmyra appears]. Each act separately paginated: [i], 2, [1]; [i], 8 pp. [rest of quire blank].

1 bifolium + 1 quire

EHM E2/12/6 undated [pre 1950]

*Leonarda*: ms vocal part for Adelbert. Acts 2 and 3 [all in which Adelbert appears]. Each act separately paginated: 5; 2 pp.

1 quire + 1 bifolium

EHM E2/12/7 undated [pre 1950]

*Leonarda*: ms vocal part for Vadomair. Acts 2 and 3 [all in which Vadomair appears]. Each act separately paginated: 5, [1] pp.; [i], 1, [2] pp. [final blanks unnumbered].

1 quire + 1 bifolium

EHM E2/12/8 undated [pre 1950]

*Leonarda*: ms vocal part for Hilar. Acts 2 and 3 [all in which Hilar appears]. Each act separately paginated: [i], 7 pp.; [ii], 1, [2] pp. [final blanks unnumbered].  
1 quire + 1 bifolium

EHM E2/12/9 undated [pre 1950]

*Leonarda*: ms vocal part for Leongild. Acts 2 and 3 [all in which Leongild appears]. Each act separately paginated: [i], 3 pp.; [ii], 2, [1] pp. [final blanks unnumbered].  
1 quire + 1 bifolium

EHM E2/13/1-4 undated [1950]

*Leonarda*: miscellaneous vocal parts (soloists) in English and German. Piano/vocal scores. Original act numbering. Not from a uniform set. They may have been used (EHM E2/13/3 certainly was) in early preparations for the 1950 concert performance.  
4 parts

EHM E2/13/1 undated [1950]

*Leonarda*: ms vocal part for Alanza. 1 quire [ii], 26 pp. Acts 1 and 4 [all in which Alanza appears]. Words in German (closely matching the 1937 printed libretto, EHM E2/23) with an English translation added. Title on first page "Alanza's song part from *Leonarda* 1st and 4th act (complete)", and pencil note at head of same page "Done in great hurry and not checked".

Size: 350 x 280 mm

On paper with no brand mark. 1 quire

EHM E2/13/2 undated [1950]

*Leonarda*: ms vocal part for Adelbert. Act 2: 320 x 220 mm, [ii], 8, [2] pp. Act 3: 340 x 270 mm, 8 pp. Act 2 on paper with no brand mark. Act 3 on paper with brand mark "O/Y R.E. Westerlund A/B Helsinki-Helsingfors". Acts 2 and 3 [all in which Adelbert appears]. Act 2 has words in English with German added; Act 3 has words in German with English added. German is similar to but not identical with printed 1937 libretto (EHM E2/23), English is similar to, but not identical with libretto EHM E2/27-28. Pencil note on first page of each act "Old part".  
2 quires

EHM E2/13/3 undated [1950]

*Leonarda*: ms vocal part for Vadamair. 1 quire, made up of different sizes of paper for each act. Act 2, 305 x 240 mm, [i], 1 p.; Act 3, 340 x 270 mm, 6 pp. Part produced after Van der Pals's reorchestration of the opera, and apparently used in early preparations of the 1950 production, before Michael Hamburger's revision of the English libretto was available. Words in English only for Act 2, but in German with English added for Act 3. German matches printed 1937 libretto, EHM E2/23. English in Act 2 is from Michael Hamburger's revision of the libretto; English in Act 3 initially matched Betty Newman's libretto, EHM E2/27-28, but has numerous revisions pasted in to alter it to the Hamburger revision. Name "R. Standen" on front cover of Act 2 and "Richard Standen" on front cover of Act 3 [Standen sang the part in the 1950 production]. Pencil note "New words" on front cover.

Act 2 on paper with no brand mark. Act 3 on paper with brand mark "O/Y R.E. Westerlund A/B Helsinki-Helsingfors". 1 quire

EHM E2/13/4 undated [1950]

*Leonarda*: ms vocal part for Hilar and Leongild. Loose bifolia and disjunct leaves, 320 x 220 mm. [ii], 21, [1] pp. [final page blank]. Act 2 only. Words in English and German (English matches libretto EHM E2/27-28; German matches 1937 printed libretto, EHM E2/23). Original title on title-page reads "Vocal parts of Vadomar, Leongild, Hilar (and Hulda) from *Leonarda* Act II". This has been altered to "Hilar, Leongild (and Hulda)", and Vadomair's lines have been crossed out throughout the part.

On paper with no brand mark.

EHM E2/14/1-2 [1950 -1962]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: miscellaneous vocal parts (soloists) for the 1950 concert performance. Piano/vocal scores, containing versions of *Leonarda*'s part and Hulda's part. Original act numbering. Words in English only, largely matching libretto EHM E2/27-28. Note: Whereas most of the soloists' parts prepared for the 1950 production were probably reused with revisions in 1962, these two parts were superseded by EHM E2/15/1-3 and EHM E2/15/10-12. On paper with no brand mark. 2 parts

EHM E2/14/1 [1950 -1962]

*Leonarda*: ms vocal part for *Leonarda*. Each act separately paginated: 18, 22, 17, 14 pp. [with unnumbered final blanks]. Acts 1-4, with ms revisions, especially in Act 4, (some of which are incorporated in EHM E2/15/1-3), and rehearsal markings.

Size: 305 x 240 mm

4 quires

EHM E2/14/2 [1950 -1962]

*Leonarda*: ms vocal part for Hulda. Each act separately paginated: 3; 29 pp. [final blanks unnumbered]. Acts 1 and 4 [all in which Hulda appears]. Some pencil markings, including rehearsal marks. Pencil address and name at head of first page, "4 Grosvenor Gardens SW 7 / K. Headlam-Morley". References at head of each act to, respectively, Score p. 19 and Score p. 6.

Size: 305 x 240 mm

1 quire

EHM E2/15/1-24 [1962]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: complete set of vocal parts (soloists) for the 1962 concert performance. 3 copies (one ms and 2 duplicated) of each of 8 parts. Size of ms copies 305 x 240 mm (except, partly, EHM E2/15/22), size of duplicated copies 310 x 250 mm. Piano/vocal scores. Not a uniform set: most of the parts have the revised act numbering, but two have the original numbering with the revised numbering added, and one has only the original numbering. Most have separate pagination for each act, but two are continuously paginated. Words in English only, except (partly) EHM E2/15/22-23. Most (possibly all) of the ms copies appear to have been produced originally for the 1950 production of *Leonarda*, and some bear markings related to it, made before the two additional copies were duplicated, so those were probably made for the 1962 production. One copy of each part (sometimes one of the duplicated copies, sometimes the ms copy) has rehearsal marks relating to the 1962 production.

On paper with no brand mark, except (partly) EHM E2/15/22.

EHM E2/15/1-3 [1962]

*Leonarda*: vocal part for *Leonarda*. 3 copies (original ms in 4 quires, and two duplicated copies of it in loose sheets linked by treasury tags or tape). Each, 123 pp. [with unnumbered final blanks at end of Acts 1-3 (Acts 1 scenes 1-2 and Act 2 scene 1 in the revised numbering)]. With the revised act numbering. Ms copy (EHM E2/15/1) has ms revisions and rehearsal markings, and has loose typescript leaf inserted at front, "Verzeichnis der vorgeschlagenen Striche für die Konzertaufführung der Oper *Leonarda* von Else Headlam-Morley in Aachen am 5 Juli 1962, laut Klavierauszug Nr. 1". The duplicated copies incorporate some but not all of the revisions marked on the ms copy. pp. 1-43: Act 1 (Act 1, scene 1 in the revised act numbering). pp. 44-84: Act 2 (Act 1, scene 2 in the revised act numbering). pp. 85-103: Act 3 (Act 2, scene 1 in the revised act numbering). pp. 104-123: Act 4 (Act 2, scene 2 in the revised act numbering).

EHM E2/15/4-6 [1962]

*Leonarda*: vocal part for Alanza. 3 copies (original ms in disjunct leaves + quire, and two duplicated copies of it). Each act separately paginated: 54; 16 pp. Revised act numbering. Act 1 here called Act 1, scene 1, and Act 4 here called Act 2, scene 2 (the only scenes in which Alanza appears). Copy EHM E2/15/5 is marked up for the performer with phonetic pronunciation of the English and has other rehearsal marks.

EHM E2/15/7-9 [1962]

*Leonarda*: vocal part for Alaric. 3 copies (original ms in 3 quires, and 2 duplicated copies of it). Each act separately paginated: 27, [1]; 30, [2]; 17, [1] pp. [final blanks unnumbered]. Copy EHM E2/15/9 lacks Act 3 (Act 2 scene 1 in the revised act numbering), which was one of the cuts in the 1962 production. Revised act numbering. Act 2 (Act 1, scene 2 in the revised numbering), Act 3 (Act 2, scene 1 in the revised numbering), and Act 4 (Act 2, scene 2 in the revised numbering), the only scenes in which Alaric appears. Copy EHM E2/15/9 has rehearsal markings and a revised version of p. 15 of Act 4 (Act 2 scene 2 in revised numbering) loosely inserted. Copy EHM E2/15/8 has the revised version of p. 15 pasted over the original. Copy EHM E2/15/7 is without the revised version of p. 15.

EHM E2/15/10-12 [1962]

*Leonarda*: vocal part for Hulda. 3 copies (original ms in 2 quires, and 2 duplicated copies of it). Each act separately paginated: 5; 34 pp. [final blanks unnumbered]. Revised act numbering. Act 2 (here called Act 1, scene 2) and Act 4 (here called Act 2, scene 2) [the only scenes in which Hulda appears]. Copy EHM E2/15/12 has rehearsal markings.

EHM E2/15/13-15 [1962]

*Leonarda*: ms vocal part for Elmyra. 3 copies (original ms in 1 quire, and two duplicated copies of it). [i], 29, [2] pp. [final leaf blank]. Original act numbering only. Act 4 [the only act in which Elmyra appears in versions from 1950 onwards]. Reference on title-page to Score p. 6. Copy EHM E2/15/13 (ms) has pencil revisions on pp. 7, 21 and 26, made before duplication. Copy EHM E2/15/15 has rehearsal markings.

## EHM E2/15/16-18 [1962]

*Leonarda*: vocal part for Adelbert. 3 copies (original ms, 1 quire, and 2 duplicated copies of it). Continuously paginated: [i], 18 pp. [final blanks unnumbered].

Revised act numbering. Acts 2 and 3 (Act 1 scene 2 and Act 2 scene 1 in the revised numbering, the only scenes in which Adelbert appears). Ms copy (EHM E2/15/16) has pencil annotations made before duplication. Copy EHM E2/15/18 has words in German added on some pages, and other rehearsal markings.

## EHM E2/15/19-21 [1962]

*Leonarda*: vocal part for Vadomair. 3 copies (original ms, 1 quire with final leaf detached, and 2 duplicated copies of it). Continuously paginated: 10 pp. Original act numbering with revised numbering added. Acts 2 and 3 (Act 1, scene 2 and Act 2, scene 1 in the revised numbering, the only scenes in which Vadomair appears). Copy EHM E2/15/19 (ms) has name "R. Standen" [who sang the part in the 1950 production] faintly on first page, written before duplication. Copy EHM E2/15/21 has ms rehearsal markings.

Copy EHM E2/15/21 in card covers.

## EHM E2/15/22-24 [1962]

*Leonarda*: vocal part for Hilar. 3 copies (ms in 2 quires of different sizes, and 2 duplicated copies of it; copy EHM E2/15/24 lacks Act 3, which was omitted in the 1962 performance). Each act separately paginated: Act 2, 305 x 240 mm, 14, [2] pp.; Act 3, 340 x 270 mm, 8 pp. Act 2 on paper with no brand mark. Act 3 on paper with brand mark "O/Y R.E. Westerlund A/B Helsinki-Helsingfors". Original act numbering, with the revised numbering added below. Act 2 (Act 1 scene 2 in revised numbering) has words in English only, with at head of first page, pencil note "checked 18/3/62". However, it has title at head of p. 1, "Hilar & Leongild", and, although in the 1950 and 1962 productions, Leongild's lines in Act 2 were reassigned to Hilar, this has not been marked up clearly in the part. Act 3 (Act 2 scene 1 in revised numbering) has words in English and German. Act 3 has been more thoroughly revised, and on the title-page the part's title "Hilar and Leongild" has been altered to "Hilar" only, with an added note "These two parts may (eventually) be performed by the same singer, th[at] i[s] Hilar., but preferably by two singers". Pencil note on same page "New words". In both acts the English words largely match libretto EHM E2/27-28; German words in Act 3 match the printed 1937 libretto, EHM E2/23. Copy EHM E2/15/24 has ms rehearsal markings.

3 copies

## EHM E2/16-19 [1890s - 1962]

*Leonarda*, vocal parts (chorus) and choral score. As far as possible the surviving chorus parts for have been sorted into sets relating to successive performances of the opera and revisions of the libretto, and these are arranged chronologically

1 box

## EHM E2/16 [Before 1950]

*Leonarda*, set of chorus parts for an opera version in English. 30 numbered copies, each consisting of 1 quire [Act 2] + 1 leaf [Act 3] (all 310 x 240 mm). Acts 2-3 only (Act 1 has no chorus part, and versions of the opera earlier than the 1950 performance had no chorus in Act 4). Words in English, matching the version of the libretto in EHM E2/27-28. No rehearsal marks. Each copy has music for sopranos, altos, tenors and basses combined. Duplicated ms, on paper with no brand mark. 30 copies

## EHM E2/17 [Before 1950]

*Leonarda*, set of chorus parts for an opera version in English. 14 numbered copies (280 x 190 mm). Each [1], 18 pp., stapled. Miniature scores, each copy with music for sopranos, altos, tenors and basses combined. Acts 2-3 only (Act 1 has no chorus part, and versions of the opera earlier than the 1962 performance had no chorus in Act 4). Words in English, not identical to EHM E2/16, but, like it, closely related to the version of the libretto in EHM E2/27-28. At foot of p. 1 "Produced by the W.M.A." . This set appears to have been used in early preparations for the 1950 concert performance of *Leonarda*, before the completion of Michael Hamburger's revision of the English libretto. Copies 1-6 all have ms annotations altering the words of the chorus part (in different hands, and with varying thoroughness) to the Hamburger revision, and several copies have other ms indications of use in rehearsals.

Duplicated ms, on paper with no brand mark. 14 copies

## EHM E2/18/1-2 [1950?]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: ms choral score (piano score with chorus part only) - concert version. Original act numbering, with the revised numbering added. Conductor markings in red pencil. Libretto uses Michael Hamburger's revision.

2 quires

## EHM E2/18/1 [1950?]

*Leonarda*: ms choral score, Acts 2-3 [Act 1 scene 2 and Act 2 scene 1 in the revised numbering]. 1 quire. 21, [1] pp. [final page blank]. Words in English only. Pages 9-14 are on smaller paper (320 x 215 mm), and seem to be an inserted revision, but themselves include several passages which have been crossed through.

Size: 340 x 270 mm

On paper with brand mark "Oy R.E. Westerlund Ab Helsingfors"

. 1 quire

## EHM E2/18/2 [1950?]

*Leonarda*: ms choral score, Act 4 [Act 2 scene 2 in the revised numbering]. 1 quire. 11, [1] pp. [final page blank]. Words in English with German version added in pencil. Pencil note "Chorus Master" at head of p. 1.

Size: 310 x 250 mm

On paper with no brand mark. 1 quire

EHM E2/19/1-87 [1962]

*Leonarda*, [reorchestrated version by Nikolai van der Pals]: set of chorus parts for the 1962 performance in Aachen. Although for this performance the opera was arranged in two acts, each with two scenes, rather than the original four acts, the original numbering of the acts is used on this set of parts (for acts 2-4 only, as act 1 has no part for the chorus). The opera was sung in English in the 1962 production, but in many of the copies a German version of the words has been added, usually in pencil, but occasionally typed. The English words match the printed 1962 libretto (EHM E2/34). Many of the parts bear the name of the individual member of the chorus to whom the part was issued. Some back folds split.

Size: 310 x 240 mm

Duplicated ms, on paper with no brand mark. 87 parts

EHM E2/19/1-12 [1962]

Act 2, Sopranos. 12 copies, 9 of which (EHM E2/19/1-9) have both English and German words.

EHM E2/19/13-20 [1962]

Act 2, Altos. 8 copies, 7 of which (EHM E2/19/13-19) have both English and German words.

EHM E2/19/21-34 [1962]

Acts 2-3, Tenors. 14 copies, 6 of which (EHM E2/19/21-26) have both English and German words, except on p. 6, which is cancelled in copy no. 21 and lacking in copy no. 26.

EHM E2/19/35-44 [1962]

Acts 2-3, Basses. 10 copies, 6 of which (EHM E2/19/35-40) have both English and German words except on p. 6.

EHM E2/19/45-55 [1962]

Act 4, Sopranos. 11 copies, 9 of which (EHM E2/19/45-53) have both English and German words.

EHM E2/19/56-62 [1962]

Act 4, Altos. 7 copies, all of which have both English and German words.

EHM E2/19/63-77 [1962]

Act 4, Tenors. 15 copies, 7 of which (EHM E2/19/63-69) have both English and German words.

EHM E2/19/78-87 [1962]

Act 4, Basses. 10 copies, 6 of which (EHM E2/19/78-83) have both English and German words.

EHM E2/20-25 [pre 1937]

*Leonarda*: libretti in German. Libretti in German are listed before libretti in English because the opera was first performed in German, but Betty Newman's English libretto may have been the first complete one to be compiled, and it certainly predates the German by Paul Beyer (EHM E2/23) which was used in the 1937 performances.

EHM E2/20/1-13 [pre 1937]

*Leonarda*: ms early drafts (incomplete) of a libretto in German. 11 leaves (various sizes) and 2 notebooks. Loose leaves containing drafts of passages from Acts 1 and 2, and two notebooks (EHM E2/20/12-13) containing drafts of Act 4.

*Related material in other DUL collections*: Related to, but with substantial differences from the complete libretto in EHM E2/21.

EHM E2/21 [pre 1937]

*Leonarda*: ms libretto in German. 1 vol. (200 x 160 mm). 2, I-LXVI, LXVI(b), LXVII-LXXXIX leaves. Title on f.1, "Leonarda Oper in vier Aufzügen von Else Sonntag". Act 1, ff. I-XX; Act 2, ff. XXII-LIV; Act 3, ff. LV-LXVI; Act 4, ff. LXVI (b)-LXXXIX. Stubs of two excised leaves after f. XII. Includes part for Leongild. Text differs substantially throughout from EHM E2/23. In particular, the ending here is closer to Betty Newman's English libretto (EHM E2/27-28).

Notebook with black cardboard covers.

EHM E2/22A [pre 1937]

*Leonarda*, libretto in German. Title on f.[i] "Leonarda. Oper in vier Aufzügen von Else Sonntag". Includes part for Leongild. Act I, ff.1-15; Act II, ff.16-36; Act III, ff. 37-48; Act IV, ff. 44-59. Neat ms corrections to the typing. Text differs substantially throughout from EHM E2/23, the libretto used for the 1937 performance of the opera. In particular, the ending here is closer to Betty Newman's English libretto (EHM E2/27-28).

Title on front cover "Leonarda – Libretto".

Size: 248 x 200 mm

typescript, foliated [i-ii], 1-28, 28a, 29-59, binding green leather, with binder's label of W. Appleyard & Sons Middlesbrough 1 volume

EHM E2/22B [pre 1937]

*Leonarda*, libretto in German. Text, titles on title-page and cover, and folio numbering all match EHM E22A, but each act is here preceded, on an unnumbered leaf, by a summary of its plot.

Size: 245 x 195 mm

carbon copy typescript, foliated [i-iii], 1-15, [1], 16-28, 28a, 29-36, [1], 37-43, [1], 46-59, binding green cloth 1 volume

EHM E2/22C [pre 1937]

*Leonarda*, libretto in German. Same title and libretto text as EHM E22A-B, except for slight differences to wording of stage direction notes on f.14 and f.16. Act half-title on unnumbered leaf before each act.

Title on front cover "Leonarda. Oper in vier Aufzügen von Else Sonntag. Dichtung".

Size: 245 x 195mm

typescript, foliated [i-iii], 1-13, [1], 14-33, [1], 34-39, [1], 40-53, red cloth binding with binder's label of W. Appleyard & Sons, Middlesbrough 1 volume



EHM E2/22D [pre 1937]

*Leonarda*, libretto in German. 1 vol. leaves. Title on front cover "Leonarda. Oper in vier Aufzügen von Else Sonntag. Dichtung". Same title, without "Dichtung" on p. i. Text matches that of EHM E2/21.

Size: 250 x 200 mm

Carbon copy typescript, foliated i-iii, 1-33, [1], 34-39, [1], 40-53, binding is red cloth covered in brown paper, with binder's label of W. Appleyard & Sons, Middlesbrough 1 volume

EHM E2/22E [pre 1937]

*Leonarda*, libretto in German. Same text and wording of stage directions as EHM E2/22C-D. Pencil rehearsal numbers added to each act, and also notes about the sound of approaching drums on f.42, 44 and 46.

Size: 245 x 195 mm

carbon copy, foliated [i-iii], 1-13, [1], 14-33, [1], 34-39, [1], 40-53, binding, binder's label and cover title identical to EHM E2/22C-D 1 volume

EHM E2/23 [1937]

*Leonarda*: libretto in German. Title on p. [1] "Leonarda. Oper in vier Aufzügen von Else Headlam-Morley. Deutsche Bearbeitung von Paul Beyer nach der englischen Urfassung von Betty Newman". No imprint. Produced in connection with the performances of the opera in Salzburg and Innsbruck in 1937. Text differs substantially throughout from EHM E2/21-22. Includes part for Leongild, although at a late stage in the preparation of the 1937 production this was dropped and his lines redistributed between Hilar and Vadomair.

Size: 180 x 120 mm

printed, 40p, In yellow paper covers, with title printed on front cover within a frame 1 volume

EHM E2/24 [1937]

*Leonarda*: printed libretto in German. Another state of the [1937] printed edition (perhaps a proof copy), with no frame on front cover and with composer's name spelt wrongly there (error corrected in ms).

EHM E2/25 1937

*Leonarda*: printed libretto in German. Galley proofs of the printed edition, stapled in paper covers, with manuscript note on front cover "Uncorrected proof 16/4/37"

EHM E2/26-34

*Leonarda*: libretti in English.

EHM E2/26A/1-126 [1924 - 1925]

*Leonarda*. Drafts of parts of Betty Newman's English libretto for *Leonarda*, found in a ring binder with her name on the spine [the binder has been discarded but a piece of the spine with this inscription has been preserved as EHM E2/26A/1]. Includes part of a letter to EHM from her [EHM E2/26A/2], written from 18 the Park, Mitcham, June 17 [year not stated, writer identified from handwriting], and part of a draft libretto for Act 1 with her name and the date 1924-5 at head [EHM E2/26A/3]. Some of the drafts are in other hands or have annotations in other hands, and some bear childish scribbles. These drafts do not form a structured sequence, but have been numbered in the order in which they were found to facilitate reference.

some ms, some typescript 1 folder of loose leaves and fragments

EHM E2/26B 1924 - 1925

*Leonarda*: fair copy draft of the whole of Betty Newman's English libretto, largely in her hand but p.41-46 are typescript; p.12-15, 17-20, 22-34 and 41-46 are tipped in over the original blank pages of the notebook. With an appended letter, signed by her, sending the draft to an unidentified recipient [Kenneth Headlam-Morley?] for criticism and suggestions.

Contents:

p.1, title-page, "Leonarda ... Libretto. E.M. Newman 1924-1925";

p.2, list of characters;

p.3-13, Act I (p.7 is blank except for heading "Here the love duet. I leave as space in case you are inspired");

p.14-35, Act II (with note by Betty Newman on p.32, referring to an unsatisfactory rhyme, "Alter this for me. I can't alter things");

p.36-40 blank except for heading "Criticisms and suggestions for Act I & II";

p.41-53, Act III;

p.51-55, blank except for heading "Criticisms and suggestions for Act III";

p.56-77, Act IV;

p.78-80, appended letter.

Although the pages left blank for criticisms to be added have not been utilised, many pages bear notes and revisions in a smaller unidentified hand (with on p.47 a despairing response from Betty Newman to one such suggestion, "I agree with you this wants changing. But how and to what" ?). The appended letter from Betty Newman begins "Here's the opera. I hope that you can read it. Please excuse its being in the form, to a large extent of a very badly made scrap book; but it would take such ages to write every word in again ... Do be an angel and write the duet. I can't and Mrs Headlam wants it at once". The tone of the letter, and internal evidence indicating that the unnamed recipient was working in Middlesbrough, suggest that it may have been addressed to Kenneth Headlam-Morley.

Size: 200 x 165 mm

Notebook in buff cardboard covers, 118p; p.81 onwards blank; additional leaves excised at end 1 volume

EHM E2/27 undated [1937]

*Leonarda*: typescript libretto in English. Binding is brown leather, with binder's label of W. Appleyard & Sons, Middlesbrough; title on front cover "Leonarda – Libretto". The libretto by Betty Newman, complete. Title on title-page "Leonarda. Opera in four acts. By Else Headlam-Morley". Includes a part for Leongild. The ending accords with the staged version of the opera, as performed in 1937, rather than the concert versions performed in 1950 and 1962.

Size: 260 x 200 mm

1v ii, 63 leaves

EHM E2/28 undated [1937]

*Leonarda*: typescript libretto in English. Carbon copy of EHM E2/27

Size: 245 x 195 mm

Red cloth binding, with same binder's label and front cover title as EHM E2/27.

1v

EHM E2/29 undated [1937 - 1950]

*Leonarda*: typescript libretto in English, with ms revisions. Loose quarto leaves, foliated 2-10 (Act 1), 13-27 (Act 2), 28-35 (Act 3), 38-48 (Act 4), plus an annotated carbon copy of f. 48. Gaps in foliation probably represent discarded blank leaves between acts. Later than EHM E2/28 but earlier than EHM E2/30. Possibly a very preliminary stage of Michael Hamburger's revision of Betty Newman's English libretto, undertaken for the 1950 performance of the opera. Still includes a part for Leongild and still has the opera version ending.

EHM E2/30 [1950?]

*Leonarda*: typescript libretto in English, with ms revisions. An early draft of Michael Hamburger's revision of Betty Newman's English libretto, undertaken for the 1950 production of the opera. With typist's label of Brigit Wornum, 96 Hamilton Terrace, London N.W.8 inside back cover. In this version the opera is still arranged in 4 acts, and a part for Leongild is still included, but the ms revisions redistribute it to Hilar in Act 2 and Vadamair in Act 3. Concert version ending.

34 foolscap leaves in paper covers.

EHM E2/31A&B [1950?]

*Leonarda*: duplicated typescript libretto in English. Later draft of Michael Hamburger's 1950 revision, incorporating many of the ms revisions marked on EHM E2/30 including the suppression of Leongild's part. In this version the opera is arranged in two acts.

A: further ms revisions in pencil [none of which were incorporated in EHM E2/32-33, apparently the final version of the 1950 libretto, although one of them (the first one on f.12) does feature in the version printed in 1962]. Ms notes in ink about soloists' rehearsal times for the 1950 production on blank verso of final leaf.

B: clean complete copy (from Antony Hopkins) with a title page "Leonarda A Romantic Opera in Two Acts and Four Scenes by Else Headlam-Morley".

2 copies: A 19 foolscap leaves, stapled, lacking f.18; B 19 foolscap leaves with a title page

EHM E2/32-33 [1950 - 1962]

*Leonarda*: duplicated typescript libretto in English. 2 copies. Each [1]. Arranged in two acts, and apparently the final version of the 1950 libretto. Largely identical to EHM E2/31, including suppression of Leongild's part, but with a few further textual revisions [e.g. in line 4 of Alanza's first song "Let her come soon" replaces "The wind is stilled" and in line 14 of the same song "When first I made her confess her love" is substituted for "As I held her in my arms that night" ]. EHM E2/32 has ms note on title-page in Agnes Headlam-Morley's hand, "The transcript of the words is not entirely accurate – they were changed for various concert performances. But it gives a rough idea of the story". However the text in fact matches quite accurately the version printed for the 1962 concert performance in Aachen. EHM E2/33 has a partial cast list of the 1962 production in ms on its title-page.

19 foolscap leaves, stapled

EHM E2/34 1962

*Leonarda*: printed libretto in English. Concert version. Title on title-page, *Leonarda / Opera in Two Acts by Else Headlam-Morley / Libretto / (printed on the occasion of the concert sponsored by the Verein Deutscher Eisenhüttenleute and performed in the Stadttheater Aachen on the 5th July 1962.)*. Text matches EHM E2/32-33, except that it incorporates one of the pencil revisions suggested in EHM E2/31.

Size: 295 x 220 mm

In cream printed paper cover 1v 20 pp

EHM E2/35-37 1937 - 1962

Correspondence and publicity materials relating to performances of *Leonarda*.

EHM E2/35/1-33 1937

Publicity material and correspondence relating to the 1937 performances of *Leonarda* in Austria at the Festspielhaus, Salzburg, on 11 May, and at the Stadttheater, Innsbruck, 13 and 14 May.

EHM E2/35/1-4 1937

Summary in German of the plot.

EHM E2/35/5-7 1937

Summary, in English, of the plot, and list of dramatis personae, headed "Reference No. 2. *Leonarda*. Opera in four acts by Else Headlam-Morley. German adaptation by Paul Beyer of the English libretto by Betty Newman".

EHM E2/35/8 1937

Announcement of the performances, headed "Reference No. 3", giving places, dates, conductor and cast. The cast list here differs considerably from that on the flyers, poster and programmes, however; Maria Reining rather than Hilde Sennek was to play Leonora, for example, and Alaric was to be played by Walter Ernst rather than Frank Linden.

EHM E2/35/9-10 1937

Biographical notes about the conductor, Nikolai van der Pals, headed "Reference No. 4".

EHM E2/35/11-14 1937

Flyers for the Salzburg performance, 11 May 1937. (On the first of these the cast list is headed by Maria Reining rather than Hilde Sinnek.)

EHM E2/35/15-16 1937

Poster and flyer for the Innsbruck performances, 13 and 14 May 1937.

EHM E2/35/17-19 1937

Programmes for the Salzburg performance (2 copies) and for the Innsbruck performances. These include photographs of the composer and conductor, as well as of the two principal singers.

EHM E2/35/20-21 1937

Copy of Signale für die musikalische Welt, 26 May 1937, including (p. 324) a review of the Salzburg performance, and review of the Austrian performances from the Observer, 23 May 1937, which notes criticism by the Austrian reviewers of Paul Beyer's German translation of the libretto, and that they also found that "a certain dramatic impulse was lacking" in the music. These two reviews are not included in the Headlam-Morley family scrapbook (EHM G1).

EHM E2/35/27-33 1937

K. Headlam-Morley, 29 St Mary's Road, Wimbledon, to Walter Hofstotter, Salzburg, 15 June 1937. Thanks him for his care in making the Salzburg and Innsbruck performances a success. Discusses possibilities of future productions. Recognises the need for reorchestration, and says this is in hand under the supervision of Dr. Nikolai van der Pals in Helsinki. Hopes another production utilising this reorchestration may be possible at Graz in 1937/38. Typescript top copy of letter, with envelope addressed but never sealed or stamped, plus carbon copy. Letter never sent?

EHM E2/36/1-16 1950

Correspondence, programme notes, and publicity concerning the first performance of *Leonarda* in England, at Chelsea Town Hall, 30 March 1950. Letter to Professor Agnes Headlam-Morley from Michael Hamburger (who revised and re-wrote Betty Newman's libretto for this performance), 8 September 1949; letter to [Professor Agnes] Headlam-Morley from Mrs Betty Jay, 4 February 1950 ( "There is no charge for my little piece of work"); letters from Ibbs and Tillett, musical and concert agents, London, about rehearsal arrangements for the forthcoming performance, 2 February-13th March 1950; notes about rehearsal times for the soloists, their positioning in each act, and the points at which the chorus should sit and stand; list of complimentary tickets to be issued for the performance; flyers for the performance; copy of the programme.

EHM E2/37/1-38 1961 - 1962

Material relating to the concert performance of *Leonarda* in Aachen, 5 July 1962. Correspondence of EHM's children, Kenneth Headlam-Morley (KHM) and Professor Agnes Headlam-Morley (AHM), concerning the performance, and other material also relating to it.

EHM E2/37/1-3 1961

KHM to Dr. Hermann Schenck, President of the Verein deutscher Eisenhüttenleute, 16 June 1961, about his belief in the high quality of his mother's compositions, the fact that only the outbreak of war had prevented a planned production in Potsdam in 1939 of the reorchestrated version of *Leonarda*, the difficulty of getting new operas performed in England, and seeking advice about how to bring about a new production in Germany. Includes a dismissive comment on Benjamin Britten's distinction as a composer of operas – “his claims to being anything more than a skilled orchestrator are doubtful” .

EHM E2/37/4 1961

KHM to Hermann [Schenck], 21 June 1961, sending him the piano score of *Leonarda* and recommending Nikolai van der Pals as conductor.

EHM E2/37/5-6 1962

KHM to Dr Schenck, 11 January 1962, accepting his suggestion of a concert performance of *Leonarda* in Aachen to coincide with the visit of the Iron and Steel Institute. Suggests that Generalmusikdirektor Wolfgang Trommer of Aachen should produce and conduct, with assistance from Nikolai van der Pals. Asks whether the English or German libretto should be used. The English version is ready; the German version would need some revision.

EHM E2/37/7 1962

KHM to Dr. Schenck, 11 January 1962, a separate letter about the financing of the production.

EHM E2/37/20-29 1962

Copy letters from AHM to Isaiah Berlin, Rüdiger von Pachelbel, the Cultural Attach at the German embassy in London, the editors of the *Frankfurter Allgemeine Zeitung* and *Die Welt*, and contacts at several London newspapers, 2 June 1962, drawing attention to the forthcoming performance. The letter to Berlin includes comments about the disappointing response from the critics to the 1950 concert performance of the opera in London.

EHM E2/37/30-32 [1961 - 1962]

Notes by AHM about EHM's inspiration and achievement in *Leonarda*, and also in the concert piece “Deutschland” and the song “An die Engel” . The notes were probably written to assist with the programme notes for the Aachen performance, a proof copy of which is attached.

EHM E2/37/33-34 [1962]

Flyer and programme for the concert (programme notes in English and German).

EHM E2/37/35-38 1962

Typescript notes (top copy and carbon) of the cuts made in the opera for the 1962 performance, headed “Verzeichnis der vorgeschlagenen Striche für die Konzertaufführung der Oper “Leonarda” von Else Headlam-Morley in Aachen am 5. Julii 1962, laut Klavierauszug Nr 1” .

## EHM E2/38-49 undated [1926 - 1938]

Overture to *Leonarda*. Composed 1926 (29 September 1932 concert programme note). A number of performances of the Overture as a separate work took place in the 1920's and 1930's: in Bournemouth by the Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey on 3 March 1928; in Berlin by the Berlin Symphony Orchestra, conducted by Ernst Kunwald, on 15 February 1931 and, conducted by Frieder Weissmann, on 29 September 1932, and in Salzburg by the Salzburg Mozarteums Orchestra conducted by Nikolai van der Pals on 15 March 1937.

*Related material in other DUL collections:* EHM B33/3 item 2 and EHM B3/4 item 1 (piano reductions of the Overture).

## EHM E2/38 1926

Overture to *Leonarda*: ms short score sketch. 1 vol. 13 ff. [rest of vol. blank]. Composer's autograph, written in pencil. ff. 1-7v, [Overture to *Leonarda*]; ff. 8-13r, "Overture to Leonarda No. II". Date at head of first overture (f. 1r) "Jan 9, 1926", at end of first overture (f. 7v) "Finis 17 Jan. 1926", and at end of Overture No. 2 (f. 13r) "Finis 25, January 1926". Number of staves per system varies (2, 3, 4 or 5). No indications of instrumentation. Short passage on f. 4v crossed through; otherwise without revisions.

Size: 300 x 240 mm

A. Weekes & Co. manuscript music book no. 22, loose inside stiff black wrapper, with ms title on wrapper "Leonarda. Overtures I & II". 1v

## EHM E2/39 undated [1928 - 1937]

Overture to *Leonarda*: ms short score. 1 vol. 15 ff. [remainder of vol. blank]. Binding is green cloth with binder's ticket of William Appleyard and Sons, Middlesbrough on front pastedown. Title in gold on front cover: "First overture and second overture to the opera Leonarda by Else Headlam-Morley. Full piano score". Written in ink in a copyist's hand, with some revisions pasted over the original version. The two overtures are continuously foliated but separately paginated: ff. 1-9v, "Overture to Leonarda"; ff. 10-15v, "Overture No. 2 to Leonarda". The first overture (the one which received public performances) has ms rehearsal letters (A-P) and some pencil annotations. Number of staves per system varies in both overtures (2, 3, 4 or 5). Final two pages of first overture have some brief indications of instrumentation. Loose at front of volume: typescript list of performances (Bournemouth 16.3.1938 [i.e. 1928], Berlin 15.2.1931, Bournemouth 9.2.1932, Berlin 29.9.1932, Salzburg 15.3.1937 and 11.5.1937, Innsbruck 13/14.5.1937).

Size: 300 x 240 mm

On paper with no brand mark. 1v

## EHM E2/40-41 undated [1926 - 1938]

Overture to *Leonarda*: superseded ms full score and set of orchestral parts. 1 vol. + 36 parts + canvas posting bag + wrapper. Score and parts all contained within blue/green paper wrapper, with title in ink "5a. Ouvertüre No. 1 zur Oper Leonarda. Partitur und Stimmen. Zweiter Exemplar (identisch mit No. 5B)", and with pencil note "not to be used!". Score in green cloth binding covered in brown paper, with ms title on front "Leonarda. Overture No. I". Parts in canvas bag addressed to EHM in Wimbledon, with carrier labels and sender's name and address, Georgens, Berlin-Wilmersdorf.

On paper with no brand mark. 1v

EHM E2/40 undated [1926 - 1938]

Overture to *Leonarda*: superseded ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in A, 2 bassoons, contra bassoon; 4 horns in F, 2 trumpets in A, 3 trombones [III doubling tuba], timpani, percussion; strings). 1 vol. [i], 1-36, [1] pp. [final page blank]. Title on p. [i] "Ouvertüre zur Oper Leonarda von Else Headlam-Morley (geb.) Else Sonntag. Orchester-Partitur", with EHM's Wimbledon address added in pencil. Written in ink in a copyist's hand, with a few ink and pencil annotations. Revised version of p. 32 pasted in over original, and with a few less extensive revisions pasted in on some other pages. Some conductor markings.

Size: 360 x 270 mm

1v

EHM E2/41/1-36 undated [1926 - 1938]

Overture to *Leonarda*: superseded set of orchestral parts. 36 parts: 5 violin I, 5 violin II, 4 viola, 4 violoncello, 3 doublebass, flute I-II [II doubling piccolo], oboe I-II [written on separate staves bracketed together within a single part], clarinet I-II in A, bassoon I-II, contra-bassoon; horns I-II [written on separate staves bracketed together within a single part], horns III-IV [written on separate staves bracketed together within a single part], trumpets I-II [written on separate staves bracketed together within a single part], trombones I-II [written on separate staves bracketed together within a single part], trombone III and tuba; timpani, percussion (bass drum and cymbals). With a few rehearsal markings.

EHM E2/42-44 undated [1926 - 1938]

Overture to *Leonarda*: superseded ms full scores and set of orchestral parts. 2 vols + 35 parts + wrapper. Scores and parts contained within a blue/green paper wrapper, with title in ink "5B. Ouvertüre No. 1 zur Oper Leonarda. 2 Partituren und Stimmen (identisch mit 5A)", and with pencil note "not to be used!" .

On paper with no brand mark.

EHM E2/42 undated [1926 - 1938]

Overture to *Leonarda*: superseded ms full score (orchestration as for EHM E2/40). 1 vol. [i], 36, [3] pp. [final 3 pages blank]. In green cloth binding, with binder's label of William Appleyard and Sons of Middlesbrough on front pastedown, and with title in gold on front cover: "Overture from the opera Leonarda". Title on p. [i] "Overture from the opera *Leonarda* by Else Headlam-Morley / Orchestral full score". Written in ink in a copyist's hand, with a few ink and pencil annotations. Revised version of p. 32 pasted in over original, and with a few less extensive revisions pasted in on some other pages. With a few conductor markings.

Size: 360 x 270 mm

1v



EHM E2/43 undated [1926 - 1938]

Overture to *Leonarda*: superseded ms full score (orchestration as for EHM E2/40). 1 quire, unbound. [i], 36, [3] pp. [3 final pages blank]. Title on p. i "Overture No 1 to "Leonarda", opera by Else Headlam-Morley. Orchestral full score". With some pencil markings, but without the revisions made in EHM E2/40 and EHM E2/42.

Size: 360 x 270 mm

1 quire

EHM E2/44/1-35 undated [1926 - 1938]

Overture to *Leonarda*: superseded set of orchestral parts. 35 parts: 5 violin I, 5 violin II, 4 viola, 4 violoncello, 2 doublebass; flute I-II [II doubling piccolo], oboe I-II [written on separate staves bracketed together within a single part], clarinet I-II in A, bassoon I-II, contra-bassoon; horn I-II [written on separate staves bracketed together within a single part], horn III-IV [written on separate staves bracketed together within a single part], trumpet I-II in A [written on separate staves bracketed together within a single part], trombone I-II [written on separate staves bracketed together within a single part], trombone III and tuba; timpani, percussion (bass drum and cymbals). With numerous rehearsal markings.

EHM E2/45 undated [1926 - 1938]

Overture to *Leonarda*: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in A, 2 bassoons, contra bassoon; 4 horns in F, 2 trumpets in A, 3 trombones [III doubling tuba]; timpani, percussion; strings). Extent: 1 vol. (360 x 270 mm). [iii], 37, [3] pp. [final 3 pages blank]. Sewn in paper covers, with linen spine. Title on front cover: "Overture to the opera Leonarda. By Else Headlam-Morley". EHM's Wimbledon address and note "9 mins" added in pencil. Written in ink in a copyist's hand, with ms rehearsal letters (A-P) ringed in red. Name of the copyist, "Byron Brooke Bournemouth" at end. With a few pencil markings.

On paper with brand mark "AL No. 14" below a ship.

EHM E2/46/1-37 undated [1926 - 1938]

Overture to *Leonarda*: orchestral parts (complete set except for percussion part). 37 parts: 5 violin I, 5 violin II, 4 viola, 4 violoncello, 4 doublebass (one unnumbered part, and 3 parts numbered 1-3); flute I-II (II doubling piccolo), oboe I-II (written on separate staves braced together within a single part), clarinet I-II, bassoon I-II, contra bassoon; horn I-II (written on separate staves braced together within a single part), horn III-IV (written on separate staves braced together within a single part), trumpet I-II, trombone I-II (written on separate staves braced together within a single part), trombone III and tuba; timpani. Written in ink, with rehearsal letters in the same ink. Many parts have pasted correction patches. Some parts on paper with brand mark "R.C.1" above a ship; others on paper with no brand mark.

EHM E2/47/1-35 [c. 1937]

Overture to *Leonarda*: orchestral parts (complete set). 35 parts: 4 violin I, 4 violin II, 3 viola, 3 violoncello, 2 doublebass; flute I-II (2 doubling piccolo), oboe I-II, clarinet I-II in A, bassoon I-II, contra bassoon; horns I-II (written on separate staves braced together within a single part), horns III-IV (written on separate staves braced together within a single part), trumpet I-II in A, trombone I-II, bass trombone, tuba; timpani, percussion (bass drum / cymbal). In a canvas bag with postmarks dated 1937, and address labels from "W. Georgens, Berlin-Wilmdd. Hindenburg-Str. 83" to EHM at her Wimbledon address. Written in ink, with rehearsal numbers in red pencil. Occasional correction patches. On paper with brand mark "R.C.1" above a ship.

EHM E2/48 undated [1926 - 1938]

Notes on the orchestration of the Overture to *Leonarda*. Creator is Denis Wright. Notes of alterations and additions to be made to the orchestral parts, following revisions which have been made in the score, and notes on the musical compass of the piccolo, bassoon, horn, viola and cello, and on tied notes, apparently written for EHM's benefit. All are in the hand of the orchestrator, Denis Wright. 2f

*Related material in other DUL collections:* Other notes by Denis Wright relating to the orchestration of works by EHM in EHM 2/ 7 and EHM E3/5-6).

EHM E2/49/1-6 [1931 - 1938]

Note by Agnes Headlam-Morley about the orchestration of *Leonarda*, etc., with attached sample reviews of performances of some of EHM's compositions. 1 leaf + 5 reviews. Compiled by Agnes Headlam-Morley for an unidentified recipient to whom she was apparently sending a full score of the Overture to *Leonarda*. Her note also mentions that she has a complete score of *Die Tulpen* with parts, but this may be a confusion with a set of parts of the episode *Amor Aureus Alas* from *Die Tulpen*, as no set of parts for the whole opera appears to exist. With the note are two cuttings of reviews of a performance of the *Leonarda* overture by the Berlin Symphony Orchestra conducted by Ernst Kunwald in Berlin 15 February 1931 (from The Times, 16 February 1931, and the Observer, 22 February 1931), a typescript transcript of a review from The Observer, 6 December 1931, of a performance of EHM's *Deutschland*, by the Berlin Symphony Orchestra conducted by Ernst Kunwald in Berlin on 29 November 1931, and two cuttings of reviews of a performance of EHM's *Orchesterwerk 10* and her *Suite in modernen Stil* by the Landesorchester Berlin conducted by Nikolai van der Pals in Berlin December 1938 (from the *Berliner Lokal-Anzeiger* and an unidentified German newspaper). All of the reviews are duplicated in the Headlam-Morley family scrapbook (EHM G1).

EHM E2/50-53 undated

"Tunes and passages from the opera *Leonarda* by Else Headlam-Morley. A simplified version by Dr. N. van der Pals" .

EHM E2/50 undated

"Tunes and passages from the opera *Leonarda* by Else Headlam-Morley. A simplified version by Dr. N. van der Pals": ms piano/vocal score. 3 loose quires. Written in ink, with a few ink and blue pencil annotations, and with pasted correction patches on pp. 39-40. Title on p. [i] inked in over pencil guide-letters. Contains simplified settings of the following passages from the opera:

- From Act 1 (here called Act 1, Scene 1): 1. Introduction. 2. Alanza's love-song (Begins "To breath once more, smell the earth and sea"). 3. Leonarda and Alanza, a part of their first scene (begins "Oh come with me, love come with me"). 4. Alanza's threat and escape (begins "See that love is not enough").
- From Act 2 (here called Act 1, Scene 2): 5. Hunting horn and Harvest-home songs (for choir; begins "The good hunting horn, the true hunting horn" and "Praise the harvest sun"). 6. Homage march for Leonarda (orchestra and choir; song begins "All hail! Lady Leonarda"). 7. Alaric greets Leonarda (begins "I great [sic] you Leonarda"). 8. A part of Alaric's hunting-tale and the people's praise (for Alaric and choir; begins "Soon the hounds had caught the scent"). 9. Adelbert's warning (for Adelbert and Alaric; begins "Listen friends, I swear it's true"). 10. A part of the first act's final scene: Leonarda's anguish and prayer (for Leonarda; begins "Could I but fly").
- From Act 3 (here called Act 2, Scene 1): 11. Alaric's and his men's war march (for Alaric and men; begins "We'll come with you at once").
- From Act 4 (here called Act 2, Scene 2): 12. Leonarda's dream, an old ballad (for Leonarda; begins "When the moon was up and the stars were out"). 13. Tunes from the battle music. 14. Alanza's war song (begins "Attack my gallant moors"). 15. Alanza's triumphal march (begins "Dearest follow me"). 16. Alanza's death (for Alaric; begins "You heathen coward"). 17. Dawn. 18. Leonarda's last song and death (begins "The first rays of the harvest dawn"). 19. The funeral march (for choir, orchestra, and Alaric; words begin "Deep in grief and sorrow we come").

Size: 340 x 270 mm

3 quires [i] 43 pp.

EHM E2/51-53 undated

"Tunes and passages from the opera *Leonarda* by Else Headlam-Morley. A simplified version by Dr. N. van der Pals": photocopied ms piano/vocal scores. 3 looseleaf photocopies of EHM E2/50, each in blue cardboard covers.

EHM E2/54 [pre March 1925]

"Ballad from the opera *Leonarda*": ms piano/vocal score. Begins "When the moon was up and the stars were out". Written in ink in a copyist's hand. Words in English. Ms title at head of p. 1 "Ballad from the opera *Leonarda* / Else Headlam". This song is No. 12 in Van der Pals's "Tunes and passages from the opera *Leonarda* by Else Headlam-Morley. A simplified version", but the version in this ms is earlier, predating his revision, and is possibly the version sung by Sybil Crawley at the London concert of works by EHM on 18 March 1925.

On paper with no brand mark. 1 quire 6 pp.

EHM E2/55 [pre March 1925]

"Ballad from the opera *Leonarda*" : ms piano/vocal score. 1 quire. [i], 6, [1] pp. [final page blank]. The same version of the song as EHM E2/54, and also in a copyist's hand with words in English, but here in a different key and with a German version added in EHM's hand.

On paper with no brand mark. 1 quire

EHM E2/56/1-15 undated [1888 - 1962]

Songs from *Leonarda*: photocopied scores. 14 + 1 leaves, linked by a treasury tag. Photocopy of EHM E2/54, and of a manuscript score (vocal part only, without accompaniment) of *Leonarda*'s last song and the preceding passage from the end of Act 4 of the opera, with an attached sheet of ms notes by Agnes Headlam-Morley, compiled for an unidentified recipient.

EHM E3/1-17 [1924 - 1932]

*Die Tulpen*, opera. Alternative title: *The Tulips*. Music by Else Headlam-Morley. Libretto by Berte Thiersch (variant spelling Bertha Tiersch; variant form of name Berte Schmidlein). In 4 acts. However, the opera seems originally to have been planned in 5 acts or scenes (EHM E3/8). Setting is a small town in provincial Holland in 1637, the height of the tulip craze. Dramatis personae: Councillor Cornelis van der Lore (baritone); his son Reyer van der Lore, an artist (tenor); Jost Volkertszoon, Reyer's godfather and formerly gardener to the Van der Lore family; Pieter Smulders, a nouveau riche tulip dealer; Sibylle Tollens, Smulders' niece (mezzo soprano); Van Jansen Potter (bass), landlord of the inn "Die Buntten Hahnen" [the colourful rooster]; Ursula, Van der Lore's maidservant (contralto); Dirk Vollenhoven, a seaman (tenor); sundry maidens and men (the mayor, an officer of the town guard, a courier, a maiden, a messenger, two servants of Pieter Smulders, young boys and girls, peasants, townspeople). Plot:

Act 1: Sunny morning in May. A square in front of the inn "Die Buntten Hahnen". To its right an alley separates the inn from some narrow gabled houses visible in the background. In the foreground, a bridge. At both sides of the inn door are benches and stools. People are going about their business. In the open country, by the canal, a boy is fishing and singing a popular couplet [which comes back repeatedly in the opera]:

"Alas, when shall this end! Silly people squandering their well-earned money On such a frail commodity" Councillor van der Lore and his son Reyer enter and sit down outside the inn. The landlord greets them and mentions that the Councillor has in his garden the most beautiful tulips in the Netherlands. Van der Lore values them at more than ten thousands guilders. As a large crowd of tulip dealers comes into the inn for their daily meeting the landlord leaves to serve them. Jost Volkertszoon, the old gardener for the Van der Lore family, comes in and greets the Councillor and his son affectionately. He recalls how he has been away travelling in the south for four years. The Councillor remembers how worried he was when Jost went away about who would care for his valuable tulips. He tells Jost about Pieter Smulders, who has arrived with the other tulip dealers and is "king of the tulip stock market". He and his family have risen from dealing in second-hand goods and groceries to being the richest handlers of the expensive new commodity, and they have a newly built house beside the Van der Lores. The Councillor has seen Smulders brooding over the tulip gardens of others, as if the money his own gives him is not enough for him. Smulders asks to speak to the Councillor in private. He tells him that from his window he has seen in Van der Lore's garden about twenty "Semper Augustus" flowers, and offers him 4000 guilders for each of them. Van der Lore refuses the offer, saying that his tulips are not for sale, and Smulders returns to the inn. When Smulders comes out again, Dirk Vollenhoven, a seaman who is in debt to him, anxiously asks to speak to him. Smulders interrupts him, telling him that they should discuss business elsewhere. Regardless, Vollenhoven begs for more time to pay his debt, promising to transport goods for Smulders, anything short of selling his ship, the only thing he has left. Smulders rejects his offer, telling him he needs payment immediately. Vollenhoven insults Smulders and swears that he will not get his ship.

Act 2: A sunny afternoon in Van der Lore's tulip garden, beautifully kept, with hyacinths, narcissi and other bulbs, especially tulips, arranged by colour and type. Smulders' niece, Sibylle Tollans, sits with old Ursula on a bench, and remarks how pleasant it is to be there together, but laments that she must go back to her uncle who is waiting for his supper. She entrusts Ursula with a basket of gifts to take to Christine Brand, who is having her firstborn child that night and whose husband has lost everything in the tulip craze. Sibylle leaves, and Councillor Van der Lore and his son Reyer enter. The Councillor

admires his tulips, while Reyer asks Ursula to whom she was speaking. When Ursula tells him he reacts disapprovingly, as he thinks Sibylle arrogant. Ursula defends her, pointing out her diligence and acts of charity. The sun is setting but twilight still illumines the garden. Van der Lore calls Reyer to his side, and speaks to him of patriotism and love of the land, of how their brothers in the south suffer under Spanish domination, and how the older generation fought for freedom but now the younger generation cares only for money. But Reyer does not agree with this harsh view. Van der Lore goes into the house, and Reyer, left alone in the garden, starts to sing a love song in Italian which he learnt in Rome. Sibylle returns, and, struck by the song, asks Reyer about it and about what he is doing in the garden by night. He replies that he is guarding the tulips. She tells him that she hates the tulips because they have reduced thousands of people to poverty. With his characteristically positive outlook, Reyer tells her that the night seems less dark once the dawn comes to dispel it. Sibylle tells him her story: her father was hung as a pro-Spanish spy, her mother died giving her birth. Now she lives with her uncle Pieter Smulders, who has asked her to follow in her father's footsteps and infiltrate the Councillor's garden to steal some of his "Semper Augustus" tulips. Reyer tells her he wants to give her the tulips, but she says he cannot give away something which is not his. She tells him her uncle has blackmailed her: if she fails to bring him the tulips, he will marry her to Dirk Nansen. She asks Reyer to tell her about himself, but he evades the question, not revealing his identity as the son of the garden's owner, and sings to her in Italian. She leaves, and, alone again, Reyer remembers his longing for his fatherland while he was away in Italy.

Act 3: Arched courtyard in Councillor Van der Lore's house. Late afternoon. The Councillor and Reyer enter the courtyard, Van der Lore carrying a box of "Semper Augustus" tulips in flower. As they are opening the door, Smulders arrives, out of breath, asking if they have had a better bid for the tulips as he sees that they have cut some. Reyer goes out, and the Councillor tells Smulders that the tulips are a gift for him. Smulders cannot believe this and wishes to know what they want in exchange. The Councillor mentions that he wishes to request his niece's hand in marriage for his son. Smulders replies that his niece is worth more than a handful of tulips. Sibylle comes in, looking for her uncle. She tells him that there is uproar in the town, and that his name is being mentioned. Smulders tells her quietly that the Councillor has asked for her hand in marriage for his son. She protests that she has never met this son. Smulders' impatience leads him to mention the transfer of the tulips in Sibylle's hearing, and she deduces that the tulips are the price for her. The Councillor assures her that they are just a present for her uncle. Sibylle tells him that she wishes no more payment for her love than whatever his son can afford on his own. Sibylle and Smulders leave. Volkertszoon comes running to tell them that Dirk Vollenhoven, Smulders' debtor, has sunk his ship in the port, rather than give it to Smulders as payment. He has gone down with it, and his body has been found in the wreckage. A mob is marching to Smulders' house, deeming him responsible for the tragedy. A servant of Smulders enters, saying that his employer cannot find his niece and wants to know where she might be. The Councillor replies that after rejecting his proposal she left. Three shots are heard. These have been fired by Smulders, trying to escape capture by the mob. Reyer returns with the information that Smulders has been lynched. Sibylle appears, distraught, clothes torn, and hands tied, and Reyer brings her in to safety. The mob comes after her, crying that, as Smulders' next of kin, she should be killed too. Reyer defends her and unties her bonds. Some of the people come forward to tell of her acts of charity to them, but others remind everyone that her father was a

Spanish spy. Reyer insists that she must not be judged by the acts of her family but by her own kindly behaviour, and Ursula takes her away.

Act 4: Summerhouse in Van der Lore's tulip garden, the day after the mob attack. The room is lit by the morning sun. The Councillor comes in from the garden. Sibylle arrives and looks in from outside. She is dressed as a peasant, and carries a bunch of tulips in flower. At first the Councillor does not recognize her, but then, realising, invites her in and offers her water. She thanks him for having offered her refuge, but tells him that she must go away as, being in love with another, she cannot marry his son. Reyer enters. Sibylle takes his hand and thanks him for having protected her the day before. Reyer invites her to stay with them and promises he will care for her as he does for the flowers in the garden.

Arrangement: EHM E3/1: Sketch. EHM E3/2-3: Piano/vocal scores. EHM E3/4: Full score. EHM E3/5-6: Notes and queries about the orchestration of the opera. EHM E3/7-10: Libretti. EHM E3/11-15: *Amor Aureus Alas* (orchestral episode adapted from *Die Tulpen* for independent performance): sketch, short scores or piano reductions, full score and orchestral parts. EHM E3/16-17: "Song of the Tulips", extract set for separate performance as a song. Libretto in German.

*Biographical information:* Composed 1927-1929 (according to the composer's piano/vocal sketch, EHM E3/1, but her day-by-day workbooks, EHM A1, include preliminary sketches for *Die Tulpen* which probably date from as early as 1924). Orchestrated by Denis Wright (EHM E3/5). There seems to have been an intention that *Die Tulpen* should be re-orchestrated by Nikolai van der Pals, as *Leonarda* had been, for in the inventory of EHM's musical works compiled after her death (EHM H2/12-13, where *Die Tulpen* is no. 6), it is described as "Opera in parts (with Dr. van der Pals for re-orchestration)". However, no evidence that this reorchestration was carried out has been found, and the full score (EHM E3/4) appears to be Denis Wright's original version. The opera as a whole never received a public performance. For performances of *Amor Aureus Alas*, an episode adapted from it for separate performance, see EHM E3/11-15.

*Related material in other DUL collections:* EHM's day-by-day workbooks of preliminary sketches for compositions (EHM A1) include sketches for *Die Tulpen*, possibly from as early as 1924.

EHM E3/1/1-9 1927 - 1929

*Die Tulpen:* ms piano/vocal score sketch. 9 vols. (EHM E3/1/1-3, 6-7 and 9 are 295 x 240 mm; EHM E3/1/4-5 are 300 x 230 mm, EHM E3/1/8 is 310 x 240 mm). Each act separately paginated. Bindings: EHM E3/1/1-3, 6-7, 9 black cardboard; EHM E3/1/4-5 orange cardboard; EHM E3/1/8 printed paper cover, Augener Ltd "12-Stave Manuscript Music Book". Composer's autograph, written in pencil, with occasional passages crossed through.

No brand mark on paper 9v

EHM E3/1/1 1927

*Die Tulpen*, Act 1 [pt 1]: piano/vocal score sketch. Title on labels on front cover: "Die Tulpen. Erster Aufzug (Erstes Buch)". Date at head of p. 1/1 "Angefangen 24 August 1927".

Pages 1/1-1/40

EHM E3/1/2 [1927 - 1928]

*Die Tulpen*, Act 1 [pt 2]: piano/vocal score sketch. Title on labels on front cover: "Die Tulpen. Erster Aufzug, Zweites Buch".

Pages 1/41-1/80

EHM E3/1/3 1928

*Die Tulpen*, Act 1 [pt 3] – Act 2 [pt 1]: piano/vocal score sketch. Title on labels on front cover “Die Tulpen. Erster Aufzug, Drittes Buch”. In fact also contains the start of Act 2. Act 1 dated at end (on p. 1/85) 8 Januar. 1928. Act 2 dated at head (p. 2/1) 9 Januar. 1928.

Pages 1/81-1/85, 2/1-2/35

EHM E3/1/4 [1928]

*Die Tulpen*, Act 2 [pt 2]: piano/vocal score sketch. Title on front cover “II Akt II Buch” .

Pages 2/36-2/71

EHM E3/1/5 1928

*Die Tulpen*, Act 2 [pt 3] – Act 3 [pt 1]: piano/vocal score sketch. Title on front cover “II Aufzug III Buch”. In fact also contains the start of Act 3. Act 2 dated at end (p. 2/93) “Finis 15 August 1928”. Act 3 dated at head of p. 3/1 6 September 1928.

Pages 2/72-2/93, 3/1-3/12

EHM E3/1/6 [1928]

*Die Tulpen*, Act 3 [pt 2]: piano/vocal score sketch. Title on front cover “ Die Tulpen Dritter Aufzug. Zweites Buch”.

Pages 3/13-3/51

EHM E3/1/7 1928 - 1929

*Die Tulpen*, Act 3 [pt 3]: piano/vocal score sketch. No title on front cover. Entitled “III Buch III Aufzug” at head of first page (p. 3/52), with date 19 Dec. 1928. Dated at end of act (p. 3/85) “Finis Vorhang 4 Feb. 1929” .

Pages 3/52-3/85

EHM E3/1/8 1929

*Die Tulpen*, Act 4 [pt 1]: piano/vocal score sketch. Title on front cover “Tulpen 4 Aufzug I Buch”. Dated at head of p. 1 “6 Februar. 1929” . Title on p. 1: “Vierter Aufzug”. This item was found with EHM E3/11-12 (short scores of Amor Aureus Alas, episode from *Die Tulpen* for independent performance) within a green paper wrapper with manuscript title “Amor Aureus (Die Tulpen) 1 Skizzen und 2 Klavierauszuge” .

Pages 4/1-4/32

EHM E3/1/9 1929

*Die Tulpen*, Act 4 [pt 2]: piano/vocal score sketch. Title on front cover “Die Tulpen. Vierter Aufzug zweites Buch”. Dated at end “Finis 29 Juni 1929” .

Pages 4/33-4/59

EHM E3/2/1-4 [1924 - 1929]

*Die Tulpen*: ms piano/vocal score. Bindings: red cloth, each vol. with binder's ticket of William Appleyard & Sons, Middlesbrough. Title on front covers: “Die Tulpen / Erster [- Vierter] Aufzug”. Written in ink in a copyist's hand, with some ink corrections on pasted patches. Some passages crossed through in pencil, and other pencil corrections and markings.

Size: 310 x 240 mm

No brand mark on paper. 4v



## EHM E3/2/1 [1924 - 1929]

*Die Tulpen*, Act 1: ms piano/vocal score. [i], 1-60, [1], 60 [bis], 61-93 pp. [remainder of quire blank]. Title at head "Tulpen. Musik von Else Sonntag. Dichtung von Bertha Tiersch". After p. 60 a leaf is inserted with blank recto and, on verso (also paginated 60), a revised version of part of the music on the original p. 60.

## EHM E3/2/2 [1924 - 1929]

*Die Tulpen*, Act 2: ms piano/vocal score. ii, 95 pp. [remainder of quire blank]. Pencil corrections and revisions include a short passage in pencil added at end. Two letters in Swedish found between pp. 26 and 27 are now in a wallet inside front cover (2 leaves, numbered 1 and 2, on identical lined notepaper, each leaf written in a different hand, each beginning "Kara Mamma och Pappa", the first signed Pojo, the second incomplete, but with date at head "4/2 - 53". The first letter mentions Holland, Leiden, Amsterdam and Hilversum. Possibly from Nikolai van der Pals's children?). Some signs of embrittlement near end.

## EHM E3/2/3 [1924 - 1929]

*Die Tulpen*, Act 3: ms piano/vocal score. ii, 70, [2], 71-91 pp. [rest of quire blank]. Below the title "Die Tulpen. Dritter Aufzug" on p. i "Erstes Buch" is crossed through in pencil. Blank leaf after p. 70, and passage on top half of p. 71 cancelled, with pencil note "repeated from Book II in error". Score on pp. 73-75 does not fill the whole page. Stub of excised leaf after p. 80.

## EHM E3/2/4 [1924 - 1929]

*Die Tulpen*, Act 4: ms piano/vocal score. ii, 66, [2] pp. [final leaf blank]. Title on p. i "Die Tulpen. Vierter Aufzug". Below this "Erstes Buch" is crossed through in pencil. Scene-setting note "garden house in Van der Lore's tulip garden" on p. ii. Bottom half of p. 63 and all of p. 64 are blank. Many leaves loose.

## EHM E3/3 [1924 - 1929]

*Die Tulpen*, Act 4: incomplete photocopied piano/vocal score + ms notes. Photocopy of pp. 45-63 of EHM E3/2/4, with attached ms notes and transcript of the libretto in the hand of Agnes Headlam-Morley, made to send to an unidentified recipient. This item was found with EHM E3/17, a similar photocopy and notes relating to a ballad "The Song of the Tulip" s extracted from *Die Tulpen*.

## EHM E3/4/1-4 [1924 - 1929]

*Die Tulpen*: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in B flat, 2 bassoons, contrabassoon; 4 horns, 2 trumpets in B flat, 3 trombones [III doubling tuba]; timpani, percussion; strings). Bindings: red cloth, covered with brown paper wrappers, and with binder's ticket in each vol. of William Appleyard and Sons, Middlesbrough. Ms title on dust wrappers "First [-Fourth] Act *Die Tulpen* by Else Headlam-Morley". Sheet with EHM's Wimbledon address tipped in at front of each vol. Written in ink in a copyist's hand, with ms rehearsal numbers. Some corrections neatly pasted over the original notes.

Size: 360 x 265 mm

No brand mark on paper. 4v

## EHM E3/4/1 [1924 - 1929]

*Die Tulpen*, Act 1: ms full score. [i], 178,[1] pp. [final page blank].

EHM E3/4/2 [1924 - 1929]

*Die Tulpen*, Act 2: ms full score. [i], 223 pp.

EHM E3/4/3 [1924 - 1929]

*Die Tulpen*, Act 3: ms full score. [i], 184, [1] pp. [final page blank].

EHM E3/4/4 [1924 - 1929]

*Die Tulpen*, Act 4: ms full score. [i], 1-152, [1] pp. [final page blank], with one additional leaf of orchestral music (revised finale) tipped in at end.

EHM E3/5/1-9 [1924 - 1929]

Notes and queries concerning the orchestration of *Die Tulpen* exchanged between EHM and Denis Wright, orchestrator of the opera. The notes and queries do not form a continuous sequence, and in places their precise order is uncertain.

9 groups

EHM E3/5/1 [1924 - 1929]

7 leaves paginated 1-14 containing queries in Wright's hand about [Act 2] pp. 2-94 of the piano score (EHM E3/2/2).

EHM E3/5/2 [1924 - 1929]

3 leaves paginated 3-8 containing queries in Wright's hand about [Act 3] pp. 15-91 of the piano score (EHM E3/2/3), with some pencil responses by EHM.

EHM E3/5/3 [1924 - 1929]

2 leaves paginated 1-4 containing queries in Wright's hand about Act 4 pp. 3-61 of the piano score (EHM E3/2/4), with pencil and red ink annotations [by Kenneth Van Lennep, compiler of the piano score ?].

EHM E3/5/4 [1924 - 1929]

7 leaves of queries and corrections in EHM's hand relating to Wright's orchestral score.

EHM E3/5/5 [1924 - 1929]

Letter to EHM from Denis Wright, St George's School, Harpenden, Friday [rest of date not stated, but before Wright left Harpenden in 1930], attaching 4 leaves (paginated 1-7) of replies to some of her queries and comments. One of Wright's comments on p. 2 of his attached notes implies that he was also the orchestrator of *Leonarda* and other works of EHM.

EHM E3/5/6 [1924 - 1929]

2 leaves of additional notes and comments by EHM relating to Denis Wright's orchestral score and responding to points raised by him in EHM E3/5/5.

EHM E3/5/7 [1924 - 1929]

2 leaves of notes paginated 1-3 containing responses in Denis Wright's hand to points raised by EHM.

EHM E3/5/8 [1924 - 1929]

1 leaf of notes in Denis Wright's hand headed "Notes re corrections in scores", justifying his generous use of accidentals in the orchestral score and rejecting objections from Kenneth Van Lennep [compiler of the piano score and proof reader of the orchestral score. Cf EHM E3/6/3, errors/queries 633-652 and accompanying note by Wright].

EHM E3/5/9 [1924 - 1929]

List headed "Errors & Alteration" relating to errors and alterations in "Book I" and "Book II" [of part of the piano score of *Die Tulpen?*], giving for each the page and line number. With pencil annotation by EHM.

2f

EHM E3/6/1-4 [1924 - 1929]

Notebooks of "Corrections & Queries" relating to the orchestration of *Die Tulpen*. 4 vols. (EHM E3/6/1-2 and 4 are 200 x 160 mm, EHM E3/6/2 is 230 x 180 mm).

Corrections and queries assembled by a proof-reader of the full score of *Die Tulpen* [not the composer herself, but rather Kenneth Van Lennep, who had been responsible for the piano score (see EHM E3/5/8)]. Written in ink, each opening set out in four columns headed "Error or Query No.", "Orchester-Partitur ref." [with subdivisions for Page, Instrument, Bar, Measure, and Beat in bar], "Piano Score Reference" [with subdivisions for Page, Bar and Stave in page], and "Correction or Query". Many of the errors or queries are annotated with responses (frequently acerbic) by the orchestrator, Denis Wright.

Exercise books in red glazed paper covers. 4v

*Related material in other DUL collections:* Cf the similar notebooks relating to the orchestration of *Leonarda* (EHM E2/7)

EHM E3/6/1 [1924 - 1929]

"Die Tulpen Erster (& part of) Vierter Aufzugen Corrections & Queries" (front cover). Errors/queries for Act 1 numbered 1-403, and for Act 4 numbered 1-177, with note at end "For remaining Error & Queries See Book II Zweiter Aufzug".

EHM E3/6/2 [1924 - 1929]

"Corrections & Queries (Error Book I). Die Tulpen Zweiter Aufzug Orchester-Partitur" (front cover). Errors/queries for Act 2, numbered 1-449.

EHM E3/6/3 [1924 - 1929]

"Corrections & Queries (Error Book II). Die Tulpen Orchester-Partitur Zweiter Aufzug" (front cover). Contains errors/queries numbered 450-781 for Act II, followed by two more headed "Vierter Aufzug – contd from Ertser Aufzug Buch" and numbered 178-179.

EHM E3/6/4 [1924 - 1929]

"Corrections & Queries Die Tulpen Dritter Aufzug Orchester Partitur" (front cover). Contains errors/queries for Act 3, numbered 1-328a. This book has numerous revisions to the wording of the original errors/queries, neatly pasted in.

EHM E3/7-10 [1924 - 1929]

Four versions of *Die Tulpen* libretto.

1 folder + 3 v

EHM E3/7/1-28 1927

*Die Tulpen* fragmentary early draft libretto for Act 3, with librettist's letter and related comments and revisions. Each section with separate pagination sequence.

On paper of various sizes and types. 28f

EHM E3/7/1-2 23 July 1927

Letter to EHM from her librettist, 23 July 1927, transmitting parts of the draft libretto and commenting on points in pages 5-69. Paginated 1-4. Signed "Berte Schmidtlein".

EHM E3/7/3 1927

Leaf of notes in librettist's hand about points in the libretto for Acts 1-3.

EHM E3/7/4-13 1927

Draft libretto for parts of Act 3, in librettist's hand. Paginated 41-43, 48, 53-58.

EHM E3/7/14-23 1927

Typescript draft libretto for parts of Act 3, with pencil corrections and revisions in EHM's hand. Paginated 1-4, 7-8, 14-17.

EHM E3/7/24-28 1927

Notes in EHM's hand relating to the libretto for Act 3. Paginated 13, 16-18, 24.

EHM E3/8 1927

*Die Tulpen* draft libretto, incomplete. Loose sheets paginated 1-22, 33, [1], 41-74, 76-77. Carbon copy typescript, with pencil revisions. Title on p. 1: "Tulpen. Dichtung für eine Oper in fünf Bildern. Von Berte Thiersch". The librettist's name is a pencil addition. List of dramatis personae on p. 2. Act 1 ends on p. 22. Lacks the start of Act 2. Act 3 begins on p. 41. Act 4 begins on p. 54. Act 5 begins on p. 70. Includes a scene-setting note at start of each act. Act 3 is set in the living room of Smulders' house and is preceded (before p. 41) by an unnumbered leaf with a lithographed drawing of the room. This is the only scene-setting drawing present in this version of the libretto. Setting of Act 1 is the same in all three versions of the opera. Setting of Acts 4 and 5 in this version corresponds to Acts 3 and 4 respectively in the other versions. Many leaves torn and creased. Flimsy copy paper.

EHM E3/9 [1924 - 1929]

*Die Tulpen* libretto. Each act separately foliated: i, 17; ii, 12; ii, 12; ii, 6 leaves. Top copy typing paper. Binding: red cloth, with binder's ticket of Wm Appleyard & Sons, Middlesbrough, on front pastedown. Title on front cover: "Tulpen. Oper in vier Aufzügen von Else Sonntag, Dichtung von Bertha Tiersch". Typescript, with ms corrections, revisions, and cancellations, some in pencil, some in ink, and with an additional page of text added in blue ink on verso of last leaf. Title on first page: "Tulpen. Dichtung für eine Oper in vier Bildern". The word "vier" is a ms alteration. Before each act a lithographed scene-setting drawing is tipped in. List of dramatis personae on p. ii. Sheet of pencil notes in German loosely inserted after p. i of Act 3.

Size: 240 x 200 mms

1v

EHM E3/10 [1924 - 1929]

*Die Tulpen* libretto. Each act separately foliated: 17; i, 12; i, 12; i, 6 leaves.

Binding: uniform with EHM E3/9, with additional brown paper dust jacket. Carbon copy of EHM E3/9, without the lithographed drawings and without most of the ms corrections, revisions and cancellations, and additional text added in ms on final page.

Size: 240 x 200 mm

Flimsy copy paper. 1v

EHM E3/11-15 1932

*Amor Aureus Alas*, orchestral episode adapted from *Die Tulpen* for performance as an independent work.

*Biographical information*: Composed 1932 (dated sketch, EHM E3/11 pp. 1-11, and 29 September 1932 concert programme note). Performances: 29 September 1932 (Berlin, Berlin Symphony Orchestra, conducted by Dr Frieder Weissmann); 31 May 1933 (Bournemouth, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey).

# EHM E3/11 1932

(1) *Amor Aureus Alas*; (2) *Herbststimmung*; (3) *Suite in modernen Stil*: ms short score sketch. 1 vol. 59 pp. [remainder of quire blank] + 1 leaf. Binding: black cardboard, with ms title on front cover: "Amor, Herbststimmung, Moderne Musik: Original". Within a green paper wrapper with manuscript title "Amor, Herbststimmung, Moderne Musik: Skizze mit Bleistift" and later note "not to be used". Composer's autograph, written in pencil, with some traces of erasures and alterations. No rehearsal numbers. Some pencil instructions to a copyist. (1) pp. 1-11. *Amor Aureus*. No title at head. Dated at start "Mai 1932". The last page is dated every few bars from 10 June 1932 to 23 June, apparently due to revisions to the ending. Number of staves per system varies (5, 4, 3 or 2). No indications of instrumentation. (2) pp. 12-31. *Herbststimmung*. Title and date at start "Herbststimmung / Anfangen 9 Juni 1932", and further dated "Second M.S. Book 24 August 1932" at head of p. 25, and "Finis 12 August 1932" at end. Number of staves per system varies (4, 3, 2 or 1). No indications of instrumentation. A loose leaf tucked in after p. 14 [and possibly unrelated to the rest of the ms] has music (not continuous) on both sides, with rehearsal number 4 on one side, and page number 15 on the other. (3) pp. 31-59. *Suite in modernen Stil*. Title at start "Moderne Musik in Drei Sätzen" and date "Anfangen 13 Oct 1932". First movement is entitled "I. Sinnlose Hast" and is dated at end (p. 42) "Finis 10 Dec. 1932". Second movement has title at start (p. 42) "II. Langweile" and is dated at end (p. 47) January 1933. Third movement has title at start (p. 48) "Ohnmächtige Wut", and is dated "Finis 17 März 1933" on p. 58, with a revised ending on p. 59 dated "Finis 22 März 1933". Number of staves per system varies (4, 3, 2 or 1). No indications of instrumentation except oboe solo on p. 36. The programme note for the performance of this work in Bournemouth on 28 March 1934 stated that it was composed in the summer of 1933, and gives the titles of the three movements as "Allegro con fuoco (Senseless haste), Andante (Boredom and longing) and Feroce (Useless rage)". At performances of the work in Germany and Austria in the 1930's it was usually entitled *Suite in modernen Stil*, whereas at performances in England it was called *Suite in Three Movements*.

Size: 290 x 235 mm

No brand mark on paper. 1v

*Related material in other DUL collections*: EHM B3/1-7, short scores and/or piano reductions, full score, and orchestral parts of *Herbststimmung*; EHM B5/1-3, short score, full score, and orchestral parts of *Suite in modernen Stil*.

# EHM E3/12-13 [1924 - 1932]

*Amor Aureus Alas*: ms short scores or piano reductions. The piano/vocal score sketch of the first part of Act 4 of *Die Tulpen* was also found in this folder, but has been relocated with the other parts of that score as EHM E3/1/8.

In a blue/green wrapper with ms title "Nr 9A / Amor Aureus Alas (Die Tulpen) / 1 Skizzen und 2 Klavierauszug". 2v

## EHM E3/12 [1924 - 1932]

*Amor Aureus Alas*: ms short score fair copy. 1 vol. 24, [2] pp. [final leaf blank]. Binding: black cardboard. Ms title label on cover: "Amor Aureus Alas by Else Headlam-Morley". Written in ink in a copyist's hand, with passages on smaller slips of paper inserted before p. 17 and p. 21, and with ink corrections by scratching out and by pasted patches. Ms rehearsal letters [rather than numbers], ringed in same ink. Number of staves per system varies (5, 4, 3 or 2). No indications of instrumentation. The final passage on p. 24 is crossed through, as on EHM E3/13. Without the revised ending found loose in EHM E3/13. Pencil markings throughout, which look like rehearsal marks – perhaps used for performance as a piano reduction.

Size: 295 x 235 mm

No brand mark on paper. 1v

## EHM E3/13 [1924 - 1932]

(1) *Allegro Appassionata*, (2) *Amor Aureus Alas*: ms piano reduction of episodes from *Die Tulpen*. Extent: 1 vol. iii, 24 pp. *Allegro Appassionata* on pp. i-iii. *Amor Aureus Alas* on pp. 1-24. Written in ink in a copyist's hand. Number of staves per system varies (3 or 2). Final passage of *Amor Aureus Alas* on p. 23 cancelled in pencil, and replaced by a revised ending of the piece on a loosely inserted sheet numbered p. 24. Rehearsal markings in pencil. According to a typescript programme of a piano recital by Ellen Epstein for the Billingham Chamber Music Society, 26 May 1933, she planned to include a piano arrangement of both these episodes from *Die Tulpen*, but in the event, according to reviews of the concert, she played EHM's *Deutschland* Konzertstück instead (EHM G1 pp. 34-36). No public performance of the piano reduction of either of these two episodes is known to have taken place.

Size: 300 x 240 mm

Booklet in green paper covers, with the supplier's printed series title "No. 22 / Manuscript music book" on front cover. 1v

## EHM E3/14 [1924 - 1932]

*Amor Aureus Alas*: ms full score (orchestration: 2 flutes [II doubling piccolo], 2 oboes, 2 clarinets in A flat, 2 bassoons; 4 horns, 2 trumpets in A flat, 3 trombones [III doubling tuba]; timpani in C, G and D, percussion (crashed cymbals); harp; strings. 1 vol. [i], 49, [2] pp. [final leaf blank]. Binding: green paper boards. Ms title label on cover "Amor Aureus Alas, from the opera Die Tulpen (The Tulips) by Else Headlam-Morley", with number 4 added in pencil at top right corner. Written in ink in a copyist's hand, with ms rehearsal letters [rather than numbers] encircled in red. With conductor markings in variously coloured pencil, including passages marked "Optional cut". Pencil number "I / MSS 69" at top of p. 1.

Size: 380 x 290 mm

On paper with brand mark "A L No. 14" below a ship in a circle. 1v

EHM E3/15/1-37 [1924 - 1932]

*Amor Aureus Alas*: orchestral parts (complete set). 37 parts: 5 violin I, 4 violin II, 3 viola, 2 violoncello, 2 doublebass; flute I-II (II doubling piccolo), oboe I-II, clarinet I-II in A flat, bassoon I-II; horn I-IV, trumpet I-II in A flat, trombone I-III, tuba; timpani, percussion (crashed cymbals); harp. In green cardboard folder, with ms ink title label "Amor Aureus Alas / from the opera *Die Tulpen* / E. Headlam-Morley. / [Parts]", with "Nr 9" added at top right corner. Formerly in a canvas bag (now inside the folder) addressed to EHM at her Wimbledon address, sender W. Georgens (Hindenburg Strasse, Berlin), postmarked Berlin, 9.37-21 [? 21 September 1937]. Written in ink in a copyist's hand, some parts with pasted correction patches. Rehearsal letters rather than numbers. All parts with pencil rehearsal markings.

On paper with brand mark "K.U.V. Beethoven Papier Nr. 30 (10 Linien)". 37 parts

EHM E3/16 [1924 - 1932]

"The Song of the Tulips / Das Lied von den Tulpen", song for baritone and piano accompaniment: ms piano/vocal score. 1 quire. 7, [1] pp. [final page blank]. Setting for soloist and piano accompaniment of Cornelis's last song from the end of Act 4 of *Die Tulpen*. Composer's autograph, neatly written in blue ink. For an explanation of how she came to write out this setting of the song see EHM E3/17. Lyric in German, beginning "Als unser Herr gestorben war".

Size: 320 x 240 mm

On paper with brand mark "Fazer No. 10". 1 quire

EHM E3/17 [1924 - 1932]

"The Song of the Tulips / Das Lied von den Tulpen": photocopied piano/vocal score + ms related notes. Photocopy of EHM E3/16, with an attached note about the song and the opera, and a transcript of the lyric, all in the hand of Agnes Headlam-Morley, assembled by her to send to an unidentified recipient.

*Related material in other DUL collections*: EHM E3/3, a photocopy of part of the piano/vocal score of *Die Tulpen*, Act 4, with similar notes by Agnes Headlam-Morley attached, which was found with this item.



## Musical works by other composers

### EMH F

#### EHM F1 1883 - 1885

Songs with piano accompaniment, lithographed from manuscript. Each song is signed with the same illegible monogram, and all are lithographed from a manuscript or manuscripts in the same hand. Some pages have lithographed page numbers, others are unnumbered; folio numbering added after receipt by the Library.

f.1r (lithographed page number 1): "Winter", setting of words by P.B. Shelley. Dated at end 17 June 1884. Words in the last line are manuscript, not lithographed. Inscription at top right corner in the same hand as the words of the song "To Fräulein Elsa Sonntag Der Doppelten (in spe) from W.H.J. Weimar, July 31.85".

f.1v (lithographed page number 2): "Ave Maria", dedicated at top right to Mrs R.A. Gordon. EHM's initials E.M.S. at top left. Incomplete, lacking all after this page.

f.2r (lithographed page number 9): 4th verse of a song, the earlier verses of which are lacking. Dated at end Nov.21 1883.

f.2r-3v (lithographed page numbers 10-11): "The Shepherds Farewell". Dedicated at top right "to thank Evd. A.J. Maclean". EHM's initials E.M.S. at top left. Dated at end Nov 22 1883.

f.3v also contains "Music when soft voices die", setting of words by P.B. Shelley. Dated at end June 14 1884. Imprint "J.Wood, Litho, 32 George St, Langham St.W" at foot of page.

f.4r: Incomplete song (earlier pages lacking). Dated at end June 20 85.

f.4v: "Hymn to Diana", setting of words by Ben Jonson. Dedication at top right "Fräulein Elsa Sonntag gewidmet". Dated at end July 21 85. [EHM F2 is a ms copy of this song, with the same dedication plus in pencil "Der doppelten (in spe)" at head, and same monogram and date at end.]

f.5r-v: "By the sea", setting for mezzo soprano and baritone of words by Wordsworth. Dedication at top right "Fräulein Hedwig Sonntag gewidmet". Incomplete (first two pages only).

Size: 265 x 180 mm

5f

#### EHM F2 1885

*Hymn to Diana*, song with piano accompaniment. Creator: Music anon. [not by EHM, but dedicated to her], words by Ben Jonson. 1 leaf, 1, [1] pp. [final page blank]. Fair copy, written in ink. Title at head "Hymn to Diana". Note "B. Jonson" at top left. Dedication inscription at top right "Fräulein Else Sonntag gewidmet". Dated at bottom right corner "July 21 1885. Weimar". First line of lyric: "Queen and Huntress Chaste & fair".

Size: 295 x 230 mm

On paper with no brand mark, extremely fragile, with frayed outer edge and tears and pieces missing at inner margin 1f

#### EHM F3/1-2 [c.1910?]

*Der Agnes Walzer*. Creator: Anon. Two versions of the opening bars of a waltz, written in ink in a large childish hand, perhaps by one of EHM's children, Agnes or Kenneth.

Size: 310 x 245 mm

On paper with no brand mark 2f

*Related material in other DUL collections:* EHM E2/1/26 has another version in the same childish hand on verso.

EHM F4 1922

*Song of Proserpine*, song with piano accompaniment: printed piano/vocal score. Creator: Music by Maurice Besly, words by P.B. Shelley. Title-page reads "Song of Proserpine / The words by Shelley / the music by Maurice Besly". Imprint "Boosey & Co ... London ... New York". Statement "Copyright 1922 by Boosey & Co" on title-page and at foot of p.2. Reference number H.10733 at foot of each page. At head of title-page "Sung by Miss Carrie Tubb". Boosey advertisement on final page. Not to be confused with the song with identical title composed by EHM.

Size: 314 x 255 mm

6, [2]p

EHM F5 [c.188-]

*Alhambra-Sonate (in Fis) für das Clavier componirt von H. Schulz-Beuthen*, ms fair copy. Inscription in EHM's hand at foot of title-page "Elsa Sonntag. Villa Cosel – Plauen bei Dresden". Opus number "op. 42", also in her hand, added above [incorrectly; in fact Schulz-Beuthen's opus 34]. Six movements: I (p.3-10), Auf dem Wege zur Alhambra, II (p.11-15), Bei der Marienkirche (Procession), III (p.16-25) Eintritt in die Alhambra, IV (p.25-33) Die Abenceragen (Kampfspiel), V (p.34-53) Im Garten Heneralife (Liebescene), VI (p.44-53) Nachklänge. Title on label pasted to front cover "Alhambra-Sonate (in Fis) H. Schulz-Beuthen. Dresden". In the 1880's Heinrich Schulz-Beuthen (1838-1915) was working as a composer and freelance teacher in Dresden, where EHM studied harmony under him. The Alhambra-Sonate was published in Leipzig in 1890. Much of Schulz-Beuthen's music was unpublished in his lifetime, however, and many of his manuscripts were destroyed in the bombing of Dresden in 1945.

Size: 340 x 270 mm

Manuscript music book in blue paper covers, 53p 1 volume

EHM F6 [c.188-]

"Am Rabenstein: Episode aus Goethe's Faust componirt und für Clavier bearbeitet von H. Schulz-Beuthen". Ms fair copy, with one revision pasted in at foot of p.12. Some pencil performance directions.

Loose leaf, 230 x 265 mm, inserted between p.6-7; at head "19ter Takt im Mittelsatz: A dur (Rabenstein)".

Size:

Manuscript music book without covers, 14p 340 x 265 mm

EHM F7 Undated

Autograph musical compositions by Hedwig Sonntag:

f.1, "Kunst zu Frühling, The future spring", song with piano accompaniment, words in both German and English, composed and translated by Hedwig Sonntag, words by L. Uhland, dedication at top left to Miss V. C. Cust;

f.2-3 blank;

f.4 draft setting of the song "Down by the sally garden", with, on loose leaves tucked in at end, another incomplete draft of that song with some changes to the words, and a roughly sketched setting of words in German.

3 additional loose leaves tucked in at end.

Size: 300 x 235 mm

Walliostro manuscript music book, blue paper cover, 4f 1 volume

EHM F8 1910

*The First Rhythmical Pieces for Little Hands: Marches and Dances by Hedwig Sonntag*, printed piano pieces for children. Imprint London, Ellis Howard, [1910]. Composer's autograph inscription on title-page to EHM's children, "Kenneth und Agnes von Tante Heide Nov. 1910".

Size: 320 x 245 mm

Printed paper covers [2], 10p

EHM F9 1911

*Zwei Lieder (Two Songs) –Ich träumte von einem Königskind (I dreamt the child of a king), Der Tod das ist die kühle Nacht (Ah Death is like a fresh cool night) – von Heinrich Heine. Translated and composed by Hedwig Sonntag*, printed songs with piano accompaniment. Imprint Howard & Co., London [1911].

Size: 330 x 260 mm

Printed paper covers 5p

EHM F10/1-2 [pre 1911]

*Five Spanish Songs*, song cycle (No. 1, Ninõ; No. 2, Serenada; No. 3, Drinking Song; No. 4, Lamentacion; No. 5, La Fiesta) with piano accompaniment. Music and words by William Wallace. Biography/history:

*Biographical information:* Published in 1911 (London, Stainer & Bell) under the title Spanish Improvisations for Four Voices and Pianoforte.

EHM F10/1 [pre 1911]

*Five Spanish Songs*: incomplete ms sketch of three of the songs [nos 3-5], written partly in pencil and partly in ink. Music only, without individual song titles, and without all but a few of the words. Two of the songs (nos 4-5) are numbered differently from in the published version and in EHM F10/2. No. 5 [ "La Fiesta" ] is here numbered 2, no. 4 [ "Lamentacion" ] is here numbered 1. Although no.3 has its usual number, it differs musically quite considerably from the later versions. Title "Spanish Songs" in red pencil on the cover page, with, at foot of page, a melodic line with figured bass. 1 quire, 305 x 240 mm. [6]p. On paper with no brand mark.

Size: 305 x 240 mm

[6]p, on paper with no brand mark 1 quire

EHM F10/2 [pre 1911]

*Five Spanish Songs*: ms piano/vocal score. Title on title-page "Five Spanish Songs / composed by William Wallace". Dedication inscription on title-page "for Miss Sonntag" [EHM or her older sister Hedwig]. No. 5, entitled La Fiesta in the published version, is here entitled La Fête .

Size: 290 x 230 mm

Fair copy, written in ink, [ii], 9, [1]p, [final page blank], on paper with no brand mark, inner edges of the leaves reinforced with paper strips, remains of sewing thread, spine folds split 1 quire

EHM F11 [pre 1892]

*Ma mie*, song with piano accompaniment: ms piano/vocal score. Music by William Wallace, words anon. Title at head of p.1 " Ma mie" . Name of composer stamped at head of each page [as a copyright statement?]. Lyric begins "L'eau dans les grands lacs bleus endormie".

*Size:* 310 x 245 mm

Fair copy, written in ink, 2f, 4p, fragile, with tears and frayed edges, on paper with no brand marks

*Biographical information:* Published in 1892 (London. E. Donjowski).

Material concerning performances of EHM's compositions (programmes, publicity, notices and reviews, profiles of performers) -  
Incompletely dated fragments of day-by-day workbooks of preliminary sketches for compositions

Material concerning performances of EHM's compositions (programmes,  
publicity, notices and reviews, profiles of performers)

EHM G

# EHM G1 [1925 - 1950]

Scrapbook, 1 vol. 79 pp. (remainder of vol. blank). Album of blank paper into which numerous items have been pasted or loosely inserted. Many of the original blank leaves have been excised near the gutter, leaving only stubs, in order to accommodate the swelling caused by the insertions. Binding: red half calf, blue cloth sides. Scrapbook about performances of EHM's compositions, compiled by EHM and /or her family, containing concert programmes, reviews, etc. [The scrapbook does not, however, cover all performances known to have taken place.]

p. 1. Programme of concert of works by EHM at the Aeolian Hall, London, 18 May 1925, by the New Queen's Hall Orchestra, conducted by Denis Wright, soloists Else Headlam-Morley, pianist, and Sybil Crawley and Sumner Austin, singers. [7] pp. The programme (which also included Mozart's Overture to *Figaro*) contained EHM's song-cycle *Vanitas Vanitatum*, her songs *Frühlings Hoffnung*, *Clärchen's Lied*, *Diora's Lied*, *Ghasele*, *Barinissa's Lied*, *The Nightingale's Song*, *Ask Me No More*; *An die Engel*; *Salomo*, *Song of Proserpine*, ballad from *Leonarda* ( "The moon was up and the stars were out" ), and *Some Go Smiling*, and her *Concerto for piano and orchestra*, piano solo *Fantasie Romantik*, and *Deutschland* , *Konzertstück* for piano and orchestra. The lyrics of the songs are printed in the programme.

pp. 5-7. Lists [not complete] of performances of works by EHM, 1928-1962.

p. 8. Typescript transcript of part of a review in *The Times & Directory, Bournemouth*, 23 March 1928, of a concert by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey [16 March 1928], at which EHM's Overture to *Leonarda* received its first public performance.

p. 9. Poster for concert by the Berlin Symphony Orchestra (Berliner Sinfonie Orchester), conductor Dr Ernst Kunwald, soloist Ellen Epstein piano, 29 November 1931, at Bach-Saal, Lützowstrasse 76, [Berlin]. The programme included the first performance in Germany of EHM's *Deutschland Konzertstück* for piano and orchestra.

pp. 11-13. Cuttings (supplied by the International Press-Cutting Bureau) and typescript transcripts of notices and reviews from English newspapers of concert in Berlin by the Berlin Symphony Orchestra, conductor Dr Ernst Kunwald, 15 February 1931, which included EHM's Overture to *Leonarda*, the first public performance in Germany. One review, from *Era*, states that EHM had already composed two operas, two piano concertos, and many songs and piano solos and duets, the latter including a work for two pianos.

p. 14. Advertisement for the concert on 29 November 1931 by the Berlin Symphony Orchestra (Berliner Sinfonie Orchester), at which EHM's '*Deutschland*' *Konzertstück* for piano and orchestra was performed. Includes photograph of the orchestra.

pp. 15-19. Cuttings and transcripts of reviews of the 29 November 1931 concert from English and German newspapers and other publications. One review (p. 15) describes the *Deutschland Konzertstück* as a piano concerto in a single movement lasting 10 minutes, refers to it as EHM's " war" concerto, and says that, according to a note in the programme, it was born of the Great War, and its fundamental ideas are "entanglements in guilty events, precipitate joy of victory, dance on the abyss, purification by intolerable suffering, hope and trust in a better tomorrow". Another refers to a fire at EHM's home in London just before the concert, which destroyed most of it and killed her 12 cats.

p. 20. Review of the 15 February 1931 concert, notices and reviews of the 29 November 1931 concert, and advance notice of the concert of EHM's works by the Berlin Symphony Orchestra under Dr Frieder Weissmann on 29 September 1932.

pp. 21-22. Programme, and cuttings of notices and reviews, of a concert by the Bournemouth Municipal Orchestra, conductor Sir Dan Godfrey, on 9 March 1932, which included EHM's Overture to *Leonarda*.

pp. 24-30. Programme, poster, and notices and reviews from English and German newspapers and publications, of concert of EHM's works given by the Berlin Symphony Orchestra under Dr Frieder Weissmann at the Bach-Saal, Berlin, 29 September 1932. The programme consisted of *Romantische Symphonie*, *Deutschland' Konzertstück* for piano and orchestra, *Three Songs* (Von Platen), *Amor Aureus Alas*, Overture to *Leonarda*, *Three Songs* (Heine) [here with *Salomo* sung first, then *An die Engel*], *Herbststimmung*, and episode from *Leonarda* (*Leonarda's* last song "Des Morgens erster bleicher Strahl" [ "The first rays of the harvest dawn shine softly through the trees" ] ). Programme gives dates of composition of some of the works and includes lyrics (in German) of songs. *Romantische Symphonie*, *Amor Aureus Alas*, *Herbststimmung*, and the song from *Leonarda* are all marked "Uraufführung" in the programme. One review (p. 27) notes that this was the last public appearance of the Berlin Symphony Orchestra, which was disbanded on 1 October 1932.

p. 33. Reviews of a concert by Ellen Epstein, pianist, and Sumner Austin, baritone, at St Hugh's College, Oxford, 17 May 1933, which included a number of EHM's works, including *Three Songs* (Heine), *Ask Me No More*, *Herbststimmung* (arranged for piano), and *Deutschland Konzertstück* (this last arranged for two pianos, played by Epstein and Harry Platts).

pp. 34-36. Programme, and cuttings and transcripts of reviews, of a piano recital by Ellen Epstein for the Billingham Chamber Music Society, 26 May 1933, which included works by EHM. According to the programme on p. 34, these were to be *Herbststimmung*, and extracts ( "Allegro Appassionata" and "Amor Aureus Alas" , arranged for piano) from *Die Tulpen*. According to the reviews, the extracts from *Die Tulpen* were replaced by EHM's *Deutschland Konzertstück*, arranged for two pianos, the second piano played by Harry Platts.

pp. 37-38. Programme and notice of a concert at the Bournemouth Pavilion by the Bournemouth Municipal Orchestra, conductor Sir Dan Godfrey, pianist Ellen Epstein, 31 May 1933, which included EHM's *Deutschland Konzertstück* and the first performance in England of her *Amor Aureus Alas*.

pp. 41-42. Programme, notice and transcript of a review of a concert at the Pavilion, Buxton by the Buxton Municipal Orchestra, conductor Horace Fellowes, pianist Ellen Epstein, 7 June 1933, which included EHM's *Deutschland Konzertstück* (confusingly described in the programme as her *Concerto for pianoforte and orchestra*, and in the review as the second performance in England of the work; in fact the work performed was certainly *Deutschland* , not the *Concerto for Pianoforte and Orchestra* of which the only known performance was in 1925, and by June 1933 there had already been two previous performance in England of the orchestral version of *Deutschland* – 1925 and 31 May 1933).

p. 43. Programme of a concert, broadcast on German radio, by the Berliner Konzert-Verein, conductor Clemens Schmalstich, 17 June 1933, which included EHM's *Herbststimmung*.

pp. 44-47. Poster, programme, and cutting and transcript of reviews from German newspapers of a concert in Leipzig at the Alberthalle Krystal-Palast by the Leipziger Philharmonische Orchester, conducted by Nikolai van der Pals, 11 December 1933, which included the first public performance of EHM's *Suite in Three Movements*, here entitled *Suite in Modernen Stil*.

pp. 48-50. Programmes, and a possibly related review, of a concert at the Bournemouth Pavilion by the Bournemouth Municipal Orchestra, conductor Sir Dan Godfrey, 28 March 1934, which included the first performance in England of EHM's *Suite in Three Movements*. The programme lists the movements as "Allegro con fuoco (Senseless haste), Andante (Boredom and longing), and Feroce (Useless rage)". The detailed programme note (p. 50) describes the work as a reflection on certain tendencies in the life and art of the times, and says that it was composed in summer 1933. The review on p. 49, from *The Musical Times*, May 1934, mentions the *Suite* in a commentary on a number of recent musical broadcasts by the BBC.

pp. 51-53. Programme and reviews of a concert at the Tonhalle, Munich, by the orchestra of the Konzertverein München (Münchener Philharmoniker Orchester), conductor Nikolai van der Pals, 11 March 1937, which included EHM's *Herbststimmung*.

pp. 54-55. Programme, and cuttings of reviews from Austrian newspapers, of a concert at the Mozarteum, Salzburg, by the Mozarteums-Orchester, conductor Nikolai van der Pals, 15 March 1937, which included EHM's Overture to *Leonarda* and *Suite in Three Movements* (here called *Suite in Modernen Stil*).

p. 56. Advertisement by Konzertdirektion Geo Albert Backhaus, Berlin, published in Signale (Berlin), listing works of EHM performed during the season 1937/38, mentioning the Munich and Salzburg concerts on 11 and 15 March 1937, and the performances of *Leonarda* in Salzburg and Innsbruck in May 1937, with quotations from reviews.

pp. 57-65. Photographs of posters for the 1937 Salzburg and Innsbruck performances of EHM's opera *Leonarda* on display in Munich, printed libretto, printed flyer for the Salzburg performance, cuttings of notices and reviews from English and German newspapers, programme for the Innsbruck performance [with photographs of EHM and Nikolai van der Pals], and two posters for the Innsbruck performance (one folded and loosely inserted at p. 65).

pp. 69-76. Flyer, programme, posters and cuttings of notices and reviews of a concert at the Beethoven-Saal, Berlin, by the Landesorchester Berlin, conducted by Nikolai van der Pals, 20 December 1938, which included EHM's *Orchesterwerk 10* Eine Sage (the first public performance), and her *Suite in Three Movements* (here entitled simply *Eine Suite*), and also Sinfonie Nr. 2 op 51 by Leopold van der Pals, brother of Nikolai. The programme notes include biographical details and photographs of EHM and both Nicolai and Leopold van der Pals. The programme (prepared by Konzert-Direktion Backhaus, Berlin) states that *Orchesterwerk 10* was composed in 1938, and, about the *Suite in Three Movements*, that "Die am 20 Dezember 1938 im Beethovensaal der Philharmonie, Berlin, zum Vortrag gelangende "Suite" wurde bereits in München (Philharmoniker), Leipzig und Salzburg aufgeführt". Pages 74-75 are themselves blank, but loosely inserted between them are the two posters (one specifically for this concert, and one for the December 1938-January 1939 programme of concerts, including this one, advertised by Konzert-Direktion Backhaus, Berlin).

pp. 77. Transcript of a review of the December 1938 concert, and cutting of review of a concert in Stuttgart (Festsaal der Liederhalle) on 8 February 1939, by the Landesorchester Gau Württemberg-Hohenzollern conducted by Nikolai van der Pals, at which the same programme was repeated.

p. 79. Programme for the concert performance of EHM's opera *Leonarda* in London (Chelsea Town Hall), 30 March 1950. This performance was conducted by Nikolai van der Pals, with a section of the London Symphony Orchestra and Morley College Choir, principal soloists Laelia Finneberg (*Leonarda*), Henry Cummings (*Alanza*), and Ronald Hill (*Alaric*).



Size: 385 x 280 mm

1v

EHM G2 1925 - 1962

Programmes, publicity sheets, and tickets for performances of works by EHM.

Chronologically by date of performance.

1 file

EHM G2/1/1-9 18 May 1925

2 copies of a handbill and 2 copies of the programme and book of words for a concert of EHM's compositions, 18 May 1925, at the Aeolian Hall, London, with the New Queen's Hall Orchestra conducted by Denis Wright, together with lists of complimentary tickets and handbills distributed, and table in pencil of tickets sold, set out by rows and seat numbers. The handbill has list on verso of the works to be performed by each of the three soloists, EHM herself, and the singers Sybil Crawley and Sumner Austin. One copy of the programme has ms annotations in EHM's hand on title-page.

EHM G2/2 27 November 1926

Handbill for a concert, arranged by the Guild of Players and Singers at Lyndhurst Hall, Kentish Town, [London], (Lyndhurst Hall Chamber Concerts No. 125). The programme included EHM's song *Ask Me No More*, singer Sumner Austin, accompanist Daisy Stirling.

EHM G2/3 17 March 1928

Programme for two concerts on 17 March 1928, by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, at the Winter Gardens, Bournemouth, 17 March 1928. The programme of the afternoon concert included the first public performance of EHM's Overture to *Leonarda*.

EHM G2/4/1-2 1 February 1931

Two tickets for a concert, 1 February 1931, at the Bachsaal, Berlin, by the Berlin Symphony Orchestra, conducted by Dr. Ernst Kunwald, which included the first performance in Germany of EHM's Overture to *Leonarda*.

EHM G2/5/1-2 29 November 1931

Programme for a concert, 29 November 1931, at the Bachsaal, Berlin, by the Berlin Symphony Orchestra conducted by Dr. Ernst Kunwald, which included the first public performance of EHM's *Deutschland*, *Konzertstück*, soloist Ellen Epstein. Includes on p. 2 a photograph and biographical note about Kunwald, a photograph of the orchestra on pp. 12-13, a brief note, signed Dr. F., about *Deutschland* on p. 17 and a photograph and biographical note about EHM on p. 18. With a second copy of pp. 12-13.

EHM G2/6/1-2 6 March 1932

Programme for concerts given in the week beginning 6 March 1932 by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, at the Pavilion, Bournemouth, and detailed programme notes for the concert on 9 March, which included EHM's Overture to *Leonarda*.

EHM G2/7/1-3 29 September 1932

Advertisement, programme, and ticket for concert of EHM's compositions, 29 September 1932, at the Bachsaal, Berlin, by the Berlin Symphony Orchestra, conducted by Dr. Frieder Weissmann, soloists Ellen Epstein (piano) and Lislott Grooss and Franz Sauer (singers). The programme is a single sheet with a biographical note about EHM, and the words of the songs, on the verso.

EHM G2/8/1-3 26 May 1933

Typescript draft programme, duplicated advance programme, and duplicated programme for a piano recital by Ellen Epstein, 26 May 1933, for the Billingham Chamber Music Society, in the Welfare Hall, Billingham. According to the draft and advance versions of the programme, the original intention was to include EHM's *Herbststimmung* [here wrongly spelt *Herbstimmung*] and extracts ( "Allegro Appassionata" and "Amor Aureus Alas") from her opera *Die Tulpen*, but in the final version of the programme the extracts from *Die Tulpen* were replaced by her *Deutschland, Konzertstück*, arranged for two pianos, with the second piano part played by Harry Platts.

EHM G2/9/1-3 1933

Prospectus for the 1933 summer season of concerts by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, at the Pavilion, Bournemouth, and advertisement (on two small slips of paper) for the concert on 31 May 1933, which included EHM's *Deutschland, Konzertstück*, soloist Ellen Epstein, and the first performance in England of her "Amor Aureus Alas" from the opera *Die Tulpen*. The prospectus includes a photograph of Godfrey.

EHM G2/10/1-2 1933

Extracts from two different listings of radio broadcasts from Berlin on 17 June 1933. The afternoon concert by the Berliner Konzert-Verein, conducted by Clemens Schmalstich, included EHM's *Herbststimmung*.

EHM G2/11 11 December 1933

Handbill for concert, 11 December 1933, at the Alberthalle des Krystall-Palastes, Leipzig, by the Leipzig Philharmonic Orchestra, conducted by Dr. Nikolai van der Pals, which included the first public performance of EHM's *Suite in modernen Stil*.

EHM G2/12/1-4 28 March 1934

Prospectus for the 1934 spring season of concerts by the Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, at the Pavilion, Bournemouth, and advertisement, programme, and detailed programme notes for the concert on 28 March 1934, which included the first performance in England of EHM's *Suite in modernen Stil* [here entitled *Suite in Three Movements*].

EHM G2/13 February 1935

Programme for concerts at the Tonhalle, Munich, by the Munich Philharmonic Orchestra, 6–15 February 1935. The concert on 6 February 1935, conducted by Nikolai van der Pals, included the first public performance of EHM's symphonic poem *Der Anfang*.

EHM G2/14/1-2 March 1937

2 copies of programme for concerts at the Tonhalle, Munich, by the Munich Philharmonic Orchestra, 3–12 March 1937, one copy with ms annotations in EHM's hand. According to the printed programme, the concert on 11 March 1937, conducted by Nikolai van der Pals, included EHM's *Herbststimmung*. In the copy of the programme annotated by EHM (EHM G2/14/2), this is crossed out and replaced by her *Suite in modernen Stil* [here called "Suite in 3 Sätzen" ], but it is clear from reviews of the concert (EHM G4/17) that *Herbststimmung* was played, not the suite.

EHM G2/15 15 March 1937

Handbill for concert, 15 March 1937, at the Mozarteum Salzburg, by the Mozarteums Orchester, conducted by Nikolai van der Pals. The programme included EHM's Overture to *Leonarda* and *Suite in modernen Stil*.

EHM G2/16/1-4 11 May 1937

3 flyers and 1 copy of the programme for the performance of EHM's opera *Leonarda*, 11 May 1937, conducted by Nikolai van der Pals at the Festspielhaus, Salzburg. Changes were evidently made to the cast at a late stage in preparation of the production as in the earliest version of the flyer (EHM G2/16/1) the list of singers includes Maria Reining and Joseph Kalemberg rather than Hilde Sinnek and Frank Linden. The programme includes photographs and biographical notes on EHM, Nikolai van der Pals, Hilde Sinnek (who sang *Leonarda*) and Alexander Fenyvess (who sang *Alanza*).

EHM G2/17 13 - 14 May 1937

Programme for the performances of EHM's opera *Leonarda*, 13 and 14 May 1937, conducted by Nikolai van der Pals at the Stadttheater, Innsbruck. The programme includes the same photographs and biographical notes as the programme for the Salzburg performance.

EHM G2/18/1-2 1938 - 1939

Prospectuses for the 1938/39 season of concerts arranged by the impresario Geo Albert Backhaus, Berlin, and for the December/January 1938/39 season of concerts publicised in the publication *Konzert-Führer der Grossen Städte*, and flyers and programme for the concert on 20 December 1938 in the Beethoven-Saal, Berlin, by the Landesorchester Berlin, conducted by Nikolai van der Pals, which included EHM's *Orchesterwerk 10* and her *Suite in modernen Stil*. The programme includes photographs and biographical notes on EHM and Nikolai van der Pals.

EHM G2/19 8 February 1939

Programme for concert, 8 February 1939, at the Liederhalle, Stuttgart, by the Landesorchester Gau Württemberg-Hohenzollern, conducted by Nikolai van der Pals, which included EHM's *Orchesterwerk 10* and *Suite in modernen Stil*. The programme includes photographs and biographical notes on EHM and Nikolai van der Pals.

EHM G2/20/1-2 30 March [1950]

Handbill and programme for the concert performance of EHM's opera *Leonarda*, 30 March [1950], at Chelsea Town Hall, London, conducted by Nikolai van der Pals, with the Morley College Choir and a section of the London Symphony Orchestra. A biographical note about EHM on the verso of the handbill also appears in the programme.

EHM G2/21/1-2 5 July 1962

Handbill and programme for the concert performance of EHM's opera *Leonarda*, 5 July 1962, at the Stadttheater, Aachen, conducted by Nikolai van der Pals. The handbill has text in English on one side and in German on the other. The programme notes, also in both languages, include brief biographies of EHM and Nikolai van der Pals.

EHM G3/1-10 1928 - 1938

Posters for performances of musical works by EHM. Chronological arrangement .  
10 items

EHM G3/1 1928

Poster for concerts for the week commencing 11 March [1928] at the Winter Gardens, Bournemouth. [The afternoon concert on 17 March included EHM's Overture to *Leonarda*.]

Size: 715 x 260 mm

EHM G3/2 9 March 1932

Poster for concert, 9 March 1932, at the Pavilion, Bournemouth. [This included EHM's Overture to *Leonarda*.]

Size: 750 x 510 mm

EHM G3/3 29 September 1932

Poster for concert of works by EHM, 29 September 1932, at the Bach-Saal, Berlin.

Size: 350 x 940 mm

EHM G3/4 31 May [1933]

Poster for concert, 31 May [1933], at the Pavilion, Bournemouth. [This included EHM's *Deutschland*, *Konzertstück* and *Amor Aureus Alas*.]

Size: 765 x 510 mm

EHM G3/5 11 December [1933]

Poster for concert, 11 December [1933] at the Krystall-Palast, Leipzig. [This included EHM's *Suite in modernen Stil*.]

Size: 430 x 300 mm

EHM G3/6 28 March [1934]

Poster for concert, 28 March [1934] at the Pavilion, Bournemouth. [This included EHM's *Suite in modernen Stil*, here entitled "Suite in Three Movements" .]

Size: 755 x 505 mm

EHM G3/7 6 February [1935]

Poster for concert, 6 February [1935] at the Munich Tonhalle. [This included EHM's symphonic poem *Am Anfang*. It is not mentioned on the poster, but has been added to it on a typed slip pasted to the recto.]

Size: 600 x 840 mm

EHM G3/8 13 and 14 May 1937

Poster for performances of EHM's *Leonarda*, 13 and 14 May 1937, at the Stadttheater, Innsbruck.

Size: 440 x 305 mm

EHM G3/9 8 December 1938 – 8 January 1939

Poster for concerts in Berlin, 8 December 1938 – 8 January 1939, arranged by Konzert-Direktion Backhaus, Berlin. [The concert on 20 December 1938 included EHM's *Orchesterwerk 10*, here called "Sage" and her *Suite in modernen Stil*.]

Size: 610 x 435 mm

EHM G3/10 20 December 1938

Poster for concert, 20 December 1938, at the Beethoven-Saal, Berlin. [This included EHM's *Orchesterwerk 10* and *Suite in modernen Stil*.]

Size: 590 x 840 mm

EHM G4/1-20 1925 - 1938

Notices and reviews of performances of compositions by EHM. Arranged chronologically by date of performance, and then alphabetically by title of the reviewing journal.

1 folder

EHM G4/1/1-2 18 May 1925

Reviews from *The Daily Telegraph* and *The Musical Mirror* of the concert of EHM's compositions at the Aeolian Hall, London, 18 May 1925 – "there a good many indications last night that Miss Headlam-Morley has not as yet the technical capacity to take so extended a flight as this programme represented" (*Daily Telegraph*); "In common with many of her contemporaries, in seeking to obtain uncommon atmosphere Miss Headlam-Morley is inclined to overlook the claims of rhythm" (*Musical Mirror*).

EHM G4/2 17 March 1928

Transcript (carbon copy typescript) of review of concert, Bournemouth, 17 March 1928, which included the first public performance of Overture to *Leonarda*.

EHM G4/3/1-9 15 February 1931

Notices and reviews from German publications of concert, Berlin, 15 February 1931, which included Overture to *Leonarda*.

EHM G4/4/1-8 15 February 1931

Transcripts of notices and reviews from English publications of concert, Berlin, 15 February 1931, which included Overture to *Leonarda*.

EHM G4/5/1-12 29 November 1931

Notices and reviews from German publications of concert, Berlin, 29 November 1931, which included *Deutschland Konzertstück*. Includes English typescript translation of one of them.

EHM G4/6/1-10 29 November 1931

Notices and reviews from English publications of concert, Berlin, 29 November 1931, which included *Deutschland , Konzertstück*.

EHM G4/7/1-15 29 November 1931

Transcripts of notices and reviews from English publications of concert, Berlin, 29 November 1931, which included *Deutschland , Konzertstück*.

EHM G4/8/1-3 9 March 1932

Review and transcript of notices and reviews of concert, Bournemouth, 9 March 1932, which included Overture to *Leonarda*.

EHM G4/9/1-24 9 September 1932

Notices and reviews from German publications of concert of EHM's works, Berlin.

EHM G4/10/1-5 29 September 1932

Transcript of notices and reviews from English publications of concert of EHM's works, Berlin.

EHM G4/11/1-4 17 May 1933

Cuttings and transcripts of reviews of concert, Oxford, 17 May 1933, which included *Three Songs (Heine)*, *Ask Me No More*, *Herbststimmung*, and *Deutschland*, *Konzertstück*.

EHM G4/12/1-3 26 May 1933

Cuttings and transcript of review of concert, Billingham, which included *Herbststimmung* and *Deutschland*, *Konzertstück*.

EHM G4/13 7 June 1933

Transcript of review of concert, Buxton, which included *Deutschland*, *Konzertstück*.

EHM G4/14 17 June 1933

Notice of radio-broadcast concert, Berlin, which included *Herbststimmung*.

EHM G4/15/1-3 11 December 1933

Review and transcripts of reviews of concert, Leipzig, which included *Suite in modernen Stil*.

3 items

EHM G4/16A/1-4 28 March 1934

Reviews of concert, Bournemouth, which included *Suite in modernen Stil*.

4 items

EHM G4/16B/1-4 6 February 1935

Cutting and typescript transcripts of notices and reviews of concert by the Munich Philharmonic Orchestra conducted by Nikolai van der Pals in Munich, which included the first performance of EHM's *Am Anfang*.

4 items

EHM G4/17/1-5 March 1937

Transcript of reviews of concerts, Munich, 11 March 1937, which included *Herbststimmung*, and Salzburg, 15 March 1937, which included Overture to *Leonarda* and *Suite in modernen Stil*.

2 items

EHM G4/18 11 May 1937

Review (from *Signale für die musikalische Welt*, 95 Jahrg. Nr.21, pp. 324) of performance of *Leonarda*, Salzburg.

EHM G4/19A 13 and 14 May 1937

*Signale für die musikalische Welt*, 95 Jahrg. Nr.22/23. Includes (pp. 350-352) a review of the performances of *Leonarda*, Innsbruck.

EHM G4/19B/1-8 13 and 14 May 1937

Cuttings of notices and reviews from English and German publications of the Salzburg and Innsbruck performances of *Leonarda*.

8 items

EHM G4/20 20 December 1938

*Signale für die musikalische Welt*, 97 Jahrg. Nr.1. Review (p. 5) of concert, Berlin, which included *Orchesterwerk 10* and *Suite in modernen Stil*.

EHM G5/1-5 [1930 - 1938]

Profiles and publicity for conductors and singers involved in performances of EHM's compositions. Arranged alphabetically by performer.

1 folder

EHM G5/1/1-4 1933

2 publicity leaflets about the pianist Ellen Epstein, including quotations from reviews of her performances, typescript list of works in her repertoire, and typescript note about her programme for her recital for the Billingham Chamber Music Society, 26 May 1933.

*Related material in other DUL collections:* EHM G5/1/2 includes a photograph of her.

EHM G5/2 [1930 - 1938]

Printed publicity sheet about the Berlin Symphony Orchestra (Berliner Sinfonie-Orchester) and its conductor Dr. Ernst Kunwald, with quotations from reviews of its performances. Typescript transcripts of reviews from *Allgemeine Musikzeitung* and *Deutsche Zeitung (Abendausgabe)*, April 1932, of a production of Beethoven's *Fidelio* directed by Ernst Kunwald.

3f

EHM G5/3/1-3 1932 - 1938

3 publicity leaflets for the conductor Nikolai van der Pals, quoting reviews from his performances in (respectively) 1932-34, 1934-35, and 1936-38. The first and third leaflets include photographs of him.

EHM G5/4 1932

Card advertising gramophone recordings by Franz Sauer, who sang EHM's *Three Songs [settings of Heine]* in the September 1932 concert of her works in Berlin. With photograph of him on the verso.

EHM G5/5 25 January 1930

Profile (from *The Musical Standard*, 25 January 1930, p. 25) of Denis Wright, who orchestrated EHM's operas *Leonarda* and *Die Tulpen*, and conducted the 1925 concert of her works. Includes a photograph of him.

## Personal papers, photographs, and biographical information relating to EHM EHM H

EHM H1/1-11 [1890 - 1950]

Miscellaneous photographs of or associated with EHM. 9 prints and 2 related photocopies.

EHM H1/1 [1890 - 1950]

Photograph of Liszt (copy of the photograph of himself which Liszt gave to his pupil, EHM; original retained by the Headlam-Morley family). 8 x 10 in. With negative.

EHM H1/2 Undated [c.1920s?]

Oval photograph of EHM (image 125 x 82 mm), mounted on card, signed in pencil by the photographer "Wright Wimbledon". Received by the Library in an envelope [not retained] postmarked 1932, addressed to Lady Headlam-Morley, Holywell, Durham, with a "Press photographs Urgent" label from The Art-Photo Service, Fleet Street, London. The photograph closely resembles that used in EHM's 1921 passport.

EHM H1/3-4 [1890 - 1950]

2 copies (each 85 x 135 mm) of a photograph of the performance of *Leonarda* staged in Salzburg in 1937. Stamp of Atelier Ellinger, Schwartzstrasse Nr 3, Salzburg on verso of each. With negative.

EHM H1/5-7 [1890 - 1950]

2 copies (each 140 x 100 mm) of a photograph of a poster advertising the 1937 Salzburg performance of *Leonarda*, on display [in Munich] with posters for other forthcoming musical events. With photocopy of another copy of the photograph sent as an annotated postcard to EHM at the Hotel Marie Theresia, Innsbruck, by Geo. Albert Backhaus, on which he identifies the Munich location. With negative of the photograph.

EHM H1/8-10 [1890 - 1950]

2 copies (each 140 x 100 mm) of a photograph of a poster advertising the 1937 Innsbruck performances of *Leonarda*, on display [in Munich] with posters of other forthcoming musical events. With photocopy of another copy of the photograph sent as an annotated postcard to Kenneth Headlam-Morley at the Hotel Marie Theresia, Innsbruck, by Geo. Albert Backhaus, on which he identifies the Munich location. With negative of the photograph.

EHM H1/11 [1890 - 1950]

Photograph (105 x 60 mm) of Sir James Headlam-Morley, EHM's husband, as a young man, probably taken at the time of his marriage, with photographer's stamp of Lombardi & Co., 13 Pall Mall East, London.

EHM H2/1-16 1890 - 1950

Miscellaneous personal and family papers of EHM. Arranged chronologically.

1 folder

EHM H2/1 17 February 1886

Review (marked in pencil "rough proof") for the *Hannoverscher Courier*, of a concert given by Christine Schotel and Else Sonntag.



EHM H2/2 8 April 1886

Printed programme for a concert at the Grosvenor Gallery, London, solo pianist Walter Bache, Lieder sung by William Winch, choir of students from the Royal Academy of Music conducted by William Shakespeare; photograph of Liszt on the front cover.

*Size:* 255 x 205 mm

4p

EHM H2/3 16 May 1890

Printed programme for a piano recital to be given by EHM ( "Miss Else Sonntag") at the Steinway Hall [London]. Concert agent N. Vert.

*Size:* 210 x 130 mm

4p

EHM H2/4 1 July 1890

Printed programme for a second piano recital to be given by EHM ( "Miss Else Sonntag" ) at the Steinway Hall [London]. Concert agent N. Vert.

*Size:* 210 x 130 mm

4p

EHM H2/5-6 [1890]

Printed sheet of extracts from reviews of recitals given by EHM in Oxford and at the Steinway Hall, London, in 1890, and ms sheet of similar extracts, undated but probably relating to the same recitals.

EHM H2/7 7 February 1896

Printed handbill for a piano recital to be given by EHM, here called "Madame Else Sonntag (Mrs James Headlam)", at the Queen's (Small) Hall, London, arranged by Concert Direction Ernest Cavour. With programme of works to be played on verso.

*Size:* 227 x 175 mm

2p

EHM H2/8 7 February [1896]

Poster for a piano recital by EHM, here described as "Madame Else Sonntag (Mrs James Headlam)", on Friday afternoon, 7 February [year not stated], at the Queen's [Small] Hall [London], arranged by Concert Direction Ernest Cavour.

*Size:* 755 x 505 mm

EHM H2/9 24 November 1896

Lithographed programme for "St David's parochial entertainment". Part 2 included a piano solo by EHM ( "Mrs Headlam").

*Size:* 200 x 255 mm

1p

EHM H2/10 15 December 1896

Printed handbill for a piano recital by EHM, here described as " Else Sonntag (Frau Professor Headlam)", at the Singakademie, Berlin, arranged by Concert-Direction Hermann Wolff. Includes a list of the works to be played (by Bach, Mozart, Chopin, Schumann, Schubert, Liszt, Grieg and Dagomirsky).

EHM H2/11-13 [1890 - 1950]

Two printed advertisements (one in two copies) for piano, singing and harmony lessons to be given by Else Sonntag (EHM) and her elder sister Hedwig. The advertisements include details of the distinguished musicians under whom the sisters themselves had studied (Clara Schumann's father, Friedrich Wieck, Scharwenka, Liszt, and, for singing, Herr von Böhme and Kammermusiker Thiele of the Dresden Opera), and a list of notabilities, mostly in London, to whom reference could be made about their qualifications. Although typographically different, the wording of the two advertisements is almost identical, except that only one (EHM H2/6-7) gives information on the fees charged by the sisters. One copy of the second advertisement (EHM H2/7) has ms address (46 St Petersburg Place, Bayswater) at foot.

EHM H2/14 20 June 1903

Ms programme for a concert given by Fraulein Sonntag's pupils, at 54 Campden Hill Court [London]. [“Fraulein Sonntag” here probably refers to EHM's sister Hedwig.] 1 bifolium, tied with red ribbon.

EHM H2/15 27 May 1905

Ms programme for a concert to be given by Fräulein [Hedwig] Sonntag's pupils.

*Size:* 190 x 140 mm

3p

EHM H2/16 13 December 1909

Printed programme for a concert on . The first item was a piano solo by EHM ( “Mrs James Headlam” ).

*Size:* 200 x 130 mm

1p

EHM H2/17 1910 - 1912

Leaflet advertising Hedwig Sonntag's novels Mark von Bahrings Freundinnen [published in 1912] and Dr. Lauenstein [published in 1910]. Includes a photograph of the author and quotations from reviews of both novels in German and English newspapers.

EHM H2/18 31 January 1911

Printed programme for a concert at 1 Courthope Road [Wimbledon]. It included a piano solo by EHM ( “Mrs James Headlam” ).

*Size:* 155 x 100 mm

3p

EHM H2/19 13 January 1914

Printed programme for a concert under the auspices of the W.S.P.U. [Women's Social and Political Union] at the Lecture Hall, Lingfield Road [Wimbledon]. It included a piano solo by EHM ( “Else Headlam” ).

*Size:* 210 x 110 mm

3p

EHM H2/20 [1915]

Application forms completed by EHM's house parlourmaid Emma Grüssel, who came from Bohemia, and her cook Elsa (Enna) Langhamerer, who came from Bavaria, for exemption from internment.

2f

EHM H2/21 9 October 1915

Letter to James Headlam-Morley from the Commandant, Aliens Detention Camp, Knockaloe, Isle of Man, reporting on the health and morale of Prisoner of War 14971, Franz Grüssel, brother of EHM's parlourmaid.

1f, with envelope

EHM H2/22 1925

Notes on sight reading tests [perhaps for pupils of EHM and/or her sister Hedwig], written at least partly in EHM's hand and dated Lent Half and Summer Half 1916, but with additional interpolated dates "3 August 1925" and "7 August".

EHM H2/23/1-5 [1921 - 1931]

Photocopy of EHM's passport issued in 1921 and renewed until 1931.

EHM H2/24 18 November 1931

EHM's passport, renewed until 1941.

EHM H2/25/1-2 [1890 - 1950]

Incomplete autobiographical note in EHM's hand, probably a draft for a concert programme note.

EHM H2/26 25 – 27 November 1931

Newspaper cuttings concerning the fire at EHM's Wimbledon home on 25 November 1931, in which her 12 cats were burnt to death but her domestic servants escaped. Some include photographs of the damage to the house.

EHM H2/27 February 1933

Cuttings from German newspapers about the gasometer explosion at Neunkirchen, Saarland, on 10 February 1933, in which many people were killed.

EHM H2/28 1950

Cuttings (mounted on a single sheet) of newspaper announcements of EHM's death on 25 February 1950.

EHM H2/29 25 February 1950

Printed card from Kenneth and Agnes Headlam-Morley announcing the death of their mother, EHM.

EHM H2/30-31 1950

"List of Lady Headlam-Morley's Musical Works", ms and typescript copies of an attempted inventory of surviving mss and printed editions of EHM's compositions compiled after her death in 1950. The ms copy has a pencil instruction to a typist, initialled by Kenneth Headlam-Morley 19/12/1950, on first page. Items in the list are numbered 1-2, 2A, 3-4, 4A-G, 5, 5A/B-C, 6-7, 7A, 8, 8A, 9, 9A-B, 10, 10A, 11-14, 14A-B, 15, 15A, 16, 17-23, 23A.

EHM H2/32-33 [1890 - 1950]

Summary lists of two boxes of printed songs and printed sheet music which belonged to EHM. [The material recorded in the lists remains in family possession].

## Correspondence

EHM J

Suffragette movement

EHM J1/1-5 1911 - 1916

Correspondence relating to the suffragette movement. Arranged chronologically.

Language: English.

Size:

1 box

*Biographical information:* EHM was a member of the Wimbledon branch of the W.S.P.U. (Women's Social and Political Union), and a supporter of militant action in the cause of gaining votes for women, but she drew the line at physical attacks on individuals, and at arson, and instead advocated a tactic of concerted refusal by women to pay taxes.

EHM J1/1/1-19 Undated and 1912 - 1914

Drafts and copies of letters by EHM relating to votes for women. Includes a draft letter protesting at the treatment of women prisoners, and several draft letters to the press, Mrs Pankhurst, and others, arguing against the militant tactics being adopted by the W.S.P.U.

EHM J1/2/1-3 1911

Circular letter from Wimbledon W.S.P.U., defending its secretary Mrs Rose Lamartine Yates against criticisms, and two letters to EHM from W.S.P.U. headquarters relating to her concerns about policy.

EHM J1/3/1-78 1912

In 1912 EHM attempted to organise an appeal to Mrs Pankhurst to dissociate the union from "all acts of violence directed against the persons of our opponents" and to exclude perpetrators of such acts from the society – "We want no Guy Fawkes nor Charlotte Corday". A large part of this file comprises replies she received from other branches of the W.S.P.U. and from individual members, almost all of them unsympathetic and many of them fiercely critical of her action in sending out a circular letter to fellow members asking for their support. A copy of her circular letter, torn into pieces, was returned to her by the Aberdeen branch (EHM J1/3/55-56).

Correspondents include Edith M. Begbie ( "nothing will be gained till we terrorise our political opponents", EHM J1/3/51), Rose Lamartine Yates ( "Your indignation should rather be directed to those 'acts of personal violence' by the Government's agents on Black Friday, when women were pursuing a legitimate and constitutional course of action", EHM J1/3/60), Theodora Bonwick ( "for our society to fling stones of condemnation at brave even if mistaken, women like Mrs Leigh & Gladys Evans would be to sink to the level of the National Union for Woman [sic] Suffrage or the Liberal women in mean spiritedness", EHM J1/3/65), L. D. Fairfield ( "personally I mean to come to an understanding with headquarters on the subject, & can only speak for them again if I am quite fully at liberty to dissociate myself from the acts you referred to in your memorandum", EHM J1/3/66), and Constance Bryer ( "Is it worse to fire an empty theatre than to indecently assault and maim women in the streets, inciting the worst elements in a crowd to do the same" , EHM J1/3/71). Also includes circular letters from W.S.P.U. headquarters, signed by Emmeline Pankhurst, including one dated 16 October 1912 announcing a parting of the ways between the W.S.P.U. and Mr and Mrs Pethick Lawrence, due to disagreements about policy.

## EHM J1/4/1-13 1913

Includes circular letters from W.S.P.U headquarters, signed by Emmeline Pankhurst, and from the Votes for Women Fellowship (of which EHM was also a member), signed by Emmeline Pethick Lawrence. Other correspondents include L. D. Fairfield, Margaret Parkes, Mrs E. Ayres Purdie, Edward Jenks, and Violet Tillard (including comments on her imprisonment in Holloway gaol for suffragette activities – “I have of course come out a more convinced suffragette than ever”, EHM J1/4/12). Several of the letters relate to a manifesto EHM had apparently distributed, advocating refusal to pay taxes as a weapon in the fight for female suffrage.

## EHM J1/5/1-8 1914 - 1916

Circular letters from W.S.P.U. headquarters about a deputation to the king in May 1914; a letter from E. Haverfield, June 1914, acknowledging the importance of Sylvia Pankhurst's work in the East End of London to build up support from working women; and letters and a card from Rose Lamartine Yates, 1915 and 1916, about the future of the Wimbledon branch of the W.S.P.U.

## English (musical)

## EHM J2-J14 1890 - 1982

English correspondence with music publishers, composers, performers, critics and other people from the musical world. Each section is arranged chronologically, unless otherwise specified.

4 boxes

## EHM J2/1-30 1898 - 1925

Correspondence with music publishers concerning printed editions of compositions by EHM.

## EHM J2/1-9 1898 - 1899

Letters from Hamilton Evans & Son, London music publishers, about publishing compositions by EHM, with quotations for 100 copies each of *Elegie No. II*, *Ask Me No More*, and *Vanitas Vanitatum*, copyright permission from Macmillan & Co. to print stanzas from Fitzgerald's *Omar Khayyam* in EHM's musical setting of the work [i.e. *Vanitas Vanitatum*], bill for revision of mss to prepare them for printing, and demand for payment of an overdue account.

## EHM J2/10-11 3 - 13 March 1900

Letters from Percy Mason & Co., accountants, on behalf of the Official Receiver, about the stock of items printed for EHM by Hamilton Evans & Son, which had gone into receivership.

## EHM J2/12 24 March 1900

Letter from Frankland King & Co., music publishers and sellers (operating from the same address as Hamilton Evans), negotiating a price for selling EHM's printed compositions.

EHM J2/13-24 1905 - 1925

Letters from J. B. Cramer & Son, London, including about: publication of EHM's songs *Ask me No More*, *The Song of Proserpine*, and *The Nightingale's Song* (1905); sending a list of the quantity of copies still in stock of the editions they had published for EHM in 1905-6 of those three songs and *Three Songs* [*Settings of Von Platen*] (19 July 1911); remaining unsold copies of their editions of songs by EHM (1 September 1916); to Cramer from EHM's husband, James Headlam-Morley about the plates of the editions of songs by EHM which the firm had published in 1905-06 (24 March 1925).

EHM J2/25-47 25 March 1925 - 20 May 1925

Correspondence of W. Paxton & Co. with James Headlam-Morley about the editions of EHM's songs *The Nightingale's Song*, *Some Go Smiling*, and *Song of Proserpine*, and her song cycles *Three Songs* [settings of *Von Platen*] and *Vanitas Vanitatum*, which the firm published in 1925, with estimate of costs, advice on the need to have the mss recopied professionally before engraving and on the high cost of alterations to an engraved plate

EHM J3/1-7 1899 - 1909

Letters from R. J. Pitcher, composer and music teacher. Concerns his suggested revisions to compositions by EHM, advice to her to "settle down and patiently to study Harmony and Counterpoint ... it would be a very great tax on you – In the end however, it would be far the best and quickest method of procedure", and incidental comments about his own compositions and musical activities.

*Biographical information:* R. J. Pitcher, a composer of songs and piano music and teacher of music, was based in Scarborough when EHM first met him, but later moved to London. EHM's musical education in Germany had not been altogether adequate for her ambitions as a composer, especially in her knowledge of harmony, counterpoint, and orchestration, and she invited Pitcher to look through the mss of some of her early works and suggest improvements (the red ink revisions on some of her early scores are probably in his hand).

EHM J4/1-14 1905 - 1932 (predominantly 1925 onwards)

Letters from Edward Dent, musicologist and President of the International Society of Contemporary Music. Comments and encouragement about compositions by EHM; news of musical events in Cambridge and on the continent; comments about his own travels and research; progress of Gordon Thorne [a protg of EHM] as organ scholar at Christ's College Cambridge.

*Biographical information:* Edward Dent (1876-1957) was Professor of Music at Cambridge University 1926-41, a Fellow of King's College Cambridge (like EHM's husband), and one of the founders and first President of the International Society of Contemporary Music. EHM gave him copies of her published songs, showed him drafts of other compositions, and sought his advice on contacts who might help to get her works performed and noticed.

## EHM J5/1-9 1925 - 1931

Letters from George Bernard Shaw, playwright and critic. Two autograph letters from Shaw, each with a typescript transcript, and three typed messages relayed via his secretary. The letters give an astringent critique of EHM's songs ( "Their harmonic idiom is completely out of fashion. It is like leg-of-mutton sleeves or chignons – quite well cut sleeves and first rate golden chignons, observe – but still, leg-of-mutton sleeves and chignons") and offer pithy advice on composing in the modern idiom ( "What you must do is to ... shut yourself up for six months with Hugo Wolf ... Cyril Scott, Ireland and Bax. When their harmony has ceased to sound like cats fighting on the keyboard ... then try again"). In the messages via his secretary, Shaw returns tickets for the 1925 concert of EHM's works because he is ill; postpones a hearing of EHM's opera due to his forthcoming trip abroad; and is unable to provide contacts in Berlin who might review the 1931 performance of her Overture to *Leonarda* – "Mr Bernard Shaw desires me to say that he knows nothing of the musical world of Berlin; and his old experience as a musical critic makes him very sceptical as to the use of friendly deadheads to a composer".

*Biographical information:* George Bernard Shaw (1856-1944), the playwright, was also a music critic. EHM knew him socially, and sought his advice on her compositions.

## EHM J6/1-4 1924 - 1925

Letters from Betty Newman, librettist. Replies to invitations and progress reports on work on the libretto. One of the letters (EHM J6/3) is addressed to Kenneth Headlam-Morley, rather than EHM.

*Biographical information:* Betty Newman, a young friend of the Headlam-Morley family, wrote the first English libretto for EHM's opera *Leonarda*. She is mentioned frequently in Kenneth Headlam-Morley's letters to his mother c.1926-28 (EHM J16/5-6).

## EHM J7 1924 - 1931

Correspondence with Denis Wright, orchestrator. Chiefly letters from Wright to EHM about his progress with orchestration of her compositions, queries about the orchestration, and receipted bills for it, with one draft or copy letter from EHM to Wright.

*Biographical information:* Denis Wright (1895-1967) is best known for his contribution to brass band music. After musical education at the Royal College of Music and service in World War I, he spent several years doing freelance work in London, before becoming a schoolteacher at St Andrew's School, East Grinstead 1924-27, where he mainly taught modern languages (he spoke fluent French and German), and then at St George's School, Harpenden, where he was organist and Director of Music 1928-30. From 1930-36 he was general musical editor for Chappell & Co. in London, where he was involved in proof-reading and arranging or orchestrating other people's sketches. From 1936-66 he was on the musical staff of the BBC. He became a prolific composer of music for brass band and orchestra, conducted and broadcast in many countries around the world, and founded the National Youth Brass Band of Great Britain. Throughout her composing career EHM drew on the assistance of orchestrators for the translation of her musical ideas from sketch to full score and parts which an orchestra could perform. Wright conducted the 1925 concert of her compositions, and orchestrated a number of her early works, including her operas *Leonarda* (later reorchestrated by Nikolai van der Pals) and *Die Tulpen*. As his own composing and conducting career gathered pace, however, he found it increasingly difficult to fit in orchestration work for others, and there is no evidence that he did any further work for EHM after mid-1931.

*Related material in other DUL collections:* EHM E2/7/1-2 and EHM E3/6 (notebooks of "Corrections and queries" about the orchestration of *Leonarda* and *Die Tulpen*, compiled by Kenneth Van Lennep and annotated with Wright's combative responses), EHM E2/48 (notes by Wright on the orchestration of the Overture to *Leonarda*), and EHM E3/5 (notes and queries exchanged between EHM and Wright about the orchestration of *Die Tulpen*).

## EHM J7/1/1-9 1924 - 1925

Wright's preparation of EHM's songs for printing; his orchestration of her *Concerto for Pianoforte and Orchestra* and *Deutschland* [the two orchestral works included in the 1925 concert of her compositions]; his interest in EHM's progress with her opera [*Leonarda*]; preparations for the 1925 concert of her works, and arrangements about it with Miss Harvey; his orchestration of *Leonarda*.

## EHM J7/2/1-5 1926

EHM's progress with the Overture [to *Leonarda*]; Wright's orchestration of *Leonarda* Acts 1 and 2; his own composition *The White Rider*; errors in Van Lennep's piano score.



EHM J7/3/1-9 1927

Wright's orchestration of [EHM's Overture to *Leonarda*], advice on quantity of orchestral parts needed for a performance, and supply of a full set for an orchestra of sixty players; his completion of corrections and alterations to the score; his justification of his use of accidentals and correction of Van Lennep's errors; his encouragement of EHM's idea that she might enter her Scherzo and Fugue [i.e. the second and final movements of *Fantasie romantik*, originally composed for piano] for the Schubert prize, willingness to orchestrate it for her, suggestions for rearrangement of the order of the movements, and receipted bill for doing the orchestration; support for her idea of converting the work into a symphony [her *Eine romantische Sinfonie*] "by the addition of the Fantaisie Allegro, & the Concerto Adagio [i.e. the first movement of *Fantasie romantik* and the second movement of her Concerto for pianoforte and orchestra]" (EHM J7/3/7), estimate of his charge for orchestrating them, and suggestions for how they might be rearranged "so as to include the piano melodies in the orchestral part. As it is a little unusual to use a piano in a symphony!"; his forthcoming move to a new school [St George's, Harpenden]; Van Lennep's errors in a score for a performance of *Red Riding Hood* [a pantomime performance in Liverpool, with which Wright was involved] – "I shall never be able to recommend him again until he learns to take more trouble & I doubt very much if Mrs Chatterton will give him any more work" (EHM J7/3/9).

EHM J7/4/1-16 1928

Wright promises to provide more expression marks in scores, as suggested by Sir Dan Godfrey ( "but from my own experience with new works I have found it best to leave a good deal of expression-adding until after the initial rehearsal as so many composers get different ideas when they first hear the work" , EHM J7/4/1); his receipted bill for rearrangement of the slow movement and orchestration of the first movement of [ *Eine romantische Sinfonie*] and for writing an analytical note for the Overture to *Leonarda*; his response to criticisms from Sir Dan of the Overture score ( "he is such an autocrat that nothing is ever right ... it is rather like working in the dark at the best of times when one is orchestrating someone else's work, and where I might feel I would like one effect, it might be quite the opposite to what you feel you want", EHM J7/4/3; "the Bournemouth orchestra strikes me as being deficient in violin-tone ... But [I am] not for a moment imagining that I am incapable of an error of judgement in scoring" , EHM J7/4/12); his estimate of Sir Dan as a conductor (EHM J7/4/4); his progress on orchestrating Acts 1 and 2 [of *Die Tulpen*]; his own musical and school activities ( "I have been lucky enough to get in with Albert Coates, the operatic conductor, & I go to all his rehearsals & study his methods & learn far more than one can at dozens of concerts", EHM J7/4/12); EHM's failure to win the Schubert prize; advice on oculists [EHM was having difficulty with her sight]; his difficulties in finding time for the orchestration of *Leonarda* among all his other competing commitments; discussion of aspects of the orchestration ( "I quite see that your 2-part passages are contrasts from the full-orchestra parts, but, all the same I feel that they are in places unduly thin, & there again the choice of instruments will help in making it sound a soft contrast to the loud passages", EHM J7/4/11); receipted bill for orchestration of Act 2 of *Die Tulpen* (EHM J7/4/16).

EHM J7/5/1-13 1929

Wright's progress with orchestration of *Die Tulpen* Acts 3 and 4; receipted bills for orchestration of those acts and for his correction of errors discovered in Van Lennep's piano scores of *Die Tulpen* Acts 2-4 and piano scores of *Leonarda* (EHM J7/5/10); discussion of points about the orchestration and Wright's disagreements with Van Lennep ( "Mr Van Lennep invites me to study modern French scores of cinema music in order to learn how to write for horns. I can't enter into any arguments with him now ... but I should still prefer to use my knowledge of Richard Strauss' scores, which after all are some of the finest & most brilliant orchestrations one could find, than all the cinema music in the world", EHM J7/5/12); his gratitude for all the work EHM had given him ( "although I am conscious that my behaviour at times scarcely warranted your continued kindness"), condolences on her husband's death, news of his forthcoming move to work for Chappell (EHM J7/5/13).

EHM J7/6/1-3 1930

Wright returns a score with a list of alterations to be carried over into the parts, and disputes one correction EHM had requested; explains that pressure of his other commitments will make it impossible for him to undertake further work for her.

EHM J7/7/1-12 1931

Wright's pleasure at news that EHM's Overture to *Leonarda* is to be performed in Berlin; suggests that she should try to get Hugo Leichtentritt, Berlin representative of the *Musical Times*, to review it, and promises to use his own contacts to get the *Daily Telegraph* to notice it; his own musical commitments, including work for a [Durham University] D.Mus. degree (EHM J7/7/1); reluctantly agrees to fit in one visit to EHM at Wimbledon to make alterations suggested by Ernst Kunwald to the score of the Overture to *Leonarda*, but pressure of work makes it absolutely impossible for him to revise the score of *Deutschland* (EHM J7/7/3); thanks EHM for agreeing to become a patron of lecture-recitals on Jugoslav folk songs which Julia Chatterton is to give in London and Newcastle ( "her arrangement of the folk-songs with her own translations of the words are little art-songs", EHM J7/7/4); discussion of one of the suggested alterations to the Overture to *Leonarda* (EHM J7/7/5-6); responds to exploratory questions from EHM about how his orchestration of her *Eine romantische Sinfonie* might be improved ( "it is not easy to say, until one hears it performed (or rehearsed) where the weak spots lie. As soon as it is heard, such spots can be noted easily, by me as well as by Dr. Kunwald or yourself. But to go on adding instruments does not necessarily imply improving the work ... And having no opportunity of hearing the work, any alterations would be merely guess-work", EHM J7/7/7); suggests she tries a German firm such as Breitkopf, Litolf, or Simrock to publish the Overture to *Leonarda* and mentions a forthcoming performance by Sir Dan Godfrey's Bournemouth orchestra of his own Joan of Arc overture (EHM J7/7/8); on doctor's orders has had to take a complete break from work to recover his health, and therefore cannot undertake any revision of *Leonarda*, but defends his orchestration of the work ( "There were bound to be differences of opinion as to relative effectiveness of some passages, but had I had the same licence as Dr. Kunwald to revise your music I can assure you that I should have thinned out many parts of your music, just as I did when scoring 'Deutschland' and the piano concerto", EHM J7/7/9); receipted bill for altering scores and adding trumpet and trombone parts to *Deutschland* (EHM J7/7/10); copy or draft letter from EHM to Wright, 18 June 1931, in response to his refusal to undertake further work on *Leonarda*, explaining in fuller detail the changes she wants him to make (EHM J7/7/11-12).

EHM J8/1-4 1927 - 1931

Letters from Kenneth van Lennep, copyist. Van Lennep's copying of scores of songs by EHM, including *Clärchens Lied* and *Frühlings Hoffnung*, with bill for the latter, 1927; sends EHM a recently published composition of his own, an intermezzo, 1927; advice on the number of parts for a full orchestra needed for a performance of the Overture to *Leonarda*, 1927; rearranges a visit to do work for her, 1931.

*Biographical information:* Kenneth van Lennep (son of H. Martyn van Lennep, composer and Director of Music for the London County Council) was the principal copyist employed by EHM from the mid-1920's up to 1931, and compiled the piano scores for a number of her early works including both her operas. He was employed by a firm of engineers, and music was apparently a spare-time occupation for him, however. His working relationship with her orchestrator, the irascible Denis Wright, was not a harmonious collaboration, and Wright was highly critical of Van Lennep's standards of accuracy.

EHM J9/1-4 1933 - 1934

Letters from Byron Brooke, copyist. About his copying of orchestral scores and parts of the Overture to *Leonarda*, and *Amor Aureus Alas* (the latter with a new ending), 1933, and alterations to *Die Tulpen*, 1934.

*Biographical information:* Byron Brooke was a violinist, composer, and copyist who was based in Bournemouth and was suggested to EHM as a copyist by Sir Dan Godfrey. From 1932 onwards, however, she employed Willy Georgens, a Berlin copyist, for most of her copying work.

EHM J10/1-11 1927 - 1939

Letters from Sir Dan Godfrey, conductor. Chiefly about arrangements for performances at Bournemouth of compositions by EHM; disputes concerning the Bournemouth Municipal Orchestra which led to Sir Dan's retirement as its director; progress of an appeal (of which EHM was the prime organiser) for subscriptions to commission a portrait of him by Henry Lamb; news of his conducting activities after retirement from Bournemouth and his own and his wife's failing health; mutual love of cats. Some of the letters are addressed to EHM's son Kenneth, and a few to her daughter Agnes; several are from Sir Dan's wife, Anne.

*Biographical information:* Sir Dan Godfrey (1868-1939), son of a Grenadier Guards Band Master, received his musical education at the Royal College of Music. He was Director of Music to the Bournemouth Corporation 1893-1934, and noted for his generous encouragement of contemporary British composers, providing opportunities for their works to be heard in the concert series he organized in Bournemouth.

EHM J10/1/1-5 1927

Following Sir Dan's agreement to consider performing some of her compositions, EHM sends him her Overture to *Leonarda*, *Fantasie romantik* in a version for piano and orchestra, and *Deutschland*. He agrees to include the Overture in a concert planned for 23 February 1928, and asks her to send him the orchestral parts – "I presume the parts are well copied and thoroughly checked as valuable rehearsal time is lost otherwise" (EHM J10/1/4).

EHM J10/2/1-12 1928

Arrangements for performance of the Overture. Problems with the score became apparent at rehearsals and the performance was postponed until a concert on March 17: "I had a good rehearsal of your overture this morning, but I am sorry to say that it does not hang together at all well and is probably handicapped by the absence of marks of expression. Also there is no indication of the tempo" (EHM J10/2/3, 21 January 1928).

EHM J10/3/1-2 1929

Sir Dan agrees to repeat the Overture next season.

EHM J10/4/1-6 1930 - 1931

Sir Dan regrets that he will have to postpone the repeat performance of the Overture – "The dictum has gone forth. I must try to please the average listener" (EHM J10/4/3, 3 November 1930). EHM asks for the return of her *Deutschland* score, and reports in 1931 that her Overture was well received in Berlin and Kunwald is to perform *Deutschland* in November.

EHM J10/5/1-19 1932

Arrangements for another performance of the Overture on 9 March; possibility of including *Deutschland* in Sir Dan's programme for the next season, and arrangement for Dr. Weizbach of Düsseldorf to send him the score; arrangements for Byron Brooke to rescore the Overture at Sir Dan's suggestion, to make it easier for less painstaking conductors to play (EHM J10/5/13).

EHM J10/6/1-15 1933

Arrangements for Ellen Epstein's concert tour of England and performance of *Deutschland* and *Amor Aureus Alas* with the Bournemouth orchestra in May; includes (EHM J10/6/9-10) a draft programme note about EHM and Ellen Epstein. Sir Dan agrees (EHM J10/6/14) to include EHM's *Suite in modernen Stil* in his concert on 28 March 1934.

EHM J10/7/1-30 1934

Arrangements for performance of the *Suite* on 28 March, and problems with the score: "please send me the MS. of your Suite from which it was orchestrated. There are several places where I feel sure something is wrong" (EHM J10/7/4, 21 March 1934); arrangements for Byron Brooke to recopy the score to facilitate further performances (EHM J10/7/9, 26 April 1934); news of difficulties in Bournemouth about the orchestra, and Sir Dan's replacement as Musical Director by Richard Austin ("the unjust dismissal of certain musicians has brought me into serious friction with the Corporation", EHM J10/7/16, 7 September 1934); tickets for Sir Dan's farewell dinner and a menu for it autographed by him (EHM J10/7/22-26, 29 September 1934); detailed printed account of his career (EHM J10/7/26), including lists of British composers whose works had been performed under his baton, and new works which had received their premier performance or first performance in England under him.

EHM J10/8/1-24 1935

Sir Dan's unhappy reaction on hearing of the appeal for subscriptions to a portrait of him to be placed in the Bournemouth Pavilion, and wish that he might have been consulted in advance ("I do feel that some subscriptions that may be received will be grudgingly sent: & I should never agree to the portrait going to the Corporation now", EHM J10/8/2); news of his conducting activities; his disquiet about aspects of the organisation of the appeal ("Sir Edward German said he would have much liked to be asked to be a signatory, & he means much to me. Beecham, and several of the others I am sure are indifferent", EHM J10/8/11; "Did you ask Hamilton Harty he is really the one man of all whose name I should have liked to see ... Landon Ronald ... has always been a bit off with me", EHM J10/8/13); progress of his sittings for the portrait at Lamb's studio ("I am warned that his art is a picture more than a portrait: & must be viewed at a distance", EHM J10/8/14); carbon copy typescript of a speech by Sir Dan at a dinner of the Old King's Club [old boys of King's College School, London] (EHM J10/8/24), recalling his boyhood experiences at the school.

EHM J10/9/1-35 1936

Arrangements for presentation of the portrait; Sir Dan's strong dislike of the finished work ( "when a portrait is subscribed for what is generally expected: surely a likeness ... not a fantastic art poem", EHM J10/9/11-12), eliciting fierce rebukes of him from EHM, which their friendship nonetheless survived; ill health of EHM's daughter, Agnes; arrangements for Sir Dan to hear part of EHM's opera [ *Leonarda*] while on a visit to London (EHM J10/9/27-28), so that he could give Lilian Baylis his opinion of it; his travels to South Africa (EHM J10/9/34-35).

EHM J10/10/1-30 1937

Sir Dan's conducting engagements while in South Africa, and his ill health while there and after his return; news of the production of *Leonarda* in May in Austria, and Nikolai van der Pals's hope of arranging further performances (EHM J10/10/12); snapshots of Sir Dan (EHM J10/10/14 and J10/10/23-24).

EHM J10/11/1-11 1938 - 1939

Sir Dan's continued ill health; photograph of him with an unidentified younger man (EHM J10/11/10).

EHM J11/1-7 1935 - 1940

Correspondence and papers concerning Sir Dan Godfrey, chiefly relating to the appeal fund, instigated by EHM, to commission a portrait of him by Henry Lamb, to be placed in the Pavilion at Bournemouth as a memorial of his work as Director of Music to Bournemouth Corporation 1893-1934.

EHM J11/1/1-134 1935

Correspondence with Bournemouth Corporation and with people prominent in the world of music and the arts, seeking their patronage or support for the fund. Arranged alphabetically by correspondent: Sir Hugh Allen, Arnold Bax, Sir Thomas Beecham, Sir Arthur Bliss, Adrian Boult, Bournemouth Corporation, Kenneth Clark, Frederic Cowen, Edward Dent, Edward German, Sir Henry Hadow, Mark Hambourg, Sir Hamilton Harty, Joseph Holbrooke, Lord Howard de Walden, Katharine Le Greux, Sir Alexander Mackenzie, Sir John McEwen, Sir John Power, Sir Landon Ronald, Malcolm Sargent, Ethel Smyth (who sent a characteristically trenchant response that "this craze for memorials of the dead and pictures of the living is making everyone's life a burden to them", but agreed to be a patron of the appeal, EHM J11/1/86), Ralph Vaughan Williams, and Sir Henry Wood. Followed (EHM J11/1/98-134) by correspondence with and copy letters to newspaper editors publicising the fund, secretarial correspondence about a draft circular notifying the public about it, and a suggestion from Mabel Ingreby that she might be employed to produce an illuminated address on vellum listing the subscribers.

EHM J11/2/1-21 1935 - 1936

Appeal leaflet for the fund, lists of people to whom it was sent, and lists of subscribers.

EHM J11/3/1-18 1935 - 1936

Correspondence with Henry Lamb about the portrait.

## EHM J11/4/1-137 1935 - 1936

Replies, favourable and unfavourable, to the appeal, 1935-36. Arranged alphabetically by respondent. Includes letters from Arnold Bax, Arthur Bliss, Frank Bridge, Walford Davies (referring gratefully to "Sir Dan Godfrey's magnificent work for Bournemouth", EHM J11/4/39), Edward Dent, Gerald Finzi, and Denis Wright (whose reply also apologized for not having been able to put any work in the way of an unnamed copyist whom EHM had recommended, EHM J11/4/132). Among the few refusals, Nancy Astor pleaded that "not being musical myself I have never moved in these circles" (EHM J11/4/6), and John Christie, co-founder of the Glyndebourne Festival, wrote that he disapproved very much of Godfrey as a conductor (EHM J11/4/27).

## EHM J11/5/1-25 1936

Correspondence about the presentation and hanging of the portrait. Arranged chronologically. Includes photographs of the portrait (EHM J11/5/9 and J11/5/24), and programme and publicity for the concert by the Bournemouth Symphony Orchestra on 28 May 1936 at which the portrait was presented (EHM J11/5/20-22).

## EHM J11/6 1936

Album of press cuttings about the presentation of the portrait.

## EHM J11/7 1934 - 1940

Miscellaneous cutting and papers relating to Sir Dan Godfrey. Includes an article "Sir Dan Godfrey and music in Bournemouth" from *The Musical Times*, September 1934 (EHM J11/7/1), cuttings about his farewell concert at Bournemouth that month, an article by Sir Dan "Bournemouth music past and present" from *The Sunday Referee*, March 1935, cuttings about his seventieth birthday celebrations in 1938, obituaries of him, and the order of service for his funeral on 20 July 1939.

## EHM J12 1947 - 1950

Letters from Nikolai van der Pals, conductor and orchestrator. Letters in English and card in German.

*Biographical information:* Nikolai van der Pals, who conducted many of EHM's works (including all three productions of *Leonarda*) and orchestrated some of them, was born in St Petersburg, son of the Netherlands consul there. He studied in Berlin and Leipzig 1910-14, and an expanded version of his 1914 Leipzig doctoral thesis on Rimsky-Korsakoff was published in Paris and Leipzig in 1930. In World War I he worked as a volunteer for the Red Cross in St Petersburg and lectured on the history of music, and after the Russian Revolution was employed as attach in the Dutch Legation. In 1918 he moved to Finland, where in 1920 he became conductor of the Helsinki Orchestral Society, and from 1925-31 he was conductor of the Swedish Theatre in Helsinki. He also directed concerts of the Helsinki Municipal Orchestra, and conducted frequently in Berlin, Vienna, and other European cities. By 1947 he was based in Stockholm.

## EHM J12/1 25 May 1938

Postcard addressed to Kenneth Headlam-Morley from Van der Pals and his wife Saga, from Innsbruck, mostly in German, mentioning *Leonarda*.

EHM J12/2 18 March 1947

Condolences on the death of EHM's brother-in-law, Arthur Headlam, Bishop of Gloucester, in March 1947; news of his own conducting activities in Helsinki and lecturing in Amsterdam; interest in a trial performance of *Leonarda* which EHM was arranging at her home in Wimbledon as part of the preparations for a new public performance; his progress with reorchestration of the opera; sends Act 2 vocal parts for Adalbert and other men; rationing and postwar conditions in Sweden.

EHM J12/3 20 September 1948

His success in obtaining a visa for travel to England; plans to come in October after lecturing in Amsterdam, and to bring the new piano score of *Leonarda*; has completed the orchestral parts for Act 1 and will soon start on those for Act 2. Has dispatched parcels [? on EHM's behalf] to Mrs Bezzenberger, Mrs Backhaus, and Miss H. Müller, and seeks news of Geo. Albert Backhaus.

EHM J12/4 3 December 1949

Sends his own and his wife's thanks for an enjoyable time spent with EHM, and opportunity to work together on *Leonarda*. Plans for Christmas in Sweden with his children and a radio broadcast concert he is directing there, after which he and his wife will make another visit to Wimbledon.

EHM J12/5 28 February 1950

Condolences to Agnes and Kenneth Headlam-Morley on EHM's death.

EHM J13/1-10 1890 - 1943

Miscellaneous English letters to EHM from musicians, composers, music publishers, and others in the world of music.

EHM J13/1/1-11 1890 - 1899

Three bills from N. Vert (Cork Street, London) to EHM ( "Miss Else Sonntag" ), for his expenses in managing piano recitals by her at the Steinway Hall, May-July 1890 (EHM J13/1-3); two letters from A. J. Hipkins [1826-1903, writer on music], 1896 and 1899 (EHM J13/1/4-5), the first telling her not to be discouraged [about a booking for a recital?], and the second thanking her for her gift - "Your song and elegy are very nice, bearing witness to a certain originality. You should write more and let your friends see what you can do"; 6 letters from Theatre and Concert Direction Ernest Cavour, London, 1895-1896, about arrangements for a recital to be given by EHM at the Queen's Hall. .



## EHM J13/2/1-14 1900 - 1908

Letters offering comments and criticism of songs composed by EHM.

Correspondents: Constance E. Warr (singer?, wife of G. C. W. Warr, Professor of Classical Literature at King's College, London, EHM J13/2/1-3); J. Frederick Fanning (singer, EHM J13/2/4); William Wallace (composer, EHM J13/2/5-7); Beatrice Wilson (singer, EHM J13/2/8-9); Edith Clegg and the wife of another singer, signature illegible [comments sent via Mrs Ashbee, a friend of EHM who had circulated EHM's compositions to singers she herself knew] (EHM J13/2/10-12); and H. Plunket Greene (singer, EHM J13/2/13-14). Constance Warr wrote that "I will at once confess that I find it difficult both to decipher and as a composition. If by any chance we are not able to use it, it will be because it is very elaborate, & would require a cultivated musician to play it ... If I may make a suggestion, I do think it would make the music much easier if the air was left to the top stave, and the accompaniment divided between the two hands on both the other staves". Fanning made suggestions about the phrasing of *Ask Me No More*. Wallace offered criticisms and suggestions about the edition of *Three Songs [settings of Von Platen]* published in 1905; Edith Clegg thought the songs unsuited to her voice, and Plunket Greene that the ms he had been sent "is rather too florid for my style".

## EHM J13/3/1-43 1923 - 1925

Chiefly correspondence about the organisation of the concert of EHM's works on 18 May 1925 at the Aeolian Hall, London, performers' fees, rehearsal arrangements, and publicity. Correspondents: Sybil Crawley and Sumner Austin, singers, Denis Wright, conductor, and Miss J. M. Harvey, the concert agent employed by EHM to arrange the concert. The correspondence about financial aspects of the concert is largely to and from EHM's husband, James Headlam-Morley. Includes a detailed balance sheet for the concert (EHM J13/3/33-34). Also includes a letter from Sir Henry Hadow (EHM J13/3/29-30), supplying comments and criticisms of the scores of EHM's *Concerto for Pianoforte and Orchestra* and *Deutschland* and several of her songs, which he had been sent by James Headlam-Morley; a bill from C. Bechstein Ltd to James Headlam-Morley for purchase of a grand piano (EHM J13/3/31-32); and a copy letter from James Headlam-Morley to Edward Dent, sending him some of EHM's scores for comment (EHM J13/3/36).

## EHM J13/4/1-23 1926 - 1927

Includes Sumner Austin on social and contemporary musical matters (EHM J13/4/2); discouraging detailed critique of *Leonarda* from Sir Henry Hadow, composer (EHM J13/4/4-6), with draft reply by EHM setting out at length her view of what she was attempting to do in the opera ( "To my mind the orchestra in an opera is the most important. Because there are long orchestral passages it does not follow that the story is progressing slowly. I have tried to convey my ideas and the development of my characters in the orchestra just as much as when they are actually singing", EHM J13/4/7-9).

EHM J13/5/1-8 1928 - 1929

Hamilton Law (Bournemouth Conservatoire) requesting and acknowledging receipt of an analytical programme note about the Overture to *Leonarda* for the forthcoming first public performance of the work [on 17 March 1928] by the Bournemouth Municipal Orchestra; Frank Eames (secretary, Incorporated Society of Musicians) notifying EHM of the outcome of the Schubert prize competition [in which she had unsuccessfully entered her *Eine romantische Sinfonie*]; Olive E. Baguley (secretary, Hall Concerts Society), notifying EHM on behalf of Sir Hamilton Harty that the Hall programmes for the coming season had already been fully arranged, with attached printed information about the orchestra; L. Gordon Thorne, asking EHM to use her influence with Edward Dent on behalf of his application for an organ scholarship at Christ's College, Cambridge.

EHM J13/6/1-20 1931

Advice from *The Musical Mirror* about how EHM might get the forthcoming Berlin performance of her Overture to *Leonarda* noticed in English journals (EHM J13/6/1); thanks to EHM from Julia Chatterton for the name of a copyist [not stated], and for allowing her name to be used as a patron of her two forthcoming recitals of Yugoslav folk songs and other music, with enclosed publicity for the recitals and copies of seven issues of *The Musical Standard* containing articles by Miss Chatterton (EHM J13/6/2-13); report from Charles Norton on his progress with revising the ms score of EHM's symphony [*Eine romantische Sinfonie*] (EHM J13/6/16); discouraging reply from Lionel Powell (London concert impresario) about the possibilities of getting EHM's compositions performed in Britain; request from the Art Photo Service for a photograph of EHM for use in press notices of her new composition; regret from Henry Wood that, having looked through the score of the Overture to *Leonarda*, he is unable to fit it in to any of his programmes at present, with reply from EHM drawing his attention to the success of the performance of her composition *Deutschland* in Berlin in November 1931 (EHM J13/6/19-20).

EHM J13/7/1-21 1932

Includes copy letter from EHM to "Dear Sir" seeking engagements for Ellen Epstein during her forthcoming concert tour in England (EHM J13/7/1-2); request from *The Etude Musical Magazine* for a biographical sketch and photograph of EHM (EHM J13/7/6); correspondence about bringing over a grand piano from Dresden (EHM J13/7/10); request from The London Musical Courier for an interview with EHM and information about her operas for inclusion in their projected revised list of operas by British composers (EHM J13/7/11); regret from the BBC that it cannot see an opportunity to broadcast EHM's Overture to *Leonarda* or *Deutschland* (EHM J13/7/14), and from Sir Henry Wood that he cannot include them in the forthcoming season of promenade concerts (EHM J13/7/16); letter from Rothay Reynolds, Berlin correspondent for the *Daily Mail*, about an account of the Berlin concert of works by EHM [on 29 September 1932] which he had sent to a musical monthly and about his brother, a gifted amateur pianist and composer (EHM J13/7/18-19); and letter from Sumner Austin about arrangements for a projected concert at St Hugh's College, Oxford [on 17 May 1933] at which he was engaged to perform songs by EHM (EHM J13/7/21).

EHM J13/8/1-29 1933

Notes from Sumner Austin about the songs by EHM which he was to sing at the St Hugh's concert and need to change the key of *König Richard* to suit his voice (EHM J13/8/1, 3-4, 6-7); five letters from Horace Fellowes about arrangements for the performance of *Deutschland* by the Buxton Municipal Orchestra which he conducted in Buxton [on 7 June] with Ellen Epstein as soloist, and his consideration of *Herbststimmung* for a possible performance in Buxton, and eventual decision against – “I feel it is too big for my small orchestra” (EHM J13/8/5, 9, 14, 16, 23); financial report from Geoff Atkins of the Billingham Chamber Music Society on Ellen Epsteins's recital for the society in Billingham [on 26 May, including works by EHM] (EHM J13/8/8); offer from Harry [Platts] of complimentary tickets for EHM and Ellen Epstein to a London concert at which he was playing (EHM J13/8/10-11); note about likely reception quality of a broadcast of EHM's *Herbststimmung* from Berlin [in June 1933] via Witzleben transmitter (EHM J13/8/12-13); promise from *The London Musical Courier* to publicise EHM's songs, and recommendation of the London firm Chesters to publish them (EHM J13/8/17); copy letter from Kenneth Headlam-Morley to Hall Concert Society about the possibility of inviting Ernst Kunwald to conduct a Hall concert (EHM J13/8/18-19) and supporting letter from the Austrian Legation to Harold Holt [concert impresario] about the possibility of inviting Kunwald to conduct in England (EHM J13/8/27-28); invitation to attend a London Contemporary Music Centre concert on 7 November 1933, at which Ellen Epstein was one of the soloists, with enclosed printed handbill for the concert (EHM J13/8/25-26); regretful refusals from the BBC, Sir Thomas Beecham, and John Barbirolli of suggestions that they might offer an engagement to Ellen Epstein during her concert tour in England (EHM J13/8/2, 15, 29); negative or temporising replies from Edward Dunn (Director of Concerts, Blackpool), Julius Harrison (Director of Music, Hastings), Sir Hamilton Harty, Sir Thomas Beecham, and John Barbirolli to suggestions that they might include performances of compositions by EHM in their forthcoming concert programmes (EHM J13/8/20-22, 24 and 27).

EHM J13/9/1-17 1934 - 1935

Letter from Horace Fellowes, conductor of the Buxton Municipal Orchestra returning the score and parts of *Herbststimmung*, with regret that “having played it, it really is too big a work for my combination & I would not make a success of it with the numbers at my disposal” (EHM J13/9/1); request from the London Musical Courier for further details of EHM's operas for the revised list of operas of British composers which they are preparing to publish (EHM J13/9/2); correspondence with Lilian Baylis about the possibility that her Vic-Wells company might put on a production of *Leonarda* (EHM J13/9/3, 7-14, 16-17); thanks from Ralph Vaughan Williams for a donation for an unspecified purpose (EHM J13/9/4); regret from Maurice Johnston that he has failed to interest Sir Thomas Beecham in EHM's compositions, with enclosed printed details of the 1935 season of opera under the auspices of the Imperial League of Opera founded by Beecham (EHM J13/9/5-6); invitation from Irene Kohler, pianist, to attend her first recital (EHM J13/9/15).

## EHM J13/10/1-5 1936 - 1943

Invitation from Cyril Smith, pianist, to attend his Wigmore Hall recital on 6 April 1936, with enclosed printed flyer (EHM J13/10/1-2); bill from the Royal College of Music for 30 copies of the chorus part of *Leonarda* Act 3, November 1936 (EHM J13/10/3); apologies from Howard Carr for delay in contacting EHM [about orchestration work?], due to pressure of orchestration work for the BBC, and comment on a musical play, November 1939 (EHM J13/10/4); estimate from John Broadwood & Sons for renovation of EHM's Bechstein grand piano, July 1943 (EHM J13/10/5).

## J14/1-5 1931 - 1982

Correspondence of Kenneth Headlam-Morley, EHM's son, and Agnes Headlam-Morley, her daughter, about their mother's music. Chiefly correspondence of Kenneth Headlam-Morley about business arrangements for concerts at which works by EHM were to be performed; correspondence with newspaper editors and editors of musical journals, and with the International Press-Cutting Bureau, about press notices of performances of EHM's compositions; correspondence with friends and associates with contacts who might attend and help to publicise the concerts; and correspondence with conductors who might include her compositions in their programmes, and the BBC, who might broadcast them.

## EHM J14/1/1-22 1931

## EHM J14/2/1-20 1932

Includes letters from Cyril Smith, who was attempting to interest Adrian Boult in EHM's compositions (EHM J14/2/1, 5), and John Wheeler-Bennett, promising to use his contacts in Germany to draw attention to the September concert of EHM's works there, and giving advice on a suitable home for Sir James Headlam-Morley's collection of pamphlets on the World War I peace conference (EHM J14/2/10-11).

## EHM J14/3/1-25 1933

Correspondence about arrangements for the concert tour of England in 1933 by the young German pianist Ellen Epstein, during which she gave a number of performances of works by EHM. Correspondents: Sir Rupert Howorth (Office of the Cabinet), the Ministry of Labour, the Home Office, Sir Dan Godfrey, Captain H. G. Amers (Eastbourne Municipal Orchestra, which was unable to include Miss Epstein in its programme), G. Atkins (Billingham Chamber Music Society), Mrs H. M. Hart (Contemporary Music Society), and Ellen Epstein (sending her a copy of the Home Office's agreement to an extension of her stay in Britain by one month).

## EHM J14/4/1-30 1933 - 1936

Includes a letter from Michel Maskewitz, 13 February 1933, declining an invitation to play EHM's concerto [i.e. *Deutschland*] in Oxford because of his lack of facilities for practice (EHM J14/4/1); correspondence, March-August 1933, about the possibility of inviting Dr. Ernst Kunwald to conduct a concert for the Hall Concert Society (EHM J14/4/2-3); undated note, c.1933, from Kenneth Headlam-Morley to his sister Agnes about arrangements for typing extracts from reviews of performances of EHM's works (EHM J14/4/4); a list of performances of compositions by EHM between March 1928 and February 1935 (EHM J14/4/26-27); and a discouraging letter from Lilian Baylis, September 1936, about the possibility of a production of *Leonarda* at the Old Vic (EHM J14/4/30).

## EHM J14/5/1-5 1978 - 1982

Two draft letters from Agnes Headlam-Morley, the first (final leaf defective) to "Dear Russel and dear Miss Cummins", 1978, sending them some sample scores of compositions by EHM and reviews of past performances, the second to "Dear Sir", 1982, both letters written to try to arouse new interest in EHM's music.

English (family and domestic)

EHM J15-J21 1888 - 1947

Headlam and Headlam-Morley family and domestic correspondence. Each section arranged chronologically.

5 boxes

## EHM J15/1-6 1890 - 1929

Letters to EHM from her husband, Sir James Headlam-Morley (JHM). Arranged chronologically. Most of the letters are undated or incompletely dated, but they can usually be dated approximately from the postmark. In a few cases, however, the envelope in which a letter was found when the collection was received appears not to be its original envelope, so the sequence may not be entirely correct. Language is German and English. Predominantly about family and domestic affairs and social engagements. In the early years of their married life JHM and EHM lived in Cambridge, but from 1905 their home was at 1 St Mary's Road, Wimbledon (renumbered in 1922 as 29 St Mary's Road), and most of the letters are addressed to EHM there. In the period 1905-14 a large proportion of the letters were written during JHM's travels round the country as a Staff Inspector of Secondary Schools for the Board of Education. Those letters deal largely with very routine domestic matters, sending home cheques for housekeeping and giving details of his movements, and only a representative sample has been retained. They provide a fine range of examples of hotel and railway company letterheads of the period.

1 box

*Biographical information:* James Headlam-Morley (1863-1929) was the second son of Canon Arthur William Headlam (1826-1909) of Whorlton Hall, Co. Durham, and was educated at Eton, and the universities of Cambridge and Berlin. He was a Fellow of King's College, Cambridge 1890-96, and Professor of Greek and Ancient History at Queen's College, London 1894-1900. From 1902 until the outbreak of war in 1914 he worked as Staff Inspector of Secondary Schools for the Board of Education. During World War I he worked in the government propaganda department, becoming Assistant Director of the Political Intelligence Bureau in the Department of Information. From 1918-1920 he was Assistant Director of the Political Intelligence Department of the Foreign Office, and a member of the political section of the British delegation to the Paris peace conference. In 1920 he became Historical Adviser to the Foreign Office. In 1918 he received royal licence to assume the name and arms of Morley, after inheriting Morley estates from a relative, and changed his name to Headlam-Morley. He was knighted in 1929 and died in September that year (before the title could be conferred; his widow was granted by royal licence the rank and title she would have received if he had lived).

## EHM J15/1/1-18 1890 - 1900

The earliest letters, October-November 1890, date from before EHM's marriage, but she seems already to have been living in London (at 14 Thayer St, Manchester Square).

## EHM J15/2/1-8 1902 - 1904

## EHM J15/3/1-21 1905 - 1906

Enclosed with one letter is a reference, drafted by JHM for EHM, about a servant formerly employed by them as a children's nurse, who had not proved satisfactory (EHM J15/3/17-20). Also includes 3 letters (EHM J15/3/14-16) written from Hotel Bristol, Frankfurt am Main, to EHM during a visit they both made to Germany, August-September 1906, the first two addressed to EHM care of her sister Marie Campbell in Dresden-Loschwitz, and the third care of Frau Meta Kolster in Hanover.

EHM J15/4/1-20 1907 - 1909

Includes letter written from Dresden to EHM in Wimbledon, January 1907 (EHM J15/4/1); letter written from London to EHM care of Hümme, Silberkamp, Hahn, Oldenburg, August 1908 (EHM J15/4/3-4); letters written from London to EHM in Germany, July-early August 1909, care of Marie Campbell in Dresden-Loschwitz, Dr Sonntag in Ülzen, and Hümme at Silberkamp (EHM J15/4/7-15), and 2 letters written from Sassnitz to EHM in London, late August 1909 (EHM J15/4/16-17).

EHM J15/5/1-22 1911 - 1918

None of the letters relate to JHM's work for the Department of Information during World War I.

EHM J15/6/1-21 1922 - 1929

None of the letters relate to JHM's work for the Foreign Office. Most were written during holidays abroad on which EHM did not accompany him. One in 1926 is written from Annecy; several in 1927 are from on board ship during a journey to the Middle East, suggested by his brother the Bishop of Gloucester, to inspect and report on Church of England schools in Palestine, Trans-Jordan and Syria; and several in 1928 are from a hotel in Baden-Baden. Three small photographs of JHM (EHM J15/6/17-19), taken at a time when his health was already deteriorating, are enclosed with one of the letters from Baden-Baden, one of them showing him with an unidentified German woman.

EHM J16/1-11 1906 - 1947

Letters to EHM from her son, Kenneth Headlam-Morley (KHM). Language: German. A small group of letters written in early childhood, followed by long series of letters home while a schoolboy at Eton and an undergraduate at Oxford, and as a young engineer working in North East England. After KHM's move to London in 1933, however, the sequence becomes very sporadic, and consists almost entirely of holiday postcards and short notes. As well as family and social news, the contents include a considerable amount relating to his mother's music and other musical matters, and from 1926-32, while he was working for Dorman Long in Middlesbrough, they contain much information on life and events in the North East, where he was closely in touch with his father's cousin Cuthbert Headlam (1876-1964), M.P. for Barnard Castle and later for North Newcastle, and his wife Beatrice, whose home at Holywell, Durham, he frequently visited.

2 boxes

*Biographical information:* Kenneth Arthur Sonntag Headlam-Morley (1901-82) was a distinguished metallurgical engineer. After education at Eton and New College Oxford, he joined the staff of Dorman Long & Co. in 1924, and during World War II worked for the Ministry of Supply. From 1933-67 he was Secretary, the Iron and Steel Institute. He played an energetic part in seeking opportunities to make his mother's compositions better known.

EHM J16/1/1-17 1906 - 1913

Childish letters written while on holiday with relatives at Whorlton Hall, away from his parents, or while his mother herself was abroad. Several letters also include a report to EHM from her children's nanny or governess [in 1906 A. Kunz, in 1909 Mamie, in 1911 Ada Carius]. One letter (EHM J16/1/9) also includes a few lines from KHM's little sister Agnes. One letter (EHM J16/1/12) includes a note, in English, to his father, and another (EHM J16/1/17), also in English is addressed solely to his father. One letter (EHM J16/1/15) is addressed to his aunt, Heide Sonntag.

EHM J16/2/1-110 1915 - 1918

Largely letters and postcards home to his mother, with occasional notes to his father and very occasionally his sister Agnes, written while at school at Eton College. The notes to his father are in English, as are postcards written in 1918. Also includes several notes from Ethel Trew, the dame of his Eton house (A. E. Conybeare's), reporting to his mother on his health at times of illness, and a printed order of service for the Eton College Chapel Christmas carol service, 17 December 1916 (EHM J16/2/52). The letters form a dense series, with several letters or cards per week, but with a gap in the sequence between February 1916 and January 1918, except for the printed order of service and 3 letters from 1917. Some of the letters have been disfigured by damp.

EHM J16/3/1-52 1920 - 1924

Largely written from Oxford while an undergraduate at New College, with two written from holidays abroad. One of these (EHM J16/3/26-27), dated 5 September 1926, on British Legation, Warsaw, letterhead, is addressed to his mother at a hotel in Bad Harzburg and readdressed care of Julie Hansing in Hanover.

EHM J16/4/1-3 1925

3 letters only, one from Woodlands Hall, Consett, and two from a holiday in Skye.

EHM J16/5/1-32 1926 - 1927

Largely from Middlesbrough

EHM J16/6/1-21 1928

Largely from Middlesbrough and then, from November 1928, from Newton-under-Rosebery (King's Head Hotel, where he lodged for several years while working in Middlesbrough), but one from Holywell, and one from Hotel Zähringer Hof, Baden-Baden (EHM J16/6/13-14), 16 September 1928 [where he was accompanying his father].

EHM J16/7/1-46 1929

Largely from Newton-under-Rosebery. Also includes an undated card from Marseilles and letter from Luxembourg. A letter dated 6 November 1929 (EHM J16/7/29-30) mentions the Middlesbrough binder William Appleyard, who bound a number of EHM's music mss. Undated letters at end of file.

EHM J16/8/1-75 1930

Largely from Newton-under-Rosebery or Dorman Long. Also includes 2 letters from Düsseldorf hotel, 27 June and 3 July 1930, the first mentioning Dr. Dibelius, and letter from Whorlton Hall 20 September. Undated letters at end of file.



## EHM J16/9/1-114 1931

Largely from Newton-under-Rosebery. Enclosed with a letter postmarked 12 March 1931 are typed transcripts of notices in *The Era* and *The Musical Standard* of the Berlin concert on 15 February at which EHM's Overture to *Leonarda* received its first performance in Germany (EHM J16/9/30-31). Enclosed with a letter dated 27 May 1931 (EHM J16/9/55-56) are a letter from Ernst Kunwald to EHM (EHM J16/9/57-58), and a draft letter from EHM to Kunwald, annotated by KHM (EHM J16/9/59-60). Also includes a letter from KHM, written from Saarbrücken, 19 August 1931, and 3 others, 18 and 20 November and 5 December 1931, from Newton-under-Rosebery and London, addressed to his mother in Berlin. Undated letter at end of file.

## EHM J16/10/1-52 1932

Largely from Newton-under-Rosebery, but the first few (March 1932) are from Holywell, Durham. Following a serious fire at EHM's Wimbledon home, 29 St Mary's Road, shortly before the Berlin concert in November 1931 at which *Deutschland* received its first performance in Germany, letters from the early part of 1932 are addressed to her at, successively, a hotel in Oxford, the house of a friend in Wimbledon, and Holywell, Durham, but by late May she was again living at her usual address. One letter dated 24 September 1932 is addressed to her in Berlin, and encloses a letter from *The Musical Courier* (EHM J16/10/22), offering her the services of their representative there. Otherwise, all letters from the later part of the year were addressed to her in Wimbledon [envelopes have been retained only for undated letters].

## EHM J16/11/1-37 1933 - 1947

Almost entirely holiday postcards and short notes, 1933, 1935, 1937-38, 1943, 1945-47. Includes one letter from Düsseldorf, March 1946 (EHM J16/11/22).

## EHM 17/1-46 c.1911 - 1932

Letters from EHM to her son, Kenneth Headlam-Morley, and daughter, Agnes Headlam-Morley. Language: German. Except for one undated short letter to Agnes, c.1911-15, and another to Kenneth in 1919, all of these letters date from 1931-32, and are largely concerned with the performances of EHM's works in those years or planned for 1933, conducted by Ernst Kunwald, Sir Dan Godfrey, and Horace Fellowes, and her hopes [not realised] of performances under Sir Hamilton Harty. Following the serious fire at her Wimbledon home in November 1931, she writes in January 1931 from a hotel in Oxford, but otherwise from Wimbledon.

1 file

## EHM J18/1-9 1909 - 1945

Letters to EHM from her daughter, Agnes Headlam-Morley (AHM). Many of the letters were undated at the time of writing, but have subsequently been dated in pencil by AHM, by year at least; before 1932 few envelopes survive to provide postmark evidence. Language: German.

1 box

*Biographical information:* Agnes Headlam-Morley (1902-86) was a historian who inherited her father's interest in early 20th-century diplomatic history and the making of the First World War peace treaties. She was also a dedicated proponent of her mother's music. After education at Wimbledon High School (Girls Public Day School Trust) and Somerville College Oxford, she became a fellow and tutor at St Hugh's College in 1932, and was Montague Burton Professor of International Relations at Oxford 1948-71. Before taking up her Oxford fellowship, however, between 1928 and 1931 AHM worked as researcher and electoral assistant for her father's cousin Cuthbert Headlam, Conservative M.P. for Barnard Castle 1924-29 and 1931-35, and lived at his home, Holywell Hall, Brancepeth, near Durham. At one stage she apparently entertained ideas of a political career herself, for in 1936 she was adopted as prospective Conservative parliamentary candidate for Barnard Castle, but the anticipated election was not called and she never contested the seat. She was a founder member of the Anglo-German Association, and was received into the Roman-Catholic Church in 1948. During the period in which she worked for Cuthbert Headlam her letters contain much on politics and life in the North-East. References to her mother's music are frequent in 1931 and 1932. From 1933 the sequence becomes very sporadic, and after 1935 it is reduced to occasional holiday postcards.

## EHM J18/1/1-21 1909 - 1915

Letters and postcards written as a child while staying with relatives at Whorlton Hall, or when her mother herself was away at Whorlton. One (EHM J18/1/6) includes a drawing of Whorlton School.

## EHM J18/2/1-47 1922 - 1925

Letters written while an undergraduate and postgraduate student at Oxford, mostly from Somerville College or while on holiday in England, but a few in 1925 from Paris. All originally undated, but later dated in pencil by year only by AHM; the sequence within each year may therefore not be chronologically correct. Includes one postcard, March 1924, addressed to her brother, Kenneth.

## EHM J18/3/1-13 1927

Written while accompanying her father on a journey to the Middle East to report on Church of England schools in Palestine.

## EHM J18/4/1-22 1928 - 1929

Almost all written from Holywell, Durham, home of her father's cousin Cuthbert Headlam, M.P. for Barnard Castle, for whom she was working at this time; part of one 1929 letter is on letterhead of Barnard Castle Women's Unionist Divisional Committee. One 1929 letter (EHM J18/4/21) is from Carnmoney [while on a visit to the Irish home of Maude Clarke, history don at Somerville].

EHM J18/5/1-48 1930

Largely from Holywell, Durham, but includes one letter from Paris (EHM J18/5/3) and several from Geneva (EHM J18/5/40-48). Also includes one letter from EHM to AHM, 14 January 1930, written while visiting AHM's brother Kenneth at Newton-under-Rosebery (EHM J18/5/1-2).

EHM J18/6/1-28 1931

All from Holywell, Durham, except for one letter from Spring Lodge, Barnard Castle and two from Witherslack Hall, Witherslack, Westmoreland.

EHM J18/7/1-26 1932

In 1932 AHM took up her fellowship at St Hugh's. Envelopes survive for almost all of these letters, providing postmark evidence of dates. All written from Oxford, mostly on St Hugh's letterhead, except for letters written in the long vacation, mostly in August, all of which have Co. Durham postmarks and/or are on Holywell, Durham letterhead. Following the serious fire at EHM's Wimbledon home in November 1931, the letters written in January to March 1932 are addressed to her at an Oxford Hotel or Holywell, Durham.

EHM J18/8/1-19 1933 - 1945

A letter postmarked 23 May 1933 includes clippings from the Oxford Mail and the Oxford Times of reviews of the concert at St Hugh's on 17 May, which included performances by Ellen Epstein, Harry Platts, and Sumner Austin of works by EHM (EHM J18/8/6-9).

EHM J18/9/1-9 [c.1922 - c.193-]

Undated and incomplete letters.

EHM J19/1-7 1888 - 1947

Correspondence with miscellaneous members of the Headlam family and Favell and Morley relatives.

7 files

EHM J19/1/1-7 1888 - 1908

Letters to EHM from her father-in-law, Canon Arthur William Headlam (1826-1909, successively Vicar of Whorlton, Durham St Oswald's, and, from 1896-1901, Gainford), preceded by a letter from him to EHM's sister Hedwig Sonntag in Berlin, 16 August 1888 (EHM J19/1/1), about his son's engagement to EHM, wishing James had not been in such haste, but hoping that in due course he will be in a position to support a wife, and undertaking to welcome her fittingly. The letters to EHM provide family and local news. One from Gainford Vicarage, December 1898, mentions that a choral association has been got up in Gainford, conducted by a teacher from Darlington - "They have now got up some nice glees" and are to give two concerts after Christmas - "if you are here will you be disposed to help them?" (EHM J19/1/3). A letter from Whorlton Hall [where Canon Headlam lived in retirement], 1904, refers to the musical interests of Canon and Mrs Dolphin of Durham.

## EHM J19/2/1-14 1898 - 1908

Correspondence of EHM with her husband's stepmother, Louisa Ann Headlam (d.1910, 2nd wife of Canon A. W. Headlam). Chiefly family and local news, comments on weather, gifts for EHM's children and comments on children's dress ( "little boys no longer wear velveteen" , March 1904, EHM J19/2/12). In a letter of 25 May [1898] Mrs Headlam sends EHM a libretto of an opera [Fantasio] by Ethel Smyth which she had received from Weimar – "I thought it might interest you to see what words Miss Smyth had adopted for her opera. The plot does not seem to me very exciting, but perhaps it is sufficiently so for the purpose... I shall be curious to know what the German critics say of the composition and performance wh[ich] I believe was given to the world last week" (EHM J19/2/1). In May 1899 she thanks EHM for sending two of her compositions – "I hope you will have good success with them & that will encourage you in your work" (EHM J19/2/4). A letter of January 1903 mentions dedication of a new lych gate at Gainford Church (EHM J19/2/8). Also includes one letter from Mrs Headlam to EHM's husband, 1902, sending congratulations on the birth of his daughter (EHM J19/2/5), and a draft letter from EHM to Mrs Headlam, April 1903, taking exception to criticisms she has learnt of via her sisters, Hedwig Sonntag and Emma Ashcroft (EHM J19/2/9-10).

## EHM J19/3/1-27 1898 - 1935

Correspondence of EHM with her brother-in-law, Arthur Cayley Headlam (1862-1947, Bishop of Gloucester 1923-45) and his wife Evelyn (1857-1924). Includes two impassioned letters of protest from EHM to ACH, March 1919 (EHM J19/3/6-8), about the treatment of Germany by the statesmen of England and France – "the way they enforce the Armistice and what they say the peace conditions will be, proves them to be hypocritical criminals ... I have quite made up my mind, that if people who know I am German, make rude remarks about Germans, to tell them, that if they do not stop, I will talk in the same way about England and Englishmen". In an August 1919 letter (EHM J19/3/9), EHM comments on her husband's part in the peace negotiations – "Unfortunately it lies not in his power to change the Peace Treaty into a decent thing; he can only make insignificant improvements; yet this is better than nothing" – and asks ACH for a loan, explaining that her husband's salary does not cover their expenses, and that, in his absence at the peace negotiations, she is unable to pay urgent bills. In 1924 (EHM J19/3/10), ACH writes humorously to thank EHM for hospitality and her attempt to improve his musical education – I " am quite unimprovable ... I never go to hear any good music if I [can] avoid it" .

## EHM J19/4/1-3 1902 - 1929

Letters to EHM from her sister-in-law, Rose Headlam. Offers of baby clothes and christening robe [after the birth of EHM's daughter], family news, weather, condolences after the death of EHM's husband.

## EHM J19/5/1-6 1898 - 1931

Letters to EHM from her husband's cousin Maurice Headlam (1873-1956). Social invitations and news, family news.

## EHM J19/6/1-12 1910 - 1947

Letters to EHM from her husband's cousin Cuthbert Headlam (1876-1964, politician), his wife Beatrice (1880-1968), and their adopted son John (b. 1920). Social invitations, thanks for ticket to EHM's 1925 concert of her works, 1932 Christmas card, 1935 receipt for donation to one of Beatrice Headlam's charities, news of John Headlam's travels (some during his service with the Grenadier Guards in the 2nd World War). Several of John Headlam's letters refer to his accordion-playing.

## EHM J19/7/1-9 1903 - 1946

Letters to EHM from Walter Headlam ([1865-1909, classical scholar] about his health and Agnes Headlam-Morley's christening, 1903), to EHM's husband from Horace Headlam ([1868-1936, Assistant Keeper of Public Records], about the sad condition of Hedwig Sonntag, 1916), and to EHM from Alice Headlam, Cecil Headlam, Clinton Headlam and Persis Headlam (sending condolences on the death of EHM's husband, 1929), Mary M. Headlam (replying to EHM's condolences on the death of her husband Cecil, 1934), and Persis Headlam (praise of EHM's garden, 1946).

## EHM J19/8/1-14 1901 - 1908

Letters to EHM from her husband's relatives Elizabeth Favell and Rosellen E. Favell in Keswick, and Rose E. Morley in Bournemouth [James Headlam-Morley's mother was a Favell, and his grandmother was a Morley]. Family news, comments on the death of Queen Victoria ("I do like to think of her as the womanly woman & mother she was", Elizabeth Favell, EHM J19/8/1), enquiries about and gifts for EHM's children, problems of finding good servants, weather.

## EHM J20/1-46 1898 - 1945

Correspondence with and about family servants. Letters from or about former maids who had become pregnant, 1898 and 1922 (EHM J20/1-2, 31-32), letters from nursemaids and other servants, while EHM or her children were away from home, giving her reports on the children's activities, behaviour and health, 1902, 1904-05 (EHM J20/3-21); letter from a dressmaker about children's clothes, 1905 (EHM J20/22) and from an acquaintance supplying the address of agencies which might supply a German-speaking children's nurse, c.1906 (EHM J20/23); report on an injury to her cook's hand, 1907 (EHM J20/24); references for prospective servants, 1908, 1911, and 1914 (EHM J20/25-26, 28) and request to supply a reference for a former servant, 1937 (EHM J20/41); application from an Oxford graduate for a part-time post as tutor to EHM's daughter, 1914 (EHM J20/27); letters from an agency in Keswick about finding a cook general for EHM, and from an applicant willing to undertake needlework for her, 1914 (EHM J20/29-30); letters from a manservant [gardener?], promising not to bring drink or drugs into the house if EHM will take him back into her service for a month's trial, 1923 (EHM J20/33), and from a new servant, arranging a date for starting work, 1940 (EHM J20/43); letters to EHM during her visits to Germany from her gardener and housekeeper, reporting on her household and cats, 1923 and 1931-32 (EHM J20/34, 38-39) and from her housekeeper while she was away from home in 1930, mentioning a burglary during her absence (EHM J20/35-37); holiday postcards from her housekeeper, 1937-38, and letters from her mentioning the damage and disruption to travel caused by wartime air raids, 1940 and 1944 (EHM J20/37, 39, 41-42); letter from a gardener, arranging to work for her again when fit enough, c.1945 (EHM J20/46).

1 file

## EHM J21/1-23 1899 - 1946

Letters about pet cats, and about the care of feral dogs in Turkey. Brochure from a London cattery (run under the auspices of the Society for the Protection of Cats) and reports from its proprietor and attendant vet about EHM's pet cats, which she had temporarily boarded out in its care, 1899-1900; letters about lost cats and about kittens for whom EHM was seeking or had found homes, 1905-46; and two letters from Robert Weirschultz in reply to concerns expressed by EHM, 1910, sending her intelligence he had obtained from contacts in Constantinople about the condition of feral dogs on the island of Ochia, and their treatment by the Turkish authorities. EHM was a fervent cat lover – newspaper reports of a serious fire at her home in 1932 indicated that at that time she had twelve pet cats herself, all of which perished in the blaze.

1 file

English (social and business)

EHM J22-J23 1883 - 1946

English social and business correspondence.

2 boxes

## EHM J22/1-3 1896 - 1924

Martindale family letters. Arrangement: Chronological. Language: French and English, chiefly English. Letters from members of a misfortune-prone family with musical interests, who were friends of both EHM and her husband. The chief correspondents are Mathilde, Comtesse de Montemerli [wife of an engineer named Martindale] and two of her daughters, Berthe [pet name Mimi], and Delphine [pet name Fifine]. Also includes a letter from the Comtesse de Montemerli's sister-in-law, B. Martindale, 1902 (EHM J22/2/2). When the letters begin in 1896, the Comtesse de Montemerli was living in London with three of her children, Delphine, Romola and Victor, while her husband was working in Bolivia, where he was killed in an accident in 1899. Her daughter Berthe, Comtesse de Rilly [sometimes spelt Relly], married but apparently separated from her husband (to whom she refers as Metling), was living in Chile with her young sister Theodora and brother Montagu. By 1899 the younger children were with their mother in Belgium, while Berthe was nursing in Venezuela, to which the Comtesse de Montemerli moved with the younger children after her husband's death, apparently hoping to eke out a living by giving music lessons. Due to the unsettled state of Venezuela, however, they rapidly moved on to Trinidad, and then to the USA. In 1903 Delphine married Ernst Theodore Giers, and moved to his home in Alabama, and Berthe, whose first husband, Metling, had died, married Charles Pasley and moved to Australia, taking with her Romola, who married there in 1904. The letters shed light on the family's financial straits, their travels and musical activities, and on contemporary social life and attitudes in Trinidad, the USA and Australia.

## EHM J22/1/1-15 1896 - 1900

Financial exigencies of all members of the family; Berthe's difficulties in Chile; musical talents of Berthe and Delphine; enquiry from Berthe [in a letter signed Berthe de Metling, Comtesse de Rilly], 1899, about EHM's song writing and whether she has had success with her "Ask Me No More" and another song Berthe refers to as "The Soul" (EHM J22/1/8); progress of revolution in Venezuela, 1899; death of the Comtesse de Montemerli's husband in Bolivia in 1899; family relocations between England, Belgium, Chile, Venezuela, and Trinidad, and plans to move to New York. Includes programme of a subscription concert given by the Countess and her daughters in Trinidad, March 1900, under the patronage of the Governor and his wife (EHM J22/1/13), and letter from the Countess, July 1900, setting out her plans for the family to support themselves in the USA, by giving music lessons, and putting the talents of Theodora as a singer and Delphine as a comic actress to work, while she herself hopes for opportunities to chaperone American girls travelling in Europe (EHM J22/1/14-15).

EHM J22/2/1-27 1902 - 1905

Death of Berthe's husband, Metling, her travels in Europe as companion to a rich American family and forthcoming remarriage, Delphine's engagement (EHM J22/2/2-4); Comtesse de Montemerli's impressions of New York – "the people – the vulgarest and most badly bred in the whole world" and news of a visit from her eldest son [Paul], Count de Rilly, and his wife, en route to Mexico in 1902 (EHM J22/2/6-7); Berthe's impressions of Stannay Hills, Queensland, where her husband was working for a tin mine, 1904 – "my sister & I are the only ladies in the place – and the place is more or less of a wilderness" (EHM J22/2/14); Victor's progress at school in New York, where "he is very English ... takes off his hat when he sees the Union Jack ... thinks the American boy far beneath him and gets an occasional black eye for his patriotism", 1904 (EHM J22/2/15-16); Theodora's progress as an actress with a travelling company in the USA - "loves her profession, but dislikes immensely her vulgar surroundings ... she says that her one prayer is Thank God that I am a lady and in fact being a lady helps her morally", 1904 (EHM J22/2/18-19); Delphine's impressions of farming difficulties in Alabama and the speech of the local people, 1905 (EHM J22/2/20-26).

EHM J22/3/1-9 1907 - 1924

Theodora's death in 1906, aged 18 (EHM J22/3/1-2); Victor's war service with the British forces, 1916 (EHM J22/3/5); recollections by the Comtesse de Montemerli of happy times with the Headlams in London [in the early 1890's] and EHM's funeral march for a pet cat; her [the Countess's] trenchant opinions in 1917 of Lloyd George, President Wilson's "imbecile notes – he does not know what they are fighting for and he declares this after a two years long fight" and Roosevelt – "the only real strong thoroughly brave man" (EHM J22/3/7); Delphine's account of her teaching experiences in a country school in Alabama, her mother's move to Sydney, where Berthe and Romola were living, and her views of the war and its aftermath – "I think all the nations were equally guilty", 1924 (EHM J22/3/8-9).

EHM J23/1-12 1883 - 1946

Miscellaneous English social and business correspondence. Arrangement: Chronological. News of relatives, friends and acquaintances, thanks for gifts of printed compositions by EHM and comments on them and on her musical career, occasional comments on current events, invitations and thanks for hospitality, congratulations and condolences, progress of EHM's children. Letters with very routine contents have been retained only on a sampling basis.



EHM J23/1/1-13 1883 - 1899

Letters to EHM and several to her sister Hedwig Sonntag. Correspondents: Geoffrey Dearg (1883, from Brescia, to EHM at Dresden-Plauen, with news of his activities in Lombardy, including lark shooting), June M. Wilson (1886, to Hedwig), John Ivy Chapman (1886, to EHM), Sidney Webb (c.1886 or 1887, to Hedwig), J. A. Leefe (1898, condolences on EHM's "sad disappointment", i.e. a miscarriage?), Charlottte M. Leaf (1898, social invitation), Elisabeth Ashbee, Algernon Ashton, Mary C. Butler, and Kate Jones (all sending thanks for gifts of published compositions by EHM, 1899), Evelyn Denison Burney (proprietor of a London typing, translation and shorthand business, sending thanks for hospitality and enquiries about EHM's cats, 1899) and Walter Howard Frere (regretting not seeing EHM in Scarborough, 1899).

EHM J23/1/2 2 January 1886

June M. Wilson to Hedwig. Recalls her happy time in Germany. Hopes Hedwig will succeed in finding more boarders, but doesn't know of anyone going abroad at present and can't afford to herself. Is trying to improve her drawing and painting, and is astonished Hedwig's brother [Willi Sonntag] has left the army for the studio.

EHM J23/1/3 13 January 1886

John Ivy Chapman, Cambridge, to EHM at Dresden-Plauen, readdressed to Potsdam. Thanks for gifts which remind him of Germany. Mentions EHM's debut has been put off repeatedly.

EHM J23/1/4-5 [c.1886 or 1887]

Sidney Webb [1859-1947, later Lord Passfield, politician and political economist], Colonial Office, London, to Hedwig, condoling on the death of Liszt. "It seemed when Liszt died that I too had lost a friend, though of course I had never spoken to him. He had, through you, become almost a part of my life, and I can quite understand how his loss must have seemed to you something akin to a new orphaning, leaving Fraulein Else & yourself, as it were, deprived of one more stay on earth ... you had counted so much on his life". Remarks on the propensity of Englishmen to take on much voluntary work "perpetually agitating, organising, reforming ... we avoid thereby the barricade ... But we get on very slowly: the fight is very disheartening, and it is perhaps chiefly important to me in that it fills up one's life, & stops the thinking which is so disagreeable ... Present pleasure is spoiled by the memory of past griefs ... No, I am afraid that progress does not tend to happiness".

EHM J23/1/8 27 May 1899

Elisabeth Ashbee [wife of C. R. Ashbee, 1863-1942, architect, designer and town planner] to EHM. Thanks for EHM's compositions. Her daughter has tried the Elegie, and Mrs Mary Davies has tried the song. They consider some of the words unpoetical.

EHM J23/2/1-8 1900 - 1904

Correspondents: Sydney Olivier, Elisabeth Ashbee (thanks for songs by EHM), Jane Harrison ([Newnham College classicist], social invitation), Mrs E. Scott (trade card of a Cambridge dress, mantle & costume maker), E. E. C[onstance] Jones ([Mistress of Girton College], thanks for songs), A. C. T. Ward (Peterhouse, declining an invitation to act in a pastoral play for EHM's party), Josie Leefe (offering help with finding a house in London).

EHM J23/3/1-10 1905

Correspondents: M[aud] A. Cloudesley-Brereton ([Principal of Homerton College], invitation to dine with the Vice-Chancellor – “may I implore you to play for us once again”), A[nnie] Kenneley (musical enquiry and impressions of Royal Holloway College), Katherine Everett, Algernon Ashton, Alice Mayor, and Margaret H. Corbett (thanks for songs, December 1905), Evelyn Denison Burney (impressions of life in Utrecht as chaperon and companion to a teenage girl, St Nicholas Day festivities, local musical life, current political news, EHM J23/3/6-8).

EHM J23/4/1-15 1906

Correspondents: Mary A. Douty (Wortham and Wimbledon compared, Cambridge news), Reginald H. Ferard (Conservative electoral reverses), L. von Glehn, Ella Edwards, Dorothy F. Lawson, E. M. Osborne, Elisabeth Ashbee, and Jessie Douglas Montgomery (thanks for songs by EHM). Evelyn Denison Burney (concerts in Utrecht, including a piano recital by Godowsky, and preparations for travel to Canada), Harry Cust (from Government House, Fiji, giving lively impressions of New Zealand and Fiji), Ethel Everett (quoting her prices for painting pastel portraits of EHM's children).

EHM J23/5/1-10 1907 - 1911

Correspondents: Gracie Prestwick (her own and her husband's work to restore the reputation of Richmond School, Yorkshire, 1907), Evelyn Denison Burney (from Toronto, 1908 [letter lacks one leaf], with an account of being shipwrecked off Labrador and impressions of Canada and her concerns about the exploitation of immigrant labour in railway construction and lumber camps there – “people seem to be regarded as machines only” ), Rosamond F. Spedding (reading matter on Germany and votes for women, 1911), C. K. Wheatley and Harry Cust (expressing concern about the poor health of EHM's sister, Hedwig Sonntag, 1911; Cust's letter also contains happy recollections of youthful days in Dresden with Hedwig and EHM).

EHM J23/6/1-8 1915 - 1916

Correspondents: Otto [surname not stated] (from Brooklyn, New York, addressing EHM as “My dear Cousin” , about the death of his wife, March 1915), Annie Blackwood (from Stockholm, September 1915, envelope marked “Opened by censor” ; happy to forward letters to and from EHM's friends in Germany; has forwarded letters from EHM to Erich Grote, [Sophie] Hegel, and Adele Misling, and is sorry she has had no replies), G. Jeffs (Willesden greengrocer, bill for fruit and nuts, December 1915), Annie Kenneley (comments on the war and Cambridge university news, January 1916), and Sydney Olivier, Henry B. Mortimer, Mary Cayly, Florence Echwarri (condolences on the death of EHM's sister, Hedwig Sonntag, April 1916).

EHM J23/7/1-30 1922 - 1928

Letter from Julius Blüthner's Piano-Magasin, Hamburg, with enclosed customs papers relating to shipment of a piano, 1922; letters of thanks for tickets to or notice of EHM's concert of her own compositions at the Aeolian Hall, London, in May 1925, and letters of congratulation after the concert; thanks from Eustace H. Vaud and Stella Sedgwick for gifts of songs by EHM, December 1925; Jenny Finlay (thanks for hospitality and kindness; hopes that EHM will succeed in interesting the right person in her opera, April 1927); Whiteley's Model Laundries, West Kensington (overdue account, July 1927); John Wheeler-Bennett (thanks for hospitality, July 1928); J. C. M. Marshal (Harley St, advice about eye treatment, September 1928); 3 letters from Dorothy Penn Wright, D.P. Subotic, Lillie Brereton, 1925; 1 letter with year not stated but probably also 1925 from Dorothy S. Austin (Sumner's wife).

EHM J23/8/1-44 1929

Letters of condolence on the death of EHM's husband, Sir James Headlam-Morley, and arrangements for a Cambridge memorial service. Correspondents: Emily Townsend, Neill Malcolm, John A. Hayward, R. P. Scott, Ella Hensley Henson (addressed to Rose Headlam, Sir James's sister), John Power, R[eginald] St John Parry, Aubrey Symonds, Edward Jenks, Robert F. Young, Harry Stephen, Rose Lias, F. B. Stead, Denis Wright (EHM J23/8/14), Maude Clarke, Florence Echwarri, Allen Leeper (mentioning the playing of a "Trauermarsch" composed by EHM at the London memorial service for Sir James on 11 September, EHM J23/8/17), Laura and Professor J. Holland Rose, A. I. Carlyle, E. H. Carr, John J. Withers, Edward J. Dent ( "an irreplaceable loss to the Foreign Office ... there was no Englishman living who understood German thought as he did, and we must thank him, I am sure, for the wonderful new spirit of friendliness between England and Germany", EHM J23/8/26), Alec W. G. Randall, Minna L. Wells, R. W. Seton-Watson, Ed. Fullerton Carnegie, G. C. Moore Smith (recalling youthful days in Berlin with Sir James and EHM and her sister Hedwig, EHM J23/8/31), T. W. Phillips, John Wheeler-Bennett, B. H. Fry, Marian Wingfield, A. E. Brooke, Winfred Newsham, Rose Lamartine Yates, and K. Sanceau (mentioning EHM's sister Hedwig). Also includes a letter to Agnes Headlam-Morley from Maggie Child about sale by the Headlam-Morleys of land adjoining her house in Wimbledon (EHM J23/8/42).

EHM J23/9/1-17 1930

Correspondents: M. H. Hughes (of the Foreign Office, sending names of contacts in the USA and Germany [relevant to the work of EHM's husband, rather than to her own work], offering help in packing up copies of EHM's opera to send to Germany, and commenting on reports from Agnes Headlam-Morley of EHM's Berlin visit – "It must have been very amusing and interesting and great fun being able to go to political meetings", EHM J23/9/1-4); Elliott & Fry (London photographers, enclosing a receipted bill for copies of photographs [of EHM's husband?] taken on 13 May 1920; E[dward] H[enry] Carter ([1876-1953, Inspector of Schools], thanking EHM for a portrait [perhaps a photograph of her husband, his former colleague]; Harrods Estate Agents and Maggie Child (about the letting of EHM's Wimbledon home); Emily Townsend (of the Foreign Office) and Blanche E. C. Dugdale (about EHM's grief after her husband's death), Neill Malcolm (about his wife's death).

EHM J23/10/1-7 1931

Correspondents: Emily Townsend (suggesting contacts in Berlin to whom EHM could send tickets for the forthcoming concert at which her Overture to *Leonarda* was to be performed, and later sending congratulations on its success), Rose Lias and M. H. Hughes (also sending congratulations on the warm reception given to the Overture in Berlin). Also includes a letter from Oliver? Warburton to Herr von Gerlach, asking him on behalf of Sir Neill Malcolm to help provide Agnes Headlam-Morley with introductions to German music critics.

EHM J23/11/1-11 1932 - 1933

Correspondents: John Wheeler-Bennett (thanks for hospitality and good wishes for EHM's Berlin concert in September 1932); Maggie Child (declining an invitation to EHM's Berlin concert, September 1932, thanking her for flower seeds, March 1933, and sending a cutting about Glyndebourne, October 1933); Edith Symonds and Emily Townsend (promising help through their German contacts to spread awareness of the September 1932 concert); British embassy, Berlin (regret unable to be at September 1932 concert), incomplete letter from New Jersey (musical contacts in USA), Harry [surname not given] (Holywell, Durham, regretting inability to listen to a broadcast of EHM's music from Berlin because of poor radio reception, June 1933).

EHM J23/12/1-9 1935 - 1946

Correspondents: Edith Symonds (condolences on the death of EHM's sister, Emma Ashworth, April 1935), Emily Townsend (pleasure at news of the forthcoming performance of *Leonarda*, May 1937), Jannie Rigg Howard (sister of Sir Dan Godfrey, thanking EHM for hospitality and pleasure of listening to her music, August 1938, mentioning the stresses of wartime air-raids, January 1941, and giving news of her son, an RAF pilot stationed in Co. Durham at Middleton St George – “a most bleak spot, but better than Russia” and commending the suitability of “Neville Chamberlain” as the title for the composition on which EHM had recently been working, December 1941), Ralph Smith (thanks for hospitality and the pleasure of hearing EHM play Beethoven, March 1941), A. J. C. de Bruynes (pleasure at meeting again after the terrible years of war, October 1946).

German correspondence

EHM J24-J46 1876 - 1947

Language: German and English, predominantly German.

6 boxes

## EHM J24/1-6 1876 - 1933

Correspondence with EHM's parents, sisters, brother and brother-in-law.

Arrangement: Chronological. Letters to EHM, except where otherwise specified.

6 files

*Biographical information:* EHM was born in Lüneburg, East Saxony, into a family with strong artistic connections (in an earlier generation the actor Karl Sonntag and the singer Henriette Sonntag were both well known). The youngest child of August Sonntag, a physician, and his wife Henriette (ne Hartmann), EHM had three sisters, Hedwig (usually known to family and friends as Heide), Emma, and Marie, and one brother, Wilhelm (usually known as Willi). The family lived in Lüneburg until at least 1869 (Lüneburg directories), but by 1872 had moved to Dresden to provide greater opportunities for the children's musical and artistic talents (information from family). Her mother's death in 1883, however, left EHM an orphan at an early age, her father having died some time previously, and the death in 1886 of her mentor, Franz Liszt, with whom she had been studying in Weimar since she was about thirteen, must have seemed a further blighting of her prospects. Until her marriage in 1893, EHM lived with her eldest sister, Hedwig, who was also musically gifted. After living in Berlin, where Hedwig rented out rooms and EHM met her husband, they moved to London, where she and Hedwig both gave music lessons (advertised in EHM H2/5-7). Hedwig, a friend of George Bernard Shaw, never married. She published several novels in German, some settings of poems by Heine, and some musical arrangements for children. She died in 1916. In 1879 EHM's sister Emma (died 1935) married Philip Ashworth (1853-1921), an English barrister and writer on constitutional history, who had studied at the universities of Bonn, Leipzig and Würzburg (the mention of her in his entry in *Who Was Who* refers to her as Emma, Baroness von Estorff). Her sister Marie married Patrick Campbell, whom she met in Paris, and had a daughter, Annie. Sadly, both Patrick and Annie suffered from mental illness. Marie and her daughter continued to live at the family home, Villa Cosel, Dresden-Plauen, for many years after the death of EHM's mother. EHM's brother Willi (Hermann Otto Wilhelm Sonntag) was a painter, who is buried in Dresden in the same family burying ground as his mother and niece Annie (EHM J46/15/6-8).

## EHM J24/1/1-14 1876 - 1899

2 letters to EHM from her father, August Sonntag, 1876 (from Dadesdorf) and 1879 (from Tossens, addressed to her at Winkelmannstrasse Dresden), EHM J24/1/1-2; 2 letters to Hedwig Sonntag from their mother, Henriette Sonntag, May 1882 (postmarked Weimar, addressed to her at Graben, Mecklenburg), and July 1883 (addressed to her at Villa Cosel, Dresden-Plauen), EHM J24/1/3-4; letter from EHM to Hedwig, July 1883 (addressed to her in Weimar), EHM J24/1/5; death notice for Henriette Sonntag, announcing her death on 22 September [year not stated, but with Dresden-Plauen postmark 7/12/1883], EHM J24/1/6; 2 letters to EHM's husband, James Headlam, in London, from Marie Campbell (Villa Cosel, Dresden-Plauen), one enclosing a letter from her, and card from her to EHM (postmarked Vienna), 1898, EHM J24/1/7-12; and letter to EHM from Hedwig (96 Edith Grove, Fulham Road, London), December 1899, EHM J24/1/13-14.

EHM J24/2/1-18 1900 - 1902

Correspondents: Marie Campbell (6 letters and 1 card, all to EHM except one letter to her husband), James Headlam (1 letter, to Hedwig Sonntag), Philip Ashworth (1 letter, to EHM), Emma Ashworth (1 letter, to EHM), Hedwig Sonntag (3 letters, all to EHM. One includes two poems in English about EHM's children, and encloses a sheet of other poems also in English, EHM J24/2/12-13). Marie writes from Villa Cosel, Dresden-Plauen, James Headlam from a London hotel, Philip and Emma Ashworth from 30 Shortlands Road [Bromley?], and Hedwig from London addresses.

EHM J24/3/1-22 1905 - 1916

Correspondents: Marie Campbell (5 letters, 1905-12), Hedwig Sonntag (3 letters and a card, 1905-15, and a poem dated September 1915, EHM J24/3/17), and Emma Ashworth (4 letters, 1916,) all to EHM. Marie writes mainly from Dresden-Loschwitz, Hedwig from London, and Emma from 23 Winchester Road, Oxford and 3 Norham Road, Oxford.

EHM J24/4/1-14 1919 - 1929

12 letters and cards from Emma Ashworth, mostly to EHM but one, in English, to her husband, James Headlam-Morley. One letter, 14 January 1922, includes a poem "An meine Mütter" and encloses copies of three poems by her mother, Henriette Sonntag (EHM J24/4/6-7). 1919 letter is from 4 Porchester Place, Edgware Rd; 1921 letters are from Orlans, France; 1922 letters are from 22 Banbury Rd, Oxford; 1926 letter is from Eigenheim, Wiesbaden, bei Ivan Wilcke; 1929 letters are from c/o Fräulein Campbell, Schevenstrasse, Loschwitz-Dresden, and two pensions in Wiesbaden.

EHM J24/5/1-14 1930 - 1933

12 letters and cards from Emma Ashworth to EHM, and part of a letter from EHM to Emma, written on the verso of a family tree, in another hand, of the Hansing family (EHM J24/5/7). Emma writes in 1930 and the first part of 1931 from pensions in Wiesbaden, later in 1931 and 1932 from Haus am Weiher, Hiddesden bei Detmold, and in 1933 from a pension in Wiesbaden.

EHM J24/6/1-32 undated [c.1880-c.1905]

Undated letters, mostly from the period before or around the death of EHM's mother in 1883, but with several from the early years of the 20th century: 2 letters from Henriette Sonntag, one to Hedwig, the other, which is incomplete, to EHM (EHM J24/6/1-2); several letters, mostly incomplete and some of them black-bordered, from Hedwig Sonntag, at least two and probably all of which are to her mother (EHM J24/6/3-9); 4 letters from Hedwig to EHM (EHM J24/6/10-14); one letter from Hedwig to her sister Emma (EHM J24/6/15); one black-bordered letter from Willi Sonntag to his sister Emma (EHM J24/6/16-17); one letter from Emma Ashworth to EHM, from 30 Shortlands Road (EHM J24/6/18); two letters from Marie Campbell to EHM, the first from Villa Cosel and the second from Loschwitz (EHM J24/6/19-20); 3 letters from EHM to Hedwig, all in a youthful hand (EHM J24/6/21-26); parts of two incomplete letters from EHM, lacking addressee (EHM J24/6/27-31); visiting card of Philip Ashworth (address 127, Victoria St, [London] S.W) with on verso greetings from himself and his wife Emma to EHM. One of Hedwig's letters (EHM J24/6/5) mentions Liszt frequently and quotes a description in English of EHM playing for him.

## EHM J25-J29 1883 - 1946

Letters from families and individuals related to the Sonntags.

7 files

## EHM J25/1-18 1906 - 1939

Letters from the Sonntag and Kellner families of Uelzen, Lower Saxony. Letters to EHM, unless otherwise specified. Correspondents: Henriette Kellner (aunt), 1906; Hermann Sonntag (Sanitsrat Dr. Sonntag, uncle), 1909-10; L. Sonntag (cousin), 1909-21; Lotte [Sonntag, wife of Hermann?] (aunt, writing from Clenze, to Hedwig, and mentioning her novel, Dr Lauenstein), 1910-11; Elisabeth Sonntag (cousin), 1915-23; Albrecht Sonntag (Sanitsrat Dr Sonntag), 1922-23; Susanna Sonntag (cousin, writing from Bad Homburg), 1939. One of Hermann Sonntag's letters, 1909 (EHM J25/3), is addressed to EHM c/o Annie Campbell, Dresden-Loschwitz.

## EHM J26/1-17 1913 - 1929

Letters from Julie Hansing, a cousin of EHM. Letters to EHM, written from Hanover. Two letters have printed letterhead "Julie Hansing Mal- und Zeichenschule Atelier für Lederschnitt". One letter, 1924, encloses a letter to Fräulein Hansing from Ilse Ohland (EHM J26/11).

## EHM J27/1-2 1915 - 1938

Letters from the Hümme and Schlüter families of Gut Silberkamp bei Hahn in Oldenburg and Bonn. Letters to EHM. Correspondents: Maria Hümme (ne Schlüter, who addresses EHM variously as "Liebe Elsbeth" or "Liebe Tante Else", and writes from Gut Silberkamp), 1915-38, and her brother Max Schlüter (writing from Bonn), 1931-38.

## EHM J27/1/1-23 1915 - 1928

Letters from Maria Hümme. EHM J27/1/1, February 1915, is incomplete at the end. EHM J27/1/6, January 1921, includes a note in a youthful hand from Gertrud Hümme. EHM J27/1/18 is a printed announcement of the death of Adolf Schlüter, of Bonn, Hanover and Silberkamp, father of Maria Hümme and Max Schlüter, on 25 August 1925. EHM J27/1/19-20, 14 October 1927, encloses a card addressed to Frau Hümme from V. Gertl.

## EHM J27/2/1-38 1931 - 1938

Letters from Maria Hümme, 1931-38, and Max Schlüter (Regierungsrat Schlüter), 1931-37. Many of Max Schlüter's letters have appended notes from his wife Margrete (usually known as Grete or Gretchen), and one [EHM J27/2/23] also has a note from his daughter Marga [Bezenberger] and a letter from her of 17 August 1933. A letter of 19 February 1932 encloses a snapshot of Schlüter, his wife and daughter (EHM J27/2/10). A 70th birthday snapshot of him and a family group at Silberkamp (EHM J27/2/32) is enclosed with a letter dated 28 October 1935. EHM J27/2/35 is a printed announcement of Max Schlüter's death on 12 December 1937.

## EHM J28/1-2 1922 - 1946

Letters from the Durlach family of Hamburg and Hanover. Letters chiefly to EHM, but including at least one addressed to her daughter, Agnes Headlam-Morley. Correspondents: Grete Durlach (ne Hemmelmann, a cousin of EHM), her husband Georg Durlach (Patentingenieur), and their son Ernst Durlach (who addresses EHM as Tante Else). Georg Durlach is the most frequent writer.

## EHM J28/1/1-36 1922 - 1926

Written from Hamburg. Correspondents: Grete Durlach, 1922-25, Georg Durlach, 1923-26, and Ernst Durlach, 1923. EHM J28/1/15, 7 September 1923, encloses newspaper cuttings (EHM J28/1/16-17) about exchange rates on the Hamburg bourse. EHM J28/1/23-27, 6 February 1924, encloses newspaper cuttings (EHM J28/1/28-30) of three articles entitled "Kinder ohne Heim", "Das Elend der Städte", and "Die Grausamkeiten des Krieges gegen die deutsche Greuellegende". EHM J28/1/34-35, 15 February 1926, encloses a newspaper article (EHM J28/1/36) entitled "Deutschenhetze in England".

## EHM J28/2/1-19 1928 - 1946

Letters from Georg Durlach, with a note from Grete Durlach appended to the last letter, dated 15 June 1946, re-establishing contact after the war. All written from Hanover, to which the family had apparently moved. EHM J28/2/9, 3 April 1930, encloses a typescript letter (EHM J28/2/10-11) of the same date from Georg Durlach, addressed to EHM, her sister Emma Ashworth in Heidelberg, and Fräulein Auguste Hartmann in Göttingen, concerning the death and estate of Julie Hansing. After 1932 there is a gap in the correspondence until 1946. EHM J28/2/19 is a note in EHM's hand about family relationships of the Hartmann, Hemmelmann and Durlach families.

## EHM J29/1-11 1883 - 1932

Letters from miscellaneous aunts, nieces and cousins. Date: . Contents: Letters to EHM or her sister Hedwig: Correspondents: Tante Elise (surname not given, writing from Dresden-Plauen to Hedwig), 1883; Meta Kolster (a cousin), 1904-7 (writing from Hanover) and 1908 (writing from Kleefeld); Else Böklau (writing from Hanover and addressing EHM as "Tante Else"), 1904; Adele Misling (writing from Aurich and addressing EHM as "Tante Else"), 1911-14; Annerl R (rest of surname not given, writing from Stockerau near Vienna and addressing EHM as "Tante Else"), 1921 and undated; and Louis Kellner (a cousin, writing from Oldenburg), 1932.

## EHM J30-J38 1902 - 1947

Letters from relatively frequent (non-musical) correspondents outside EHM's family circle.

13 Files

## EHM J30/1-10 1902 - 1915

Letters from Marie, Baronin von Müller. Letters to EHM, written from Heidelberg.

## EHM J31/1-10 1903 - 1921

Letters from Sophie Hegel. Letters to EHM, written from Great Malvern (1903 and 1906-10), Cambridge (1904), and Göttingen (1910-21).



## EHM J32/1-31 1904 - 1906

Letters from Karl Blind. Letters to EHM, mostly written from his home in South Hampstead. EHM J32/10 (19 September 1905) encloses a ticket for a performance of "What the Butler Saw" at Wyndham's Theatre, London.

*Biographical information:* Karl Blind (1826-1907) was a political refugee and writer on contemporary politics, history and German and Indian mythology. Born in Germany, he embraced revolutionary ideas as a young man, advocating the cause of a united Germany under a republican government. In the course of a lively career as a political activist, agitator and revolutionary, he was imprisoned in Germany for treason, and later expelled from France and then from Belgium. Settling in England, he devoted himself to literary support of nationalism and democratic progress in Germany and elsewhere, and his home at 3 Winchester Road, South Hampstead became a rendez-vous for political refugees from Europe.

## EHM J33/1-6 1905 - 1929

Letters from Helene Spencer. Letters to EHM from a fellow cat-lover. The earlier letters are written from West Dulwich. The last one, from Worthing after a gap in the correspondence since 1908, sends condolences on the death of EHM's husband in 1929.

## EHM J34/1-25 c.1905/6-1918

Letters from Frederica Kahlenberg. Letters to EHM from a fellow resident of Wimbledon, who lived at 95 Merton Road. EHM J34/7, 19 August 1908, encloses a newspaper cutting about the marriage of an Indian couple at Wimbledon parish church.

## EHM J35/1-5 1913 - 1947

Letters from the Grote family of Frankfurt am Main. Language: German and English, predominantly German. Letters, frequently lengthy and with much political content, some addressed to EHM and some to the Headlam family. Correspondents: Professor Wilhelm Grote, and his sons Erich Grote and Kurt Grote. The Headlam family provided hospitality for Erich Grote during a trip to England with a party of German schoolboys in 1913, and this gave rise to a long-lasting friendship and correspondence between the two families.

## EHM J35/1/1-6 1913 - 1914

Letters from Wilhelm Grote and Erich Grote. The first letter, from Erich, describes the lack of food and cleanliness he is encountering with his second host family in England, and begs that he be allowed to return to the Headlams. The second letter, from his father, thanks the Headlams for rescuing him and for all their kindness.

## EHM J35/2/1-26 1920 - 1923

Letters predominantly from Wilhelm Grote, but with three from Erich Grote. One of these has the printed letterhead of Schmidt & Grote, Kommissionäre. Another (EHM J2/18-24), a very lengthy typescript political letter, is incomplete.

EHM J35/3/1-20 1924 - 1925

Letters (particularly lengthy and political) from Kurt Grote, with one (September 1925) from Wilhelm Grote. Kurt Grote's letter of 24 August 1924 encloses a newspaper cutting of a poem "Das Schwert des deutschen Geistes. Aufruf von Hans Pochhammer" .

EHM J35/4/1-16 1927 - 1938

Letters and cards from Wilhelm Grote 1927-31, Erich Grote 1931-33, and Kurt Grote 1935 and 1938, with a card of New Year greetings, December 1931, from the whole Grote family. Erich writes from Leipzig, and his letter of 13 December 1933 has an appended note from his parents. Kurt's letters and cards in 1935, written at first from Berlin, but later that year from the Austrian Tyrol, express his increasing anguish at developments in Germany and the policies of "diesen Phantasten Hitler" , which have betrayed the German workers, and are putting the country in danger of the spread of Bolshevism and another war. He begs EHM and her family to use all their influence to help ( "Retten Sie Deutschland vor der Gefahr des Bolschewismus" , EHM J35/4/15) and his last card, in May 1938, sends (on an unsigned postcard from the Sudetenland), a desperate wake-up call to English diplomacy "wenn die Demokratie nicht siegt, wird es einem Krieg geben! Schläft die englischen Diplomatie? Es lebe der Friede! Arbeiten sie, Agnes und Kenneth, dafür!!!!"

EHM J35/5/1-5 1946 - 1947

Two letters from Kurt Grote, 1946-47, and one from Wilhelm Grote, 1947. In his first letter (EHM J35/5/1), written as a prisoner of war in a German military hospital in the American zone in 1946, Kurt Grote gives news of what had befallen his family during the war years (he himself had been arrested and interrogated by the Gestapo in 1938, but eventually released, and had served as a soldier, as had his brother. His brother, sister, and parents had all survived the war, but his parents' home and all his father's books had been destroyed in an air-raid on Frankfurt in 1944). His second letter encloses a printed announcement of the death of his brother Erich in January 1947 (EHM J35/5/3), and sends thanks for food parcels sent by the Headlam-Morleys.

EHM J36/1-15 1914 - 1946

Letters from Helene Müller. Letters to EHM, written from Dresden-Loschwitz, 1914-36, and a card and a letter from her niece's address in Dresden (Russian zone), 1946, re-establishing contact after the war, in which she reports that she had lost everything in the bombing of Dresden on 13 February 1945. Helen Müller lived with, and was involved in the care of EHM's mentally handicapped niece, Annie Campbell (alive in 1936, but dead by 1939), with whose health the letters are partly concerned. Her final letter also gives news of Dr. Gottschald, Annie's doctor, who had also survived the war but been affected by the bombing of Dresden.

## EHM J37/1-15 [1923]-1933

Letters from the Klinger family of Dortmund. Letters mostly from Winy Klinger, a close friend of the Headlam-Morley family, but the last two are from her husband Richard, who also adds greetings and notes to some of the earlier letters. The first two are to EHM's husband, James Headlam-Morley, whom Winy Klinger addresses as "Liebe Pflegemann" ; the rest are to EHM. EHM J37/2 is a postcard, dated 11 August 1924, with a photograph of a couple strolling arm in arm on the beach, presumably the Klingers. In the penultimate letter, September 1932 (EHM J37/12), Richard Klinger writes despairingly about the extremely difficult conditions affecting industry, due to which he has been out of work for eighteen months after an active career of over twenty years. The final letter, New Year's Eve 1933 (EHM J37/13-15) is from Berlin, to which he has recently moved the family after obtaining a new post there. In it he comments with glowing adulation on all that Hitler ( "dieser herrliche und ... so einfache Mann" ) is achieving as Chancellor – "Seitdem unser Kanzler ... die Macht hat, hat sich alles nun Guten gewendet" .

## EHM J38/1-18 1929 - 1947

Correspondence with Ernst Frey. Letters to EHM from Frey, with one long letter to him from EHM. Ernst Frey was a schoolmaster in Oldenburg, Lower Saxony, through whose contacts EHM hoped to interest the Oldenburg musical authorities in putting on productions of her operas *Leonarda* and *Die Tulpen*. Frey submitted the scores of both operas to them, and, in a letter dated 18 February 1930, encloses the response of the Landesmusikdirektor, Johannes Schüler (EHM J38/5), a relentlessly damning assessment – "Die ganze Struktur dieser Musik ist einförmig und ermüdend ... Ich konnte keinem Einfall entdecken, der mich interessierte ... Der Klang ... ist spröde und leblos". This drew forth an impassioned reply from EHM to Frey (EHM J38/7-10, probably a draft, dated 20 February 1930), and a furious letter of protest from her to Herr Schüler about his judgment of her work – "Er ist so krass und gros" (EHM J38/11-12, carbon copy typescript, 25 February 1930). There is a gap in the letters after 1932 until May 1947, when Frey writes to re-establish contact after the war and give news of his family.

## EHM J39-J45 1896 - 1947

Letters from EHM's chief correspondents from the German musical world.

14 files

## EHM J39/1-3 1896 - 1897

Letters from Concert-Direction Hermann Wolff, Berlin. Letters, addressed to Frau Else Headlam Sonntag, about arrangements for piano recitals to be given by her in Berlin.

*Related material in other DUL collections:* EHM H2/3, handbill for EHM's recital on 15 December 1896 at the Singakademie, Berlin, arranged by Concert-Direction Hermann Wolff.

EHM J40/1-2 1927 - 1947

Letters from Berte Thiersch, librettist of EHM's opera *Die Tulpen*. The letters relate primarily to Berte Thiersch's work on the libretto, but also mention family and other matters. They are mostly written from Berlin, where Berte Thiersch lived in the pre-war years, but one in 1928, one in 1930 and the final letter in 1947 are from Berchtesgaden

*Biographical information:* Berte Thiersch (Frau Dr Schmidtlein) also wrote the libretto for at least one other musical work (Georg Vollerthun, *Island-Saga: Musiktragodie in drei Akten*, Berlin, 1924).

EHM J40/1/1-22 1927

Enclosed with the letter of 14 May are two snapshots of Berte Thiersch's children (EHM J40/1/6-7). The letter dated 17 July (EHM J40/1/19-20) lacks pp.3-4.

EHM J40/2/1-22 1928 - 1947

Enclosed with the letter of 12 August 1928 is a snapshot of Berte Thiersch's children. Enclosed with the card of 31 October 1932 is another from the General-Intendant of the Sächsischen Staatstheater in Dresden, acknowledging receipt of the score and libretto of EHM's opera *Die Tulpen*. After 1933 there is a gap in the correspondence until 1947.

EHM J41/1-32 1930 - 1932

Correspondence with the management of the Berlin Symphony Orchestra (Berliner Sinfonie Orchester). Correspondence with Willy Bogenhard and other representatives of the orchestra management, largely about arrangements for performances by the orchestra of compositions by EHM in 1931 and 1932. A letter from the orchestra management dated 3 June 1931 (EHM J41/3) passes on Ernst Kunwald's recommendation of Ellen Epstein as soloist for the performance of EHM's *Deutschland* which took place on 29 September 1932. Some of the letters from the orchestra are typescript transcripts rather than originals (perhaps made for EHM's son, who helped her with business aspects of her negotiations with the orchestra).

EHM J42/1-16 1931 - 1933

Correspondence with Ernst Kunwald, conductor of the Berlin Symphony Orchestra (Berliner Sinfonie Orchester). Correspondence largely about arrangements for performances by the Berlin Symphony Orchestra, conducted by Kunwald, of compositions by EHM in 1931 and 1932, and about possibilities of an invitation to Kunwald to conduct in England. Includes (EHM J42/4) a typescript transcript of Kunwald's letter dated 8 May 1931, congratulating EHM on the reception accorded to the February 1931 performance of her Overture to *Leonarda* by the Berlin music critics. Kunwald's card dated 5 January 1932 (EHM J42/13) has an appended note from his wife.

## EHM J43/1-35 1931 - 1933

Letters from Ellen Epstein. Mostly letters to EHM, largely relating to the performances Ellen Epstein gave of compositions by her in 1931-33, and to her concert tour of England in 1933 which EHM and her son Kenneth Headlam-Morley were instrumental in arranging. EHM J43/2 is an invitation card to a concert given by Ellen Epstein (piano), Fritz Schmidt (clarinet) and Karl Spannagel (viola) in December 1931. EHM J43/5 is a signed photograph of Ellen Epstein, dated 29 December 1931 and enclosed in a letter of the same date. EHM J43/7 is a carbon copy typescript sheet of extracts from reviews of performances by Ellen Epstein, enclosed in a letter dated 7 April 1932. EHM J43/11 is a letter to EHM's daughter Agnes Headlam-Morley from Margot Epstein, Ellen's sister, 15 July 1932, enclosed in one from Ellen to EHM, 24 July 1932. EHM J43/15-16, 5 February 1932, and EHM J43/29, postmark 26 June 1933, are from Ellen Epstein to Agnes Headlam-Morley. EHM J43/26-28 is a draft letter from Ellen Epstein, 16 June 1933, addressed to "Sehr geehrtes Fräulein Doctor" [Berta Geissmar, secretary of Wilhelm Furtwängler]. Written while staying with EHM during her concert tour of England in 1933, it is an attempt to interest Furtwängler in EHM's compositions. Accompanied by transcripts of the letters to EHM, prepared by Herbert Henck in 2007.

*Biographical information:* Ellen Epstein (1898-1942) was the piano soloist in the first performance in Germany of EHM's *Deutschland, Konzertstück* in 1932, and also gave performances of a number of EHM's other works. Ellen Epstein was Jewish. With her sister Margot (1890-1942) she was deported from Germany in October 1942, and both were murdered several days later in Riga, Latvia (information from Herbert Henck, biographer of the Epstein sisters, May 2007).

*Related material in other DUL collections:* EHM J14/3, correspondence of Kenneth Headlam-Morley about arrangements for Ellen Epstein's concert tour of England in 1933. Related material in other repositories: Akademie der Künste, Berlin: Tiessen 674 (Papers of Heinz Tiessen, 1887-1971, composer: letter to Tiessen from Ellen Epstein, 25 May 1933, written during her 1933 concert tour of England and mentioning EHM). Bibliography:

[http://www.herbert-henck.de/Internettexte/Epstein\\_I/epstein\\_i.html](http://www.herbert-henck.de/Internettexte/Epstein_I/epstein_i.html), online biography of Ellen Epstein and her sister Margot by Herbert Henck, 2007

## EHM J44/1-7 1932 - 1947

Letters, bills, receipts and photographs from Willy Georgens. Although it is not always clear to which of EHM's works Georgens' bills and comments in his letters refer, those he worked on certainly included the Overture to *Leonarda* (1932 receipt), *Herbststimmung* (1932 receipt for orchestration and bill for score), *Suite in modernen Stil* (letters, 1933 and 1934), *Leonarda* (letter, 1934), *Am Anfang* (letters, 1935), *Das Wallfahrt nach Kevlar* (letters, March 1935), *Three Songs* (settings of Heine) (letters, 1935), *Orchesterwerk 10* (letter, 1936), *Alcazar Symphony* (letters and bill, 1939), and the version of *Vanitas Vanitatum* for singer and orchestra (letters, 1939).

*Biographical information:* Willy Georgens of Berlin was the principal orchestrator and copyist employed by EHM from about 1932 to 1939. When the letters begin in 1932 his address was Courbierstrasse 11, but around May 1933 he moved to Hindenbergstrasse 83, Berlin-Wilmersdorf, which was still his address in 1947.

EHM J44/1/1-6 1932

Includes receipts for payments for a piano score of [the Overture to] *Leonarda* and for orchestrating *Herbststimmung*, and bill for a score of *Herbststimmung*.

EHM J44/2/1-19 1933

EHM J44/3/1-5 1934

EHM J44/4/1-14 1935

Includes, enclosed with a letter of 6 September, two photographs (EHM J44/4/6-7), the first captioned "Flötenkonzert in Oxford August 1935" and the second, which shows EHM and Georgens himself seated in a garden, captioned "Beim debattieren im Garten", also a bill enclosed.

EHM J44/5/1-10 1936 - 1938

Enclosed with the letter dated 25 March 1938 is a short song (words and music) entitled "Aus der Jugendzeit" (EHM J44/5/6).

EHM J44/6/1-14 1939

EHM J44/7/1-2 1947

EHM J45/1-11 1938 - 1947

Personal cards and letters from Georg Backhaus, Geo Albert Backhaus, Charlotte Backhaus and Frieda Charlotte Backhaus, and business correspondence from the family firm Konzert-Direktion Geo Albert Backhaus, Berlin (later Konzert-Direktion Backhaus). Includes a diplomatically worded letter from Geo Albert Backhaus, 31 August 1939, relating to arrangements for a projected further performance of *Leonarda*, including the requirement that EHM supply a sworn declaration that she was not of Jewish descent - "Ich erkläre hiermit, dass ich nicht jüdische Abstammung bin" (EHM J45/9), and letters from Charlotte Backhaus, April 1947, sending thanks for warm clothing and other supplies she had been sent by EHM, and from Frieda Charlotte Backhaus, October 1947, announcing the re-establishment of the family firm of concert promoters after the war (EHM J45/9-11). See also EHM L below.

*Biographical information:* In the 1930's EHM used the Backhaus firm as her agent for performances of her compositions in Germany.

EHM J46/1-15 1889 - 1940

Miscellaneous German correspondence, social, business and musical. Arrangement: Chronological.

2 boxes

EHM J46/1/1-5 1889 - 1900 and undated

Correspondents: Walter Ford (2 letters, 1889 from Milan, addressed to EHM in Berlin, and 1890, from Eastbourne, addressed to Hedwig Sonntag in Berlin and signed Walter von der Vogelweid, giving news of friends from student days in Germany, etc); Baroness Greler von Ravensburg (card of thanks addressed to EHM, from Potsdam, 1899); James Wiglesworth (a relative of the Headlam family, to EHM, from Munich, 1900); and Molly Spiro (an incomplete undated letter, ? to Hedwig Sonntag, probably from Hungary, mentioning the Egressi family).

EHM J46/2/1-21 1901 - 1911

Correspondents: Paul Colberg (London, 1901, mentioning Hedwig Sonntag); E. Marcks (Cambridge, 1902); Anna Kunz (nanny to EHM's children, 5 letters, 1905-7); Dr. W. Gottschald (Dresden lawyer, enclosing legal documents relating to the mental illness of EHM's niece, Annie Henriette Marie Elisabeth Campbell, 1910, EHM J46/2/8-11), with draft reply in the hand of EHM's husband, written on Birkenhead High School letterhead (EHM J46/2/12-14); Ada Carius (governess to EHM's children, 6 letters, 1911).

EHM J46/3/1-11 1914 - 1916

Correspondents: Wilhelm Perge (Quedlinburg, April 1914); Gertrud von Loesewitz (Berlin-Steglitz, 4 letters May 1914 and April, June and November 1915, EHM J46/3/2, 5-7); D. Voss (London, November 1914); F. Frank (London, November 1914); Dora Rutter (Stourbridge, 3 letters, 1916); Erna [Langhamerer] (Wimbledon, 1916). Gertrud von Loesewitz's letters in 1915, two of which are in English, were sent via Stockholm.

EHM J46/3/5 19 April 1915

Gertrud von Loesewitz thanks EHM for her Reiterlied, notes her request for German poems to set to music and sends her a transcript of another Reiterlied by an Austrian officer. Also comments on the war -- "I look forward with great interest to Mr. Headlam's article about the causes of the war. But I must tell you that I cannot imagine anything that could change the conviction of every German that Germany is right and will gain the victory. Nevertheless I am highly interested in your husband's opinion and I am quite prepared to hear the English point of view".

EHM J46/3/6 18 June 1915

Gertrud von Loesewitz to EHM. Mentions that it is a year since she arrived in EHM's house in England; also asks "What do you say about Italy's treason? We detest it and some day Italy will repent it".

EHM J46/4/1-16 1917 - 1921

Correspondents: Emma [?Rutter] (2 letters from Stourbridge, 1917, EHM J46/4/1-2, and 1 from Blackfriars Rd, London, 1921, EHM J46/4/9-10), Marie Bartl (Stockerau, Austria, 4 letters, 1920-21, EHM J46/4/3, 5-6, 11), Erna Langhamerer (2 letters, Wimbledon, 1920, EHM J46/4/4, 7-8), Hermann Schubert (Langhessen, 1921, mentioning Carl Jahn, EHM J46/4/12), Frau Auguste Sopp (Godesberg, 1921, enclosing a printed cutting, EHM J46/4/13), and Dresdner Bank, Hanover (2 letters 1921, EHM J46/4/15-16).

EHM J46/5/1-15 1922

Correspondents: W. Koch (Godesberg, Rhineland, a long letter about World War I and the contemporary political situation in Germany, EHM J46/5/1); Dr. W. Bremer (a long typescript letter on letterhead of the Deutschnationalen Volkspartei, Stadt und Land Harburg, about the treatment of Germany after World War I, EHM J46/5/2); Clara M. Koch (wife of W. Koch, Godesberg, EHM J46/5/3); Sanatorium Dr. Schütz, Wiesbaden (2 receipted bills, August 1922, EHM J46/5/5-6) and Hotel Elephant, Weimar (receipted bill, August 1922, EHM J46/5/7); German currency certificate from the Dresden police addressed to EHM in Hanover (EHM J46/5/8); Gustav von Heinrich (Dresden, 3 letters and 2 cards, EHM J46/5/9-12, 15); Carl Jahn (Harburg, a long typescript political letter, mentioning Dr. W. Bremer, EHM J46/5/13-14).

*Related material in other DUL collections:* EHM K2/3-4, cuttings from a Harburg newspaper, 1921-22, probably sent to EHM by Carl Jahn, and including a letter by her expressing her indignation at the treatment of Germany at the peace conferences.

EHM J46/6/1-20 1923

Correspondents: Gohde & Becker (Hanover notaries, 2 notes, one mentioning [Gustav von] Heinrich, EHM J46/6/1-2); Dr. W. Gottschald (of Gottschald & Schmidt, Dresden lawyers (6 notes related to the guardianship of EHM's niece, Annie Campbell, mentioning von Heinrich and enclosing financial papers, EHM J46/6/4-9, 20); Gustav von Heinrich (Dresden, 5 letters, four of them addressed to EHM's husband, EHM J46/6/10-12, 16-18), with draft letters to him in EHM's hand (EHM J46/6/13-15); Carl Jahn (Harburg-Elbe, a political letter, EHM J46/6/19).

*Related material in other DUL collections:* EHM K2/5, cuttings from a Harburg newspaper, 1924, sent to EHM by Carl Jahn.

EHM J46/7/1-16 1924 - 1925

Correspondents: Sophie Dufour (2 letters, postmark Kensington, EHM J46/7/5, 12); Ralf Fyynling (2 letters, Oxford and Kiel, EHM J46/7/3, 7-8); Charlotte Harnisch (Oldenburg, EHM J46/7/10); Gustav von Heinrich (Dresden, EHM J46/7/1); Carl Jahn (Harburg-Elbe, 2 political letters, 1924-25, EHM J46/7/2, 15, the latter enclosing a printed propaganda leaflet entitled *Letzter Appell an die Werktätigen in Stadt und Land*, with illustration of enraged workers armed with hammer and axe pursuing a pair of plump oppressors); Walther G. Kirchner (2 letters, Kassel, EHM J46/7/11, 13); W. Koch (Godesberg, letter and card about a visit he and his wife paid to England in August, EHM J46/7/4, 6); Elizabeth Sthamer (9 Carlton House Terrace, London [i.e. the German embassy], EHM J46/7/9); Otto, Dr. Graf zu Stolberg (Munich, mentioning the problems of German south Tyrol, EHM J46/7/14).

EHM J46/8/1-9 1926

Correspondents: Charlotte Harnisch (2 letters, musical interests and travel plans, Löheland/Fulda and Oldenburg, EHM J46/8/3-6); Jüly Holsenbach (Hanover, mentioning Julie Hansing, EHM J46/8/1); Walther G. Kirchner (Kassel, EHM J46/8/7-8); Dr F. Schwabe ( *Allgemeiner Deutscher Musikverein*).



## EHM J46/9/1-14 1927

Correspondents: undated draft letter in EHM's hand [c.1926 or 1927] to "Sehr geehrter Herr" [i.e. the historian, Otto, Graf zu Stolberg?] referring to her opera *Die Tulpen* and mentioning Berte Thiersch, Frau Dr. Schmidtlein (EHM J46/9/1-2), and 4 letters from Otto zu Stolberg, Berlin, recommending Frau Schmidtlein as a librettist (EHM J46/9/3-6); W. Koch (3 letters, Godesberg and London, relating to his visit to London with a party of German schoolboys in May 1927, one enclosing a picture of the group from the *Daily Mirror*, a postcard photograph of the group, and a photograph of Koch and his wife in the garden of their Godesberg home, EHM J46/9/7, 9-13); Elsa Walter (from a London hotel, EHM J46/9/8); Walter G. Kirchner (Kassel, EHM J46/9/19).

## EHM J46/10/1-15 1928 - 1930

Correspondents: Präsident des Senats der Freien Stadt Danzig (typescript letter, signature illegible, 1930); Marie Driedger (Saltburn-by-the Sea, 1930, EHM J46/10/13-14); W. Koch (2 letters during visits to England, written from a London Hotel 1928, and the Isle of Wight, 1929, EHM J46/10/2, 4); Ernst Schulz (Heidelberg, 1928, EHM J46/10/3); Frau G. Stein (card from Camborne Rd, Sutton, 1930, EHM J46/10/6) and Trudi Stein (letter from Camborne Rd, Sutton, and card from Duisburg, 1930, EHM J46/10/9, 12. Trudi Stein addresses EHM as "Liebe Tante Else", but this was probably an honorific title); Elizabeth Sthamer (9 Carlton House terrace, London [the German embassy], 1928, EHM J46/10/1), and P. Sthamer (same address, 1930, EHM J46/10/8); Dr. Hermann Walter (2 letters from London but on letterhead with printed Frankfurt am Main address, 1930, EHM J46/10/10-11); printed subscription notices for EHM's subscriptions to the 1929 and 1930 seasons of the Allgemeiner Deutscher Musikverein (EHM J46/10/5, 15).

## EHM J46/11/1-13 1931

Correspondents: Frau Martha Dibelius (Berlin, printed card of thanks for condolences on her husband's death, EHM J46/11/1); Käte Sloesemer (Berlin, thanks for invitation to performance of EHM's Overture to *Leonarda* in February in Berlin, EHM J46/11/2); Klaus Weisbach (Generalmusikdirektor, Düsseldorf, thanking EHM for press cuttings [presumably reviews of the February performance of the Overture to *Leonarda*], and expressing willingness to look at the work, EHM J46/11/3); Jüly Holzenbach (Hanover, EHM J46/11/4); letter to the director of the Preuss. Staatstheater, Berlin, from EHM about her opera *Die Tulpen*, presumably returned to her with his reply as it bears his official stamp, but the reply is not present (EHM J46/11/5); Ingeborg Larcher (Wimbledon, EHM J46/11/6); Elfriede Viney (Wiesbaden, with postscript from her husband Paul, proprietor of a Wiesbaden hotel, EHM J46/11/7); printed subscription notice and season ticket for EHM's subscription to the 1931 season of the Allgemeiner Deutscher Musikverein (EHM J46/11/8-9); Eva Dieckhoff (Berlin, EHM J46/11/10); unsigned telegram to EHM's Wimbledon address, announcing success of the November concert in Berlin at which EHM's *Deutschland* was performed (EHM J46/11/11); note from EHM to the director of the Preuss. Staatstheater, Berlin, sending him her opera *Leonarda* (EHM J46/11/12); Prof. Dr. Heilbron (Berlin, regrets at being unable to attend the November performance of *Deutschland*, and congratulations on its warm reception, EHM J46/11/13);

## EHM J46/12/1-21 1932

Correspondents: letter to the director of the Preuss. Staatstheater, Berlin, from EHM about her opera *Leonarda*, presumably returned to her with his reply as it bears his official stamp, but the reply is not present (EHM J46/12/1); 2 carbon copy letters to Hans Weizbach, Generalmusikdirektor, Düsseldorf, from EHM (EHM J46/12/2-3); another carbon copy letter from EHM to an unidentified recipient, hoping for further performances of her compositions (EHM J46/12/4); Gremmler ([forename not stated], card from Bochum probably to Kenneth Headlam-Morley, EHM J46/12/5); Marie Bischof (address incomplete, EHM J46/12/6); Comedia-Tonfilm, Berlin (invitation to a showing of a filmed performance of the overture to Rossini's opera *William Tell*, EHM J46/12/7); Dr. von Lepell (Berlin, EHM J46/12/8); Prof. Dr. R. Hecker (Munich, EHM J46/12/9); Hermann Schumacher (Berlin, EHM J46/12/10); R. Walter Becker (Berlin, EHM J46/12/11); Argus-Nachrichten-Bureau, Berlin (bill for press cuttings about the Berlin concert of works by EHM on 29 September, EHM J46/12/12, and letter, EHM J46/12/17); K. Blättermann (Berlin, EHM J46/12/13); Dr. Opitz (stamp of the Institut für Semitistik und Islamkunde, Berlin, EHM J46/12/14); Lislott Grooss ([one of the soloists in the concert of EHM's works in Berlin in September 1932], Rostock, enclosing a newspaper review of a Rostock performance of Tannhäuser in which she had taken part, EHM J46/12/15-16); draft note from EHM to ? the superintendent of the Preuss. Staatstheater, Berlin about her opera *Die Tulpen* and the libretto for it by Berte Thiersch, Frau Dr. Schmidtlein (EHM J46/12/18); A. J. Blaschik (Berlin, EHM J46/12/19); season ticket for EHM's subscription to the 1932 season of the Allgemeiner Deutscher Musikverein (EHM J46/12/20).

## EHM J46/13/1-11 1933

Correspondents: Godfried Zeelander (from a Manchester hotel, EHM J46/13/1); German embassy, London (2 letters one mentioning Herr Sthamer, EHM J46/13/2-3); Konzertmeister N. Lambinon (Berlin, EHM J46/13/4; cf EHM K1/4/1, pamphlet by Lambinon); Dr. Berta Geissmar [Wilhelm Furtwängler's secretary, writing on his behalf] (2 letters, declining the suggestion that compositions by EHM which he has been shown by Ellen Epstein might be included in the Berlin Philharmonic Orchestra's programme for its next visit to England, EHM J46/13/5, 7); Wolfgang ?Stresemann (postcard from Sweden and letters from Berlin, EHM J46/13/6, 8); Ewald Holzmann (Schwerin, EHM J46/13/9); K. Weinsberg (Berlin, enclosing transcripts of notices of the Leipzig performance of EHM's *Suite in modernen Stil* in December 1933, EHM J46/13/10-11).

## EHM J46/14/1-11 1934 - 1935

Correspondents: Dr. Gustav Hilgenstock (Düsseldorf, 1934, EHM J46/14/1); Dr. Berta Geissmar (Wilhelm Furtwängler's secretary, 1934, sending Furtwängler's regrets that he could not find room for EHM's work in his present performance programme, EHM J46/14/2); F. Epstein (London, EHM J46/14/3); bill and subscription notices for EHM's subscription to the 1935 season of the Allgemeiner Deutscher Musikverein (EHM J46/14/4-6); Maria Pembaur-Elstrich (2 letters, Munich, 1935, one enclosing programmes of courses offered at the Staatl. Akademie der Tonkunst in Munich, EHM J46/14/7-10); Konzert Verein München E.B. Tonhalle.

EHM J46/15/1-9 1937 - 1940

Correspondents: Maria Hikade (postcard from Ventnor, 1937, EHM J46/15/1); Dora Feudrych (2 postcards from Vienna, 1937, EHM J46/15/2-3, photograph album containing 6 snapshots of a garden, with inscription dated 24 June 1939, EHM J46/15/4, and postcard from Eastbourne, 1939, EHM J46/15/5); Dr. W. Gottschald (of Gottschald and Schmidt, lawyers, Dresden, 2 letters, August 1939, addressed to Kenneth Headlam-Morley, one about a foreign currency transaction involving the Geo. Albert Backhaus concert agency, and the other about grave fees and the removal of ivy relating to the Sonntag family graves of Frau Henriette Sophie Sonntag [EHM's mother], Herr Historienmaler Hermann Otto Wilhelm Sonntag [EHM's brother] and Fraülein Annie Campbell [EHM's niece], EHM J46/15/6-8); Relli Kickel (postcard from Switzerland, 1940, addressed to Dora Feudrych at EHM's Wimbledon address).

## Printed ephemera, musical, political and social

## EHM K

## Musical ephemera

EHM K1/1-5 1882 - 1950

EHM K1/1/1-3 [c.1885-1939]

Publicity leaflets for the baritone Hans Belter, the pianist Madame Dory Burmeister-Peterson (a pupil of Liszt), and the mezzo soprano Flora Nielsen.  
Language: English.

EHM K1/2/1-27 1898 - 1950

Miscellaneous programmes, posters, adverts and reviews of concerts (not involving music by EHM). Arrangement: Alphabetical by the individual or institution (performer, orchestra, impresario, musical academy or society) chiefly responsible for the concert.

EHM K1/2/1 1934 - 1935

Neun Meister-Klavierabende am Bechstein-Flügel, programme for a concert series organised by Konzertdirektion Geo Albert Backhaus, Berlin, 1934-35.

EHM K1/2/2 29 October 1950

Programme for a concert by Wilhelm Backhaus for the Orchestral Concerts Society, London, 29 October 1950.

EHM K1/2/3-4 February - October 1931

Advertisement for 3 concerts by the Berlin Symphony Orchestra (Berliner Sinfonie Orchester) conducted by Nikolai van der Pals in Berlin, February-April 1931, and programme for a concert by the same orchestra, conducted by Ernst Kunwald, Berlin, 18 October 1931.

EHM K1/2/5-9 March 1928 - March 1936

Programmes for concerts by the Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey, 15 March 1928, winter season 1932, summer season 1934, and 22-29 March 1936.

EHM K1/2/10 31 March [year not stated]

Handbill for a song recital by Sybil Crawley, Aeolian Hall, London, 31 March [year not stated], with a note in her hand inviting EHM to attend.

EHM K1/2/11 16 February 1923

Programme for a concert by Dr. E. Dohnanyi and the Waldbauer Quartette, [London?], 16 February 1923.

EHM K1/2/12 13 November 1915

Programme for an orchestral concert of the Eton College Musical Society, at the college, 13 November 1915.

EHM K1/2/13 2 May 1898

Programme for a piano recital by Arthur Friedheim, St James's Hall, Regent St, 2 May 1898. With a note of his London address in EHM's hand.

EHM K1/2/14 20 November 1936

Poster for a "Slavisches Abend" concert by the Landes-Orchester Gau Berlin, conducted by Max Sturzenegger, soloist Hans Belter, Berlin, 20 November 1936.

EHM K1/2/15-16 November [1935] to January [1936]

Programme for a concert series of the Holbrooke Society, Coudray Hall, London, November [1935] to January [1936], and leaflet publicising the society.

EHM K1/2/17 1937

Programme of the Mozarteum summer academy organised by the International Mozart Foundation, Salzburg, 1937.

EHM K1/2/18 1937

Review of the annual festival of the International Society for Contemporary Music, under the presidency of Edward Dent, Paris, 1937, clipping from The Daily Telegraph.

EHM K1/2/19 19 April [year not stated]

Programme of a piano recital by Nesta Llewellyn, Wigmore Hall, London, 19 April [year not stated].

EHM K1/2/20 [undated]

Advertisement for a performance of Weber's Der Freischütz at the London Opera Festival, [year not stated].

EHM K1/2/21 26 November 1936

Programme of a concert by the London Philharmonic Orchestra, in the Oxford Subscription Concerts series, 26 November 1936.

EHM K1/2/22-23 February 1937 - January [year not stated]

Programme for 3 concerts of the Munich Philharmonic Orchestra (Münchner Philharmoniker Orchestra), 17-23 February 1937, and poster for a concert by the same orchestra, 20 January [year not stated].

EHM K1/2/24-25 1928 - 1934

Programmes for the Royal Opera, Covent Garden, 1928 season, and 1934 international grand opera season.

EHM K1/2/26-27 [undated]

2 programmes (on different coloured paper) for a "grand patriotic concert" in aid of the Transvaal War Fund, Old Town Hall, Scarborough [year not stated].

EHM K1/3/1-14 [c.1900-1935]

Miscellaneous advertisements for printed and recorded music (not including compositions by EHM).

EHM K1/3/1 [undated]

Extract from the Catalogue of Augener's Edition. Cheap Volumes of Classical & Modern Music (London, [19--]). 8pp.

EHM K1/3/2-13 [undated]

No. 5: Unmusical Britain! The Boycott of Holbrooke's Works, fly-sheet signed M. Marion, and miscellaneous advertisements for printed and recorded music by Joseph Holbrooke, mostly from catalogues of the Modern Music Library, Boundary Road, London, [19--].

EHM K1/3/14 [undated]

Works by Evan Meredith, Modern Music Library advertisement [19--].

EHM K1/4/1-2 1882 - 1933

Miscellaneous musical publications (not by or about EHM).

EHM K1/4/1 1932 - 1933

Nikolas Lambinon, *Der Orchester-Musiker: Betrachtungen und Lehren* (Berlin, 1932. 31 pp.), with presentation inscription from the author to EHM, 19 February 1933.

*Related material in other DUL collections:* EHM J46/18/4, letter to EHM from Lambinon.

EHM K1/4/2 1882

Richard Wagner, *Tristan and Isolde*. Lyric Drama in 3 Acts, [libretto] rendered into English by H. and F. Corder (Leipzig, 1882. 58 pp.).

EHM K1/5/1-10 1925 - 1932

Miscellaneous issues of music periodicals (not containing material about EHM).  
Arrangement: Alphabetical by title of periodical.

EHM K1/5/1 March 1931

*The British Musician and Musical News*, March 1931.

EHM K1/5/2 4 March 1931

*The Era: Cinema, Music, Theatre, Variety*, 4 March 1931.

EHM K1/5/3-6 1925 - 1932

*The Musical Mirror*, v. 5 no. 6 (June 1925), v. 11, nos 3-4 (March-April 1931), v. 12 no. 1 (January 1932).

EHM K1/5/7 November 1932

*Musical Opinion*, v. 56 no. 662 (November 1932).

EHM K1/5/8 March 1931

*The Musical Progress and Mail*, v. 1 no. 6 (March 1931).

EHM K1/5/9-10 1932

*The Musical Times*, v. 72 no. 1058 (1 April 1931) and v. 73 no. 1067 (1 January 1932).

#### Political ephemera

EHM K2/1-6 1920 - 1933

Leaflets and cuttings attacking the treatment of Germany by the allied powers in the peace treaty conferences after World War I, about which EHM felt deep anger and distress.

EHM K2/1/1-4 [1920] - 1921

Propaganda leaflets of the League of German patriots.

EHM K2/1/1 November 1920

Fly-sheet (1 p.) headed "Churchmen!" and signed "The League of German Patriots", appealing to English churchmen to reject the "great lie" of German aggression in World War I, and press for a commission of enquiry "to investigate the evidence in support of Germany's innocence, before your Statesmen try to enforce that maniacal Treaty of Versailles". Dated in ms Nov. 1920.

EHM K2/1/2 1920

Fly-sheet (2 p.) headed "To Englishmen with a conscience", containing "The robbery of our colonies by a repatriated German", a translation from an article in *Die Tägliche Rundschau*, Berlin, 1 Nov. 1920, announcing a prize competition for the best translation into German of Henry Labouchere's poem "Where is the flag of England", and promising that the best entries will be included in the author's forthcoming book, "England's Crimes Against the Peoples of the Earth"

EHM K2/1/3 18 November 1920

Leaflet (3 pp.) headed "The Robbery of German Colonies in the Pacific. Australia Morally Unfit to Act as Mandatory Power ..." From *Stead's Magazine*, Melbourne, November 18, 1920.

EHM K2/1/4 15 February 1921

Leaflet (3 pp.) headed "To Britons With a Conscience and to the American People ... The Shameless Robbery of the German Colonies", signed at end "The League of German Patriots" and dated at foot of p. [3] 15.2.21.

EHM K2/2 10 September 1921

*Erntefeste u. Oberschlesien!* Poster, dated at Hanover, headlining the extreme deprivation and economic distress afflicting all classes of working people in Upper Silesia, and urgently appealing on behalf of a list of welfare organisations for donations of money, clothing and food.

EHM K2/3 19 February 1921

Newspaper cutting of a letter from EHM published in *Harburger Anzeigen und Nachrichten*. Sub-headed "Eine Engländerin über die Pariser Beschlüsse", the letter expresses EHM's distress at the treatment of Germany at the Paris peace conference. The accompanying envelope bears a label with the name and address of her Harburg correspondent, [Carl] Jahn.

*Related material in other DUL collections:* Letters to EHM from her Harburg correspondents, Dr. W. Bremer and Carl Jahn, 1922-25 (EHM J46/5/2, 13-14; J46/6/19; J46/7/2, 15).

EHM K2/4/1-7 1921 - 1922

Cuttings from *Harburger Anzeigen und Nachrichten*. Cuttings from issues of the paper for 22, 26 and 27 April 1921, 21 January 1922, and 22 April 1922, with articles on the treatment of Germany by the allied powers in the post-World War I peace treaty negotiations marked in pencil. Enclosed with the 1921 cuttings is a copy of the order of service for a memorial service for the German empress, held in the Dreifaltigkeitskirche, Harburg on the day of her funeral, 19 April 1921 (EHM K2/4/5).

EHM K2/5/1-11 1924

Cuttings from *Harburger Tageblatt*. Cuttings from issues of the paper for 15 and 18 August 1924, and 6, 10, 11, 12, 17, 24 and 29 September 1924, again with articles marked in pencil about Germany's treatment in the treaty negotiations. Accompanying envelopes bear the name and address in Harburg of EHM's correspondent, Carl Jahn. Enclosed with the August cuttings is a copy of *Der Heidjer: Niedersächsisches Heimatblatt*, no. 6, 1 September 1924 (EHM K2/5/3). Enclosed with the September cuttings is a cutting from another newspaper of a review of *Die Koloniale Schuldfrage* by Heinrich Schnee (EHM K2/5/11).

EHM K2/6 16 February 1933

Der Weltblick: neutrale, unabhängige Wochenberichte über Politik aller Parteien ...,  
Jahrgang 1933 no. 7.

Social life ephemera

EHM K3/1-2 1931

EHM K3/1 11 March 1931

*The Bystander*, v. 109 no. 1421.

EHM K3/2 4 March 1931

*The Tatler*, v. 119 no.1549: Spring fashion number.



## Backhaus Papers

EHM L 23 February 1893 - 30 October 1968

Papers largely concerned with Frieda Charlotte Backhaus (19 February 1893- 3 August 1968), and her wider family. Frieda Charlotte Backhaus (née Herzberg) and her husband Georg Albert Backhaus (1880-1945) worked in the 1930's as EHM's agents for performances of her compositions in Germany. Following the end of the Second World War, Frieda Charlotte Backhaus emigrated to England to work as Agnes Headlam-Morley's housekeeper. Topics include Frieda Charlotte Backhaus' life in Germany 1893-1950, her emigration to England through the help of Else Headlam-Morley and her children Agnes and Kenneth Headlam-Morley, and final years in England in the employment of the Headlam-Morleys. The papers include correspondence between the Headlam-Morley, Backhaus, Herzberg, and Strelocke families; official documentation such as birth certificates, marriage certificates, passports, legal settlements; photographs of the Herzberg, Backhaus, and Strelocke families; material pertaining to Felix Charles Georg Backhaus ("Georg") (3 March 1921 - 20 January 1942), namely his schoolwork, Hitler Youth membership, notices about his death on the Russian Front, and biographical pamphlets. See also EHM J45/1-11 for further correspondence between the Backhaus family and the Headlam-Morley.

Frieda Charlotte Backhaus was the daughter of Emma (née Karpf) and Max Herzberg (died autumn 1945), and one of three siblings: Frieda Charlotte Backhaus (née Herzberg) the eldest (19 February 1893 - 3 August 1968), Herman Herzberg (died 3 October 1955), and Luise Herzberg the youngest. Frieda Charlotte Backhaus married Georg Albert Backhaus ("Albert") (10 June 1880 - 25 July 1945), the brother of the German pianist and concert musician Wilhelm Backhaus (26 March 1884 – 5 July 1969; m. Alma Backhaus); their son, Felix Charles Georg Backhaus ("Georg") (3 March 1921 - 20 January 1942) died in Cholm, Russia, as a part of the Wehrmacht during the Second World War. Hermann Herzberg married Elizabeth ("Lisbeth") Herzberg, and had Eva Anita Strelocke (née Herzberg). Eva Anita Strelocke (née Herzberg) married H.G. Strelocke, and together had three daughters: Petra, Gabriele, and Sabine Strelocke. Luise Herzberg remained unmarried without children. The papers are arranged in the following manner:

EHM L1: Official Papers

EHM L2: Emigration Correspondence

EHM L3: Personal Correspondence (Backhaus, Strelocke and Herzberg families)

EHM L4: Georg Backhaus (1921-1942) papers

EHM L5: Photographs and artwork

EHM L6: Miscellaneous papers

Copy of Agnes Headlam-Morley's *Last Days: June 1944 to January 1945* (1960), a dramatised memoir of Frieda Charlotte Backhaus' last days in Berlin, Germany is catalogued at SC 15016.

Some packaging retained in box, including heavily annotated "Dokumenten Mappe Nr. 1" sold by Richard Zeeck, Berlin.

Official papers

EHM L1 23 February 1893 - 19 December 1967

Legally binding documentation pertaining to Frieda Charlotte Backhaus and immediate family. Recurring topics include: her separation with Georg Albert Backhaus and the division of their business; administration of Max and Emma Herzberg's joint estate; declarations of property and possessions after the war; Frieda Charlotte Backhaus' own will; pensions and compensations.

Also includes identification cards and passports.

EHM L1/1 23 February and 19 April 1893, 13 December 1920

Geburtsurkunde (birth certificate) of Frieda Charlotte Backhaus (née Herzberg) born 19 February 1893 to Max Herzberg and Emma Herzberg (née Karpf). Initially unnamed, name provided with additional note of 19 April 1893. Both signed by Der Stabdesbeamte (Registrar) Ruckdeschel. Additional note that the document is identical to information within the Munich birth registrar, signed 13 December 1920, by Standesbeamte ?Scurm.

EHM L1/2 17 July 1926

Heiratsschein (marriage certificate) between Georg Albert Backhaus and Frieda Charlotte Backhaus (née Herzberg) in Berlin. Provides both individuals' birth registrar numbers.

EHM L1/3 24 March 1937, 20 May 1938, 23 April 1946, 15 October 1946

Joint will and testament of Emma (née Karpf) and Max Herzberg, parents of Frieda C. Backhaus, dated 24 March 1937. Each leave the other as the inheritor of the estate, with their daughter Luise Herzberg as the sole inheritor of the mutual estate after the death of the survivor. Notes that should their descendants claim their share of the estate, they are only allowed that which is required by law. Opened 20 May 1938 by Blanke, and 23 April 1946 by Müller, both Justizinspektor als Rechtspfleger (Judicial Inspector as Legal Clerk). Signed 15 October 1946 by Frieda Charlotte Backhaus nee Herzberg.

EHM L1/4 26 September 1941 - 24 March 1948

Arbeitsbuch (work book) of Frieda Charlotte Backhaus, detailing date (19 February 1893) and place (Munich) of birth, addresses, vocational and educational training, and dates of employment and termination.

EHM L1/5-6 24 August 1942

Negotiated agreements between Georg Albert Backhaus and Frieda Charlotte Backhaus concerning ownership of business property and possessions in the event of a separation. Includes appendices of furniture of their marital home that each party is entitled to (EHM L1/5), and agreements that Frieda Charlotte Backhaus keeps her job (EHM L1/6).

EHM L1/7 28 June 1943

Inventory of furniture from the Berlin apartment Südende Halskestr. 12, signed by Luise Herzberg and Frieda Charlotte Backhaus.

EHM L1/8-9 13 August 1943

2 copies of the list of items of Georg Albert Backhaus and Frieda Charlotte Backhaus kept within bank vault, under the supervision of Werner Vogler.

EHM L1/10 4 June 1945

Notice from Reichshaupt Berlin / Bezirksverwaltung Kreuzberg (Head of the Reich Berlin / district administration Kreuzberg) of the destruction of the apartment Kalfauer Nr. 32, owned by Georg Albert Backhaus and Frieda Charlotte Backhaus, on 30 April 1945.

EHM L1/11 19 September 1945

Statement from the Amtsgerichts (district court) of Berlin-Steglitz concerning Frieda Charlotte Backhaus' request to manage the estate of the late Georg Albert Backhaus is dependent on the payment of 200 RM.

EHM L1/12 9 October 1945

Handwritten medical declaration by Dr Alexander Mette, Facharzt für Nerven und Geisteskrankheiten (Specialist in nervous and mental disorders), diagnosing Luise Herzberg with a mental illness and recommending she be institutionalised.

EHM L1/13 11 October 1945

Statement from the Amtsgerichts (district court) of Berlin-Steglitz that Georg Albert Backhaus died 13 September 1945, and that Frieda Charlotte Backhaus's failure to pay the 200 RM (see EHM L1/11) renders her application for the management of the estate invalid.

EHM L1/14 20 October 1945

Handwritten Vollmacht (power of attorney) by Max Herzberg, granting Frieda Charlotte Backhaus the power to manage the apartment at Berlin-Sudende, Halskestr. 12a, and to collect rents as his representative.

EHM L1/15 22 February 1946, 1 April 1954

Statement by Frieda Charlotte Backhaus dated 22 February 1946, granting her successor rights to the estate of Max Herzberg to her niece Eva Anita Herzberg, in the case of her own death. On reverse a retraction of this will at the request of Frieda Charlotta Backhaus, 1 April 1954 at the German embassy in London.

EHM L1/16 10-11 September 1946

Negotiated agreement by Frieda Charlotte Backhaus concerning the inheritance of the estate of Max and Emma Herzberg, in front of the notary Dr Hanz Wurzburg. Details that on the death of Luise Herzberg, Max and Emma's other children (Frieda Charlotte Backhaus and Hermann Herzberg) are to inherit the estate, and that Frieda Charlotte Backhaus intends to assign her share to her niece Eva Anita Herzberg. Includes a cover letter from Dr Hermann Wurzburg to Hermann Herzberg of 11 September 1946, introducing Frieda Charlotta Backhaus' attached offer.

EHM L1/17 14 April 1947

Documents from the district court of Berlin-Steglitz stating that according to the land register, Luise Herzberg is the successor of Max Herzberg, and that on her death the property will be inherited by Frieda Charlotte Backhaus and her niece Eva Anita Herzberg.

EHM L1/18 [?1946-7]

Copy of a Vollmacht (Power of Attorney) by Frieda Charlotte Backhaus declaring herself as manager of the estate of Max Herzberg, and naming Eva Anita Herzberg as her successor.

EHM L1/19-21 17-23 February 1948

Three copies of an Anmeldung bei der polizeichen Meldebehörde, registering Frieda Charlotte Backhaus was moved to Berlin-Schöneberg, Berlin, Grunewaldstr. 15, as a lodger of Daskow vorn I, and that her previous address was Berlin-Sudende, Halske Strasse, 12a, as a subtenant for Sergeois. Also details her name, family, date of birth, place of birth, religion, previous address at last registration of civil status, and a declaration that she was not an early member of the NSDAP party.

EHM L1/22 1 March 1948

Erfassung unterbelegten Wohnraums mit gleichzeitiger Einweisung (Registration of underoccupied living space with simultaneous instruction) sent from the District Housing Office of Berlin-Schöneberg to Frieda Charlotta Backhaus. Notes that one room of the four-roomed house Grunewald Strasse 15, Berlin-Schöneberg, is empty, and assigns Frieda Charlotta Backhaus and family to immediately inhabit this room.

EHM L1/23 18 September 1948

Notice from the District Department of Economics (Berlin-Schöneberg) that the Backhaus concert director business is declared dormant, and that they withhold the business permit card.

EHM L1/24 19 January 1950

Anmeldung von Uraltguthaben (Registration of old assets) form filled by Frieda Charlotte Backhaus and signed by the Berliner Volksbank. Details Frieda Charlotta Backhaus' bank address, savings account number, amount of savings in RM, and current address in England.

EHM L1/25 ?1950

National Registration identity card of Frieda Charlotte Backhaus, providing registration number, postal address, and signature.

EHM L1/26 28 March 1952

National Health Service Medical card of Frieda Charlotte Backhaus, provides her National Health Service Number, her postal address, and doctor's name.

EHM L1/27 30 August 1952

Bundesrepublik Deutschland Reisepass (Republic of Germany passport) of Frieda Charlotte Backhaus. Contains photograph, information about her place and date of birth, profession, physical appearance and measurements, address, and national registration and visa numbers.

EHM L1/28 23 November 1953

Will and Testament of Frieda Charlotte Backhaus, naming her brother Hermann Herzberg as heir to her property, specifying also his payment of 8000DM to Miss Agnes Headlam-Morely. Also includes a signed declaration of notary Sydney Charles Crowther-Smith confirming that Frieda Charlotte Backhaus's signing of the will was witnessed at the Diplomatischen Vertretung der Bundesrepublik Deutschland (Embassy of the Federal Republic of Germany) in London. (For manuscript copy see EHM L1/29.)

EHM L1/29 23 November 1953

Handwritten copy of will of Frieda Charlotte Backhaus (for notarised copy see EHM L1/28).

EHM L1/30 1 April 1954

Quittung (Receipt) for £1.5.6 from Frieda Charlotte Backhaus to die Zahlstelle der Amtskasse (Treasury Paying Agent) in London.

EHM L1/31 12 October 1959

Pfändungsverfügung Zahlungsverbot und Überweisungsbeschluss (Seizure order, payment ban and transfer order) from the Hauptfinanzamt für Erbschaftsteuer und Verkehrsteuern (Main tax office for inheritance tax and transaction tax) to Frieda Charlotte Backhaus.

EHM L1/32 14 January 1960

Letters from Schaab from the Embassy of the Federal Republic of Germany to the Berlin Ausgleichsamt (compensation office) and Hauptfinanzamt (tax office) on behalf of Frieda Charlotte Backhaus, appealing the seizure order. Also includes a cover letter to Frieda Charlotte Backhaus from Schaab, explaining who he has contacted and that he will keep her informed. (For further correspondence surrounding this, see EHM L2.)

EHM L1/33 15 April 1960

Handwritten Letztwillige Verfügung (Last Will and Testament) of Frieda Charlotte Backhaus expressly excluding Luise Herzberg from her inheritance.

EHM L1/34-5 6 and 25 April 1960

Partial and complete descision from the Berlin Compensation Office on the compensation owed to Frieda Charlotte Backhaus due to the loss of property during the war. Includes cover letter from the Embassy of the Federal Republic of Germany in London redirecting the letter to Freida Charlotte Backhaus. (For further correpondence surrounding this, see EHM L2.)

EHM L1/36 25 August 1960

Form from the Versorgungsamt Hamburg (Pension Office of Hamburg) about Elternrente (parental pension) due to Frieda Charlotte Backhaus because of her son's death.

EHM L1/37 19 September 1960

Cheque for Frieda Charlotte Backhaus from the Deutsche Bundesbank for £100/.17.8.

EHM L1/38 20 September 1961

Letter from the Embassy of the Federal Republic of Germany to Frieda Charlotte Backhaus rearranging appointment concerning her will.

EHM L1/39 3 January 1962

Last will and Testament of Frieda Charlotte Backhaus, revoking all previous wills and naming Agnes Heardlam-Moreley as executor and inheritor of all property and possessions in England, and Eva Anita Strelocke as inheritor of all property and rights in Germany.

EHM L1/40 4 April 1963

Letter from Hansen of the Bundesrepublik Deutschland (Embassy of the Federal Republic of Germany) informing Frieda Charlotte Backhaus that she is entitled to a monthly allowance and will receive it once she declares her current monthly income.

EHM L1/41 17 April and 13 June 1963

Letters from Deutsche Bank to Wilhelm Backhaus inquiring to the status of his brother George Albert Backhaus, and then to Frieda Charlotte Backhaus informing her of George Albert Backhaus' debts to Depositkasse C and the debt she has inherited.

EHM L1/42 4 June and 15 July 1963

Letters from the Geschäftsstelle des Amtsgerichts Lichterfelde (Office of the district court of Lichterfelde) about Frieda Charlotte Backhaus' failure to communicate the value of her estate.

EHM L1/43 19 December 1967

Letter from the Hamburg Arbeits- und Sozialbehörde (Hamburg labor and social authority) informing Frieda Charlotte Backhaus that due to changing currency exchange and inflation, her monthly allowance (initially outlined in EHM L1/39) has now increased.

#### Emigration correspondence

EHM L2/1-92 23 November 1936; 12 January 1949 - 19 September 1968

Correspondence between Agnes Headlam-Morley and Kenneth Headlam-Morley, and other parties. Largely concerns the emigration of Frieda Charlotte Backhaus to the home of Else Headlam-Morley in England, 12 January 1948- 3 October 1950. Correspondents include: Frieda Charlotta Backhaus, Thomas Cook & Son LTD, Visa Section, Colonel B. K. Blount, The Home Office, The Combined Travel Board, Dr O. Petersen, K. Lauder Esquire, M. H. O'Grady Esquire (of Foreign Office), John Foster Esquire (House of Commons) and "Pat". Papers chronicle Frieda Charlotte Backhaus accepting Else Headlam-Morley's invitation to stay in England, Kenneth Headlam-Morley instructing Frieda C. Backhaus and Thomas Cooks and Sons, and applying for a visa; initial refusal of visa application, but subsequent success with the support of B. K. Blount and The Home Office; travel plans postponed numerous times between October 1949 and January 1950 due to complications procuring the correct papers; resolution through The Combined Travel Board, Dr O. Petersen, K. Lauder, and M. H. O'Grady; dispatch of funds to Frieda Charlotte Backhaus; journey of Frieda Charlotte Backhaus to England in January 1950, and several flights back and forth to Germany; securing Frieda Charlotte Backhaus' employment by Agnes Headlam-Morley and obtaining visa extension through The Home Office and John Foster.

Also includes the following correspondence.

Wilhelm and Alma Backhaus (EHM L2/1-2; EHM L2/81-82; EHM L2/92): arranging visits (23 November 1936 and 25 October 1950), and letter thanking for informing about the death of Frieda Charlotte Backhaus (19 September 1968).

Barclays Bank, Westminster Bank, and members of the Embassy of the Federal Republic of Germany, including L. Schaab and Dr. W. Guttman (14 April 1960 - 4 November 1960) (EHM L2/84-91): Agnes Headlam-Morley corresponding on behalf of Frieda Charlotte Backhaus regarding Backhaus' monetary compensation and debts with German banks (for official documentation see EHM L1/32 and EHM L1/34-5).

Karl Herzberg, on behalf of Herman Herzberg (EHM L2/78): offering the opportunity to conduct business together (17 November 1950).

#### Personal Correspondence (Backhaus, Strelocke and Herzberg families)

EHM L3 7 December 1940 - 6 September 1967

Letters and correspondence between the different branches of the Backhaus, Strelocke, and Herzberg families, largely addressed to Frieda Charlotte Backhaus.

Some packaging retained in box, including Embassy Club portfolio "sold by ex-service and disabled men".

EHM L3/1-2 7- 11 December 1940

Letters from Frieda Charlotte Backhaus to Georg Albert Backhaus, warning him that the business will fail due to Georg Albert Backhaus' neglect, and threatening she will leave the business unless he works harder and leaves her in charge of finances.

EHM L3/3-4 24 June - 13 July 1942

Letters from Frieda Charlotte Backhaus to Georg Albert Backhaus (and Dr van Hoboken on his behalf), informing him their son Felix Georg Backhaus is dead, that he has not upheld their agreement (detailed EHM L3/1-2 ) and that her failing health means she can not continue working and intends to seperate. EHM L3/4 also includes documents for Georg Albert Backhaus to sign, securing Frieda Charlotte property and possession rights in the case of a seperation (see also EHM L1/5-9).

EHM L3/5 27 September 1944

Letter from [Luise Herzberg] to a "Freund" (Friend) about theosophy and religion, with brief comments about life during the war and sending regards from her father (Max Herzberg).

EHM L3/6-8 [?1945]

3 handwritten (largely illegible) letters, from [Max Herzberg].

EHM L3/9 7 May 1945

Letter from Max Herzberg to an unknown recipient, writing that his radio had brought great joy because it allowed him to listen to foreign stations, and asking that it be returned. Ends with praise for the Red Army and their leader.

EHM L3/10 19 May 1945

Letter from Max Herzberg to Luise Herzberg, asking her to not go into isolation and instead return home.

EHM L3/11 30 May 1945

Letter from [Max Herzberg] to the Commander of the Russian Occupation Army, thanking them for overthrowing Nazi control, and sending them copies of his manuscripts (not attached).

EHM L3/12 July 1945

Letter from [Max Herzberg] to his daughter, likely Luise Herzberg, telling her that since she has left them she is not entitled to take things from the apartment, and clarifies what possessions she can claim. Chastises her for abandoning her family and for asking for a salary for housework. Also attached is a letter to the district court outlining and asking for legal confirmation of shared and seperate property between Frieda Charlotte Backhaus, Luise Herzberg, and Hermann Herzberg.

EHM L3/13 1 August 1945

Letter from Max Herzberg to the Berlin Town Hall requesting Frieda Charlotte Backhaus send the closing balance of his account.

EHM L3/14-15 11 August and 7 October 1945

Letters from Luise Herzberg to Frieda Charlotte Backhaus, writing that she cares about her sister and the time spent together during the war, asking her to visit her father in the hospital due to his failing health, and providing updates on her situation.

EHM L3/16-18 22 March - 9 April 1946

Letters from Hermann Herzberg to Frieda Charlotte Backhaus, about disagreements with "Fatzke Eugen", editing clauses of Frieda's will, advice on what Frieda should do with her business, sending supplies and regretting he can not send more to help.

EHM L3/19-20 8 and 26 March 1950

Letters from Hermann and Elizabeth Herzberg to Frieda Charlotte Herzberg, reacting to Frieda's announcement she is moving to England, complaining about austerity and difficulty with jobs and money, how they wish they could go elsewhere, and give updates on their daughter Eva Anita Herzberg. Also discusses Frieda's will and the eventual inheritance of the successor rights to Emma and Max Herzberg's estate.

EHM L3/21-24 14 April and 6 and 26 October 1950; 11 February 1953

Letters from Wilhelm and Alma Backhaus to Frieda Charlotte Backhaus, reacting to Frieda's announcement that she has moved to England, providing updates to their health, and plans to play a concert for RIAS (Rundfunk im amerikanischen Sektor; Radio in the American Sector) with Dr Karl Böhm. Also gives dates for different concerts in different locations around Germany, and invite Frieda to join.

EHM L3/25-30 23 October 1953 - 14 April 1954

Letters from Hermann Herzberg to Frieda Charlotte Backhaus. Asking if she is back in Germany, initiating amendments to Frieda's will and Eva Anita Herzberg's inheritance, and providing updates on family life and trips.

EHM L3/31 6 March 1955

Letter from Frieda Backhaus to unknown recipient, possibly an unsent draft. Heavily corrected and with details change of German address.

EHM L3/32 6 September 1955

Letter from Herman Herzberg to Frieda Charlotte Backhaus, detailing that he had been in a vehicle collision and was currently in a hospital in Italy.

EHM L3/33 3 October 1955

Telegram from H. G. Strelocke to Frieda Charlotte Backhaus, informing that Herman Herzberg died at 5 AM of a pulmonary embolism.

EHM L3/34 18 October 1955

Letter from Elizabeth Herzberg and Eva Anita Strelocke (née Herzberg) to Frieda Charlotte Backhaus, describing Herman Herzberg's final days and H. G. Strelocke's plans to visit England.

EHM L3/35 1956/57

Christmas card from Wilhelm and Alma Backhaus, and Ilse Herzberg, to Frieda Charlotte Backhaus.

EHM L3/36 15 December 1956

Letter from Eva Anita Strelocke to Frieda Charlotte Backhaus, informing her of a visit to Berlin and the changes to the city. Also relates that her mother (Elizabeth Herzberg) is currently ill with bronchitis.

EHM L3/37-38 11 March and 4 May 1957

Letters from Wilhelm and Alma Backhaus to Frieda Charlotte Backhaus, informing them of their travels, their social calls, and thanks for birthday wishes.

EHM L3/39-40 7 July and 1 December 1958

Letters from Elizabeth Herzberg to Frieda Charlotte Backhaus, providing updates about travelling to Cologne, her new cat, and sending Christmas presents to Frieda and Agnes Headlam-Morley.



EHM L3/41 25 February 1959

Letter from Alma and Wilhelm Backhaus to Frieda Charlotte Backhaus, thanking them for well-wishes and details social visits in Berlin and Wilhelm Backhaus' upcoming concerts.

EHM L3/42-45 14 April 1959 - 10 June 1960

Letters from Elizabeth Herzberg to Frieda Charlotte Backhaus, about difficulty living in Germany, children growing up and their plans, numerous surgeries, recoveries and wider family health updates.

EHM L3/46 21 April 1963

Letter from Wilhelm and Alma Backhaus, about upcoming concerts.

EHM L3/47-50 [1950-1968]

Undated postcards and Christmas card from Wilhelm and Alma Backhaus, providing brief thanks for previous correspondence and health updates.

EHM L3/51 [1950-1968]

Undated postcard from Eva and H. G. Strelocke to Frieda Charlotte Backhaus, with brief comment about their travel to Marseille.

EHM L3/52 25 May 1967

Letter from unknown correspondant to Frieda Charlotte Backhaus, saying it was great to visit County Durham and will do so again when next in London, and sending thanks to Agnes Headlam-Morley.

EHM L3/53 [1930-1968]

Christmas Card from "Mrs E. S. Backhaus" .

EHM L3/54-56 [1930-1968]

Undated brief letters and postcards from "Dorothea Fry", "S.B.", and "Karl- and Gerde Paepcke" to Frieda Charlotte Backhaus, offering well-wishes.

Georg Backhaus (1921-1942) papers

EHM L4 18 April 1929 - 26 January 1943

Varied papers concerning Felix Charles Georg Backhaus ("Georg") (3 March 1921 - 20 January 1942) who died in Cholm, Russia, serving in the Wehrmacht during the Second World War. Includes his school exercise books, Hitler Youth identification card, information concerning his death, letters with members of his family, and biographical obituary booklets. Also includes undated fragments on the topic of grief which were originally found with this material, and likely represents later additions by his mother Frieda Charlotte Backhaus.

EHM L4/1-2 18 April 1929- 8 February 1930

School exercise book ("Schreibheft") of Georg Backhaus. Includes primary-level writing practice about seasons, bathing, what he did yesterday/while on holiday/in England, his experience with a Zeppelin, aspirations and wishes, family (particularly mother), picking fruit, Christmas trees, Mother's Day and stories. Heavily illustrated.

EHM L4/3 26 November 1929 - 4 April 1931

School exercise Sütterlin handwriting book ("Sütterlinschrift") of Georg Backhaus. Includes handwriting practices and several transcribed stories (eg "Die Kluge Maus", The Clever Mouse). Heavily illustrated.

EHM L4/4-5 23 October 1933- 10 May 1935

School essay books (Aufsatz) of Georg Backhaus. Includes essays titled: "Der Hitlerjunge Quex" (The Hitler-Youth Cross, 1933 Nazi propaganda film); "Drei Historische Tage" (Three historical days, about 30 January 1933, Hitler's appointment as chancellor; 21 March 1933 Potsdam Day; and 12 November parliamentary election); "Blut und Boden" (Blood and Soil); "Im Märkischen Museum" (In the Markisches Museum); "In der Verkehrsfliegerei Deutschland an erster Stelle" (In Commercial Aviation, Germany is in first place); "Maipalquette" (May Plaque); "Das Merowinger Königshaus" (The Merovingian royal house); "Die Zeit eilt, teilt, heilt" (German idiom: time rushes, divides, heals); "Eine Minute im Arbeitsalltag der Deutschen" (A minute in the working day of the German people).

EHM L4/6-9 13 June 1934 - 1937

School exercise books of Georg Backhaus on Naturkunde (Natural History). Topics include: plants and trees (eg nightshade, rye, barberries, snowberries), "Die Pflichten der Bauern" (The duties of the farmers/peasants); basic physics (weight, liquid displacement, atmosphere and air composition, suction and siphons, heat); animals (e.g. snail, cattle, mussels, types of monkeys and apes, lion, tiger, wolf) and anatomy (horse tooth and digestive tract and hoof, pigeon egg and feather, chicken bones). EHM L4/9 includes: types of honey bee, ants, cellular structure, blood circulation, sugar beet, "Was ist Vererbung?" (what is inheritance), "Die Mendelschen Gesetze" (The Mendelian Laws, i.e. Mendel's Laws of Inheritance).

EHM L4/10 1 May 1935 - 29 August 1935

School exercise book on Deutsch (German) of Georg Backhaus. Topics include: sentence construction and grammar, Martin Luther, Meistersänger (i.e. late medieval German guild for lyric poetry and song), St Peter and the Goat, Götz von Berlichingen, "Was ich mir während der Morgenandacht dachte" (What I was thinking during morning prayers), "Dankbar rückwärts Liebend seitwärts Mutig vorwärts Gläubig aufwärts" (grateful backwards, loving sideways, brave forward, believing upwards), "Die Füße im Feuer" (The Feet in the Fire).

EHM L4/11 6 August 1936 - 29 October 1936

School exercise book of Georg Backhaus on Physik (Physics). Topics include: moon phases, light, mirrors, speed, size of the earth, refraction, evaporation, photography.

EHM L4/12 [1936-1938]

School exercise book of Georg Backhaus on Erbbiologie (hereditary biology). Topics include: "Das Unabhängigkeitsgesetz" (i.e. Mendel's Laws of inheritance), "Die Rückkreuzung" (backcrossing), "Der Mensch und die Umwelt" (man and the environment), "Erworben Eigenschaften werden nicht vererbt" (acquired characteristics are not inherited), mutation, "Zwillinge und Erbmasse" (twins and inheritance), "Blaue und Braune Augen" (Blue and brown eyes), "Schwarzes und Hellblondes Haar" (black and blond hair), "Die Vererbung geistiger Eigenschaften am Stammbaumen berühmter Familien" (The inheritance of mental traits in the genealogical trees of famous families; about Bach's musical ability), "Erbliche Missbildungen und Krankheiten" (Hereditary deformities and diseases), "Die Knochen des menschlichen Körpers" (the bones of the human body; details names for bones of the skull, spine, chest and shoulders, pelvis, arms and legs).

EHM L/13-17 [1936-1938]

School exercise books on Geschichte (history) of Georg Backhaus. Topics include: prehistory, Germanic mythology and tribes to the Merovingians; "Die Volkswendung der Germanen" (The emergence of the people of the Germans) (includes information on Frederick the Great, 1848 revolutions, Otto von Bismarck); prehistoric Norse history; seventeenth century Northern European history (includes information about Albrecht von Wallenstein, Gustavus Adolphus and Charles XII of Sweden, conflict between Sweden and Brandenburg-Prussia and subsequent state administration, ascension of Friedrich I); Frederick the Great (coming to power, Silesian wars, enlightenment, French and American Revolution); French Revolution; Napoleon Bonaparte.

EHM L/18 21 February - 7 January 1937

School book entitled Niederschriften (transcripts) of Georg Backhaus. Includes: "Gedanken über Schillers Wilhelm Tell" (Thoughts on Schiller's William Tell) and "Stimmung Erlebnis der unmittelbaren Unwirklichkeit" (Essay on *Aus Der Unmittelbaren Unwirklichkeit*).

EHM L4/19 14 April 1933

Letter from Frieda Charlotte Backhaus to Georg Backhaus (Bub), about his notes on Goethe's "Alles um Liebe".

EHM L4/20 21 December 1934

Card from Georg Backhaus to Luise Herzberg, about how he has her Christmas presents.

EHM L4/21 15 March 1936

Certificate of Church confirmation of Georg Backhaus, in St Lukas Church, Berlin.

EHM L4/22 [1933-1938]

Map of Germany with marked cities, titled with "Wohn und Geburtsorte" (place of residence and places of birth), of [Georg Backhaus].

EHM L4/23 26 June 1936

Deutsches Reich Reisepass (German Empire Passport) of Georg Backhaus, including information about his occupation (student), place and date of birth, stature and face, hair and eye colour and distinguishing marks; also includes stamps for travel and visa.

EHM L4/24 31 October 1938

Life guard licence of Georg Backhaus.

EHM L4/25 12 May 1940

Letter from Georg Backhaus to Frieda Charlotte Backhaus, breaking his life into stages and writing about predominant memories and people from those periods of his life.

EHM L4/26-7 1 July 1940

Hitler Youth membership cards of Georg Backhaus, specifically Führungsdienst Ausweis (Management service ID card) and Feldscher Ausweis (Barber Surgeon ID card).

EHM L4/28-9 [1933-1942]

German and English translations for meat, vegetables, and fruits, handwritten by [Georg Backhaus].

EHM L4/30 8 January 1942

Letter from Georg Backhaus to Frieda Charlotte Backhaus, writing that his army unit is to move out and may not be in contact, and brief information about his situation.

EHM L4/31-32 2 January 1941- 27 December 1941

2 Feldpost envelopes intended for Frieda Charlotte Backhaus.

EHM L4/33 16 May 1942

Copy of a notice that Georg Backhaus was killed on the night of the 20th and 21st of January 1942 in Cholm. Original not present.

EHM L4/34-5 22 May 1942 - 16 June 1942

Statements from Karl Christian Paepcke, a comrade serving with Georg Backhaus, explaining Georg Backhaus' final day and how he died (initially injured, then burned within house).

EHM L4/36 16 June 1942

Copy of a certification by "Major und Adjutant der Wehrmacht beim Führer" (Major and adjutant of the Wehrmacht of the Führer) confirming Georg Backhaus' death date and place.

EHM L4/37 15 August 1942

Letter from the "Major und Adjutant der Wehrmacht beim Führer" (Major and Adjutant of the Wehrmacht of the Führer) to Herr Backhaus (Georg Albert Backhaus), explaining that the only information he has about Georg Backhaus' death is from Karl Christian Paepcke's report.

EHM L4/38-40 29 September - 26 January 1943

Medal Certificates granted to Georg Backhaus, namely "Winterschlacht im Osten 1941/42 (Ostmedaille)" (Winter Battle in the East 1941/42 (East Medal)) and "Cholmschild" (Cholmshield). Latter medal also includes covering letter explaining what the award and certificate is for.

EHM L4/41 [1942]

Notice from Frieda Charlotte Backhaus and Georg Albert Backhaus explaining Georg Backhaus' death, also includes an image of Georg Backhaus.

EHM L4/42-7 [1942-1968]

Clippings from newspapers and books, and carbon copies, of literature, poetry, and quotations on the subject of grief and loss, presumably collected by Frieda Charlotte Backhaus.

EHM L4/48 [1920-1968]

Extract about the history of Griefswald, Germany, from *Meyers Lexikon*. Originally found with other items pertaining to Georg Backhaus.

EHM L4/49-53 [1942-1943]

Two printed obituary booklets about Georg Backhaus, describing his life, character, interests, and death. Illustrated with photographs of Georg Backhaus, and EHM L4/51 includes the ex-libris sticker of Georg Backhaus. Three elements of the booklet also cut out and loose, specifically photographs of Georg Backhaus (EHM L4/52-54).

## Photographs and artwork

EHM L5/1-62 19 November 1894 - 1956

Photographs of the Backhaus, Herzberg and Strelocke families. Includes photographs of: Frieda Charlotte Backhaus (née Herzberg), Georg Albert Backhaus, Felix Georg Backhaus, Hermann Herzberg and his wife Elizabeth Herzberg, their daughter Eva Anita Strelocke (née Herzberg) and son-in-law H.G. Strelocke, and their daughters Petra, Gabriele and Sabine Strelocke. Photographs include: portraits and passport images, group photographs and photographs of Felix Georg Backhaus' and Georg Albert Backhaus' class, Strelocke family holidays and Christmas images, and images of Herman Herzberg's funeral.

Also includes EHM L5/62, an undated red pencil portrait of Georg Albert Backhaus, found originally with items pertaining to separation with Frieda Charlotte Backhaus (see EHM L1/5-6).

1 file

## Miscellaneous papers

EHM L6 September 1945 - 30 October 1968

EHM L6/1-2 September 1945

Handwritten notes by Herman or (more likely) Luise Herzberg, (quite disjointedly) about living situation and possessions, and what Frieda (Charlotte Backhaus) and Elisabeth Herzberg should do in the following days.

EHM L6/3 [1935-1945]

Page torn out from a book, with a highlighted paragraph about a combative wife, found originally with items pertaining to the separation of Frieda Charlotte Backhaus and Georg Albert Backhaus (see EHM L1/5-6).

EHM L6/4 [1935-1945]

Handwritten calculations, made by [Frieda Charlotte Backhaus].

EHM L6/5 [1950?]

Handwritten note about contact details for Graham Martyn Esquire, originally found with material about Frieda Charlotte Backhaus' emigration to England (EHM L2).

EHM L6/6 [1950-1964]

Information sheet about entitled compensation for Frieda Charlotte Backhaus, issued by Allianz Lebensversicherungs.

EHM L6/7 1 November 1952

Handwritten notes and calculations by [Frieda Charlotte Backhaus], about living expenses and recent purchases.

EHM L6/8 20 June 1955

University College Hospital appointment card for Frieda Charlotte Backhaus.

EHM L6/9 October 1955

Paper expressing thanks for condolences about the death of Hermann Herzberg, from Elisabeth Herzberg and the Strelocke family.

EHM L6/10-11 26 January 1959; [1950-1968]

Concert performance programmes of Wilhelm Backhaus and Nesta Llewellyn.

EHM L6/12-15 [1950-1968]

Newspaper clippings about Wilhelm Backhaus, specifically his concert performances. Also includes newspaper reviews of his concerts.

EHM L6/16 9 August - 30 October 1968

Times Obituary of Frieda Charlotte Backhaus, written by Agnes Headlam-Morley.  
Also includes a cover letter to Mr [Kenneth] Headlam from Ian Clarke introducing the obituary.