

PA/ALL Papers of Hugh Percy Allen (1869–1946)

Reference Code: GB-0464-NCA PA/ALL
Title: Papers of Hugh Percy Allen
Date of creation: 1897–1946
Language: English
Origination: Hugh Percy Allen (1869–1946)

Biographical note:

1869 Born in Reading, Berks
 Educated at the Kendrick School

1887–1892 Assistant organist at Chichester Cathedral

1892 BMus, Oxford University

1892–1897 Organ scholar at Christ's College, Cambridge

1896 DMus, Oxford University

1897–1898 Organist of St Asaph's Cathedral

1898–1901 Organist of Ely Cathedral

1901–1918 Organist of New College, Oxford (and given SCR rights on that basis from 1903 'for so long as he shall remain Organist')

1902 Married Edith Winifred Hall (one son (Dick), one daughter (Barbara))

1906–1931 Conductor of the Oxford Bach Choir

1906 Director of the Petersfield Festival

1907–1920 Conductor of the London Bach Choir

1908–1918 Director of Music at University College, Reading

1908 Elected a Fellow of New College on the condition of undertaking research into the relation of colour and form in music

1909 Appointed Chorus of Oxford University

1910–1918 Director of Music at Cheltenham Ladies' College

1913, 1922, 1925, 1928 Conductor at the Leeds Festival

1918–1946 Heather Professor of Music at Oxford University

1919–1937 Director of the Royal College of Music

1919 Knighthood

1925 Hon. DMus of Cambridge University

1926 Hon. DLitt of Sheffield University and DPhil of Berlin University

1926 CVO

1928 KCVO

1935 GCVO

1938 Hon. DLitt of Reading University

1946 Died at Oxford

Contents:

Correspondence, lectures, addresses and some research notes of Hugh Percy Allen, mainly from his posts at the Royal College of Music and as a fellow at New College.

Biographies:

Cyril Bailey, *Hugh Percy Allen* (OUP 1948).

W.K. Stanton, article in the *Oxford Dictionary of National Biography* (2004).

H.C. Colles & Malcolm Turner, entry in *New Grove Dictionary of Music and Musicians*.

News cuttings concerning Allen, an obituary from the *Times* (21 February 1946) and various appreciations of his life, are pasted inside the front cover of New College library's ex-Cecilia Howell copy of Reginald Lane Poole, *Johann Sebastian Bach* (London, 1882).

Portraits:

Portrait by L. Campbell Taylor 1937: at the Royal College of Music.

Pencil drawing by John Singer Sargent 1925: at New College.

Acquisition of papers:

Probably found in his rooms at New College after his death, and so acquired by New College at some point before 1996, when they were transferred from the library to the archives. The only subsequent addition has been the letters to the Mayor of Colchester, 1928 and n.d. [see below, PA/ALL 1/12/1], which were purchased by New College in 2002.

Conditions of access:

Open for consultation.

Copyright and copying:

Permission to make any published use of material from the collection must be sought in advance from the Librarian, New College Oxford (e-mail archives@new.ox.ac.uk) and, where appropriate, from the copyright owner. The Library will assist where possible with identifying copyright owners, but responsibility for ensuring copyright clearance rests with the user of the material.

Appraisal:

The original integrity of the collection has been maintained.

Accruals:

None anticipated.

Processing:

A full revision of Caroline Dalton's initial catalogue was completed by Jennifer Thorp (Archivist) in 2007. This involved extensive re-sorting of the papers (most of which bore little resemblance to their bundle labels) and more detailed listing.

Arrangement:

Apart from a (very) few original bundles, most of the papers were in considerable confusion and it was also apparent that Allen (a) did not always date his notes and lectures, and (b) re-used material for subsequent lectures and addresses. In many instances there are several drafts of the same lecture or address, all differing slightly and without much indication of which was the final version or whether they represent versions given on different occasions. The catalogue therefore groups these papers (sections 5 & 6) according to subject since no clear chronological progression of Allen's output can be established from them, nor is it certain in which capacity (as Heather Professor of Music at Oxford or as Director of the Royal College of Music in London) he was giving papers and addresses between 1918 and 1937. Similarly, the Cramb Lectures of 1939 (section 7), although given as Heather Professor of Music, draw on a lifetime of research and teaching both at Oxford and in London.

Outline catalogue:

PA/ALL 1	General letters 1897–1946	p.4
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PA/ALL 4	Allen as Director of the Royal College of Music, 1918–1937	p.15
PA/ALL 5	Unassigned addresses or lectures, 1913–1938 & undated	p.16
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PA/ALL 1 General correspondence

(arranged in annual bundles, and a few original subject bundles. Unless otherwise specified, all are letters to Allen):

1/1 1897

1/1/1 Letter from Sedley Taylor, Treasurer of Trinity College Cambridge, 28 July 1897: lists names of members of C.U. Music Club who contributed towards the gifts of music by Bach and Brahms to Allen (62 names).

1/2 1901

1/2/1 Two letters to Mr [Robert] Bridges from J.F.R. Stainer in London, 16 April 1901, and from Charles L. Stainer in Oxford [1901]: thanking him for letters of sympathy following the death of their father, Sir John Stainer, in April.

1/3 1916

1/3/1 Letter from Charles Villiers Stanford, London, 27 September 1916: has received the Bach Choir announcement but fears he will not receive the words for choral settings from H. Newbolt in time to get the music engraved and rehearsals completed.

1/3/2 Letter from Charles Villiers Stanford, London, n.d. [but late 1916]: still no words for the songs, so has suggested that the Albert Hall concert replaces *Songs of the Fleet* with his *Songs of the Sea*.

1/4 1917

1/4/1 Typed letter from Herbert E. Ryle, Westminster, 31 March 1917: thanks Allen for his Bach Choir concert the previous evening, and particularly enjoyed the new tune for *For all the Saints*.

1/4/2 Letter from Charles Villiers Stanford, London, 29 June 1917: asking whether one of Allen's Bach Choir concerts could accommodate his 30-minute piano concerto of 1911 (never played in the UK, but played in the USA since 1915) with the comment 'let it not be boycotted in its own country'. Would like it to be performed at Bournemouth, with Moiscivitch.

1/4/3 Letter from Charles Villiers Stanford, London, 9 July 1917: requesting Allen's help with a concert of his music at Queen's Hall and the Royal College of Music.

1/4/4 Letter from Prof Granville Bantock, Birmingham University, 5 December 1917: looking forward to meeting Allen and discussing the Music Prize scheme; thanks Allen for taking an interest in Mr Mountford's work.

1/5 1918

1/5/1 Letter from Charles Lloyd [music master at Eton], Slough, 11 February 1918: does not think he ever taught Ellis the organ but will check at Eton; Parratt's 77th birthday the previous day.

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- 1/5/2 Letter from C. Hubert Parry at Royal College of Music, 4 June 1918: discusses the previous evening's concert which included Kelly's *Duo for two Pianofortes*; is sending Allen a copy of the eight-part Motet.
- 1/5/3 Letter from C. Hubert Parry at Royal College of Music, 9 June 1918: is sending two parcels containing 'full score and pianoforte score' [*Jerusalem?*].
- 1/5/4 Letter from C. Hubert Parry at Royal College of Music, 11 June 1918: congratulates the Oxford Bach Choir on its performance of a 'seven part piece' [not identified]; hopes the band parts of *Jerusalem* have arrived.
- 1/5/5 Receipt from Oxford University Chest to Allen, 13 June 1918: for £15 voluntary contribution accepted under Decree 8 of March 1916.
- 1/5/6 Letter from Rev. Thomas B. Strong, Dean of Christ Church, 17 June 1918: returns the Stanford score; enjoyed the concert (noting that it included *Finlandia*, music by Stanford, and the Cesar Franck Symphony the overlong first movement of which bored the wounded servicemen sitting in front of him); wishes to discuss the situation of Walton and his BMus studies.
- 1/5/7 Letter from Sir Hubert Parry at the RCM, 20 June 1918: discusses the scoring of a piece of his music; thanks Allen for agreeing to take over the Choir training [at RCM] and insists on paying him for it.
- 1/5/8 Letter from Sir Hubert Parry at the RCM, 25 June 1918: thanks Allen for taking a class the following Saturday.
- 1/5/9 Army Recruitment Medical Certificate for Allen, 5 July 1918.
- 1/5/10 Letter from A.R. Shipley of Christ's College Cambridge, 12 July 1918: requesting payment of college arrears since October 1910 and urging Allen to stay on the college books 'for the College is proud of you'.
- 1/5/11 Letter from Admiral W. Fisher at The Admiralty to Allen at the Hydrophone School Crystal Palace, 12 September 1918: is arranging for Allen to go to the Hydrophone School at Portland and HMS Onyx at Torquay, to listen to a submarine on a hydrophone.
- 1/5/12 Letter from Emily Daymond at Rustington nr Worthing [nursing Dr Parry], 15 September 1918: Dr Parry's gastric influenza attack makes it impossible for him to go to London the following week.
- 1/5/13 Letter from Emily Daymond at Rustington, 22 September 1918: Dr Parry still very ill [died on 7 October] but she must return to college the next day.
- 1/5/18 Typed Resolution of Council of the Royal College of Music [undated but October 1918], appreciating the 'inestimable services' rendered by Sir Hubert Parry, and offering condolences to his widow and family.
- 1/5/19 Draft letter 1 November 1918 from Allen at New College to Dr Muir-Mackenzie of RCM, in response to the RCM's invitation to stand as possible successor to Sir Hubert Parry as the Director of the RCM: outlines Allen's views on the strengths and weaknesses of the RCM, and in particular with regard to the new International Conservatoire of Music in the Cromwell Road which is attracting the best young teachers and may be approaching Ralph Vaughan Williams to be

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- its Director, whereas the RCM needs ‘more new blood’; also discusses the strengths and weaknesses of the RCM’s two most long-serving teachers, Sir Walter Parratt (now aged 78) and Charles Stanford (now 71).
- 1/5/20 Note by Allen (undated) accepting the Directorship of the RCM.
- 1/5/21 Letter from Warden William Spooner of New College, 8 December 1918 and marked ‘Private’: requests tickets for the Carol service, asks that if Allen is going to ‘give up his new house’ (unlikely) that de Zulueta [New College fellow back from war service] would be grateful to have first refusal on it; reminds Allen to ‘bear in mind, as a duty, the preparation and if possible the publication of a definite thesis, in some form or other, of the results of your work on Musical Colour’, as it was a condition [of his fellowship], the preliminary sketch had been so interesting, and the cessation of war makes it timely to pick up the work again.
[For Allen’s work on Musical Colour, see below, 2/1–2].
- 1/6 1918 July [orig. bundle]**
- Letters of congratulation to Allen on his appointment as Heather Professor of Music at Oxford**, from colleagues, friends, former students & choristers:
- 1/6/1 Letter from A.H. Fox-Strangways, London, 1 July 1918: also asks Allen’s opinion on a lecture on barrel organs they had attended at Barnett House, and if Allen could provide him with some rough notes on ‘the needs of popular music education’.
- 1/6/2 Letter from Prof. Percy Buck [RCM and Trinity College Dublin] at Harrow, 3 July 1918: requesting information on the appointment, for an article for *Musical News*.
- 1/6/3 Note from William H. Harris, London, 6 July 1918: ‘3,000,000,000,000 cheers!!! I am delighted...’
- 1/6/4 Letter from D.R. Pye at Aeroplane Experimental Station, Martlesham, 6 July 1918: also sends greetings to ‘such of the Common Room as is still to be found’ [he matriculated at New College 1910].
- 1/6/5 Letter from Pleasance Walker at Hôpital temporaire 66, Bourbourg Nord, 7 July 1918: also own news, that she receives from her mother programmes of Allen’s Oxford concerts, that the Germans are advancing on Bourbourg and she will be evacuated ‘any day now’; asks after Allen’s yacht at Bosham, Mrs Allen and daughter Barbara.
- 1/6/6 Postcard from C.F. Jenkin, London, 7 July 1918.
- 1/6/7 Letter from Ethel Stevens, Reading, 7 July 1918.
- 1/6/8 Letter from Dorothy [L. Sayers], London, 7 July 1918: also recalls stuffiness of the Music Room and Allen’s refusal to open any windows; asks if the RNVR has accepted him for war service; has joined a college land party with her friend Tosy Pybus [H.J. Pybus, Somerville student who had just gained a 1st in 1918]; sends regards to her namesake pig.
- 1/6/9 Letter from A. Cowley at 94 St Aldate’s Oxford, 8 July 1918: also refers to Allen’s scheme for a departmental music library.

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- 1/6/10 Letter from Julian Huxley at British Mission Intelligence GHQ Italy, 8 July: also on social life ('I bathed in company with George Trevelyan, Geoffrey Young (who takes off his wooden leg and dives in from eight or nine feet up and swims across the lake) last night'). [Huxley matriculated New College 1906].
- 1/6/11 Letter from George R. Woodward, London, 8 July 1918.
- 1/6/12 Letter from Frederick Leeds (member of the Psalter Committee), London, 8 July 1918.
- 1/6/13 Letter from T[homas] Wood at Tonbridge School, 8 July 1918: also own news, is attending Royal College of Music once a week, hopes to finish the songs [unidentified] for Allen soon.
[For Thomas Wood *see also* below, 1/24/1 and 1/28].
- 1/6/14 Letter from Harvey Clifton [who had worked with Allen during and after the English Church Pageant], London, 8 July 1918.
- 1/6/15 Letter from Dr Lewis Farnell, Rector of Exeter College Oxford, 9 July 1918.
- 1/6/16 Letter from Mrs S. Farnell [wife of Dr Lewis Farnell] at Exeter College Oxford, 9 July 1918.
- 1/6/17 Letter from Frances Deeley at St Asaph, 9 July 1918.
- 1/6/18 Letter from C. Ritsen ? [signature almost illegible] at Dublin, 9 July 1918: also comments on own situation and his wish to return to England, given the resentment he senses to an English Protestant being employed in Dublin.
- 1/6/19 Postcard from Canon E.H. Fellowes at [St George's Chapel] Windsor, 9 July 1918.
- 1/6/20 Letter from Edgar S.A. Herbert at Exeter Cathedral (on behalf of the choristers), 10 July 1918.
- 1/6/21 Letter from Canon C.F. Roberts at Abergele N. Wales, 10 July 1918: also with news of local people whom Allen knew.
- 1/6/22 Letter from Alfred Edwards, Bishop of St Asaph, 11 July 1918: 'this one city is downright proud of itself as it basks in your sunshine'.
- 1/6/23 Letter from Sir Charles Hubert Parry at the Royal College of Music (on behalf of the Executive Committee of the RCM), 12 July 1918.
- 1/6/24 Letter from R.R. Terry, London, 12 July 1918: 'we can now look to an Oxford degree as a thing for the musician rather than the merchant in notes'.
- 1/6/25 Postcard from the Rev H.A. & Mrs Swann at Wendworth, Ely, 12 July 1918.
- 1/6/26 Letter from B. Harwood at Almondsbury nr Bristol, 13 July 1918.
- 1/6/27 Letter from Steuart Wilson [ex-singer] at General Staff Intelligence HQ, 22 July 1918: also own news, 'Ralph V[aughan] W[illiams] is out here but I've not seen him in the flesh... we get occasional chamber music here with people from the French Mission and A.M. Hind... I'm trying to arrange a series of concerts of English [music]'.
- 1/6/28 Letter from Henry J. Wood at Chorleywood Common, Herts, 24 July 1918.
- 1/6/29 Letter from Maurice H. FitzGerald at Bradford upon Avon, 25 July 1918.
- 1/6/30 Letter from Rayward Kimbell at Plymouth RNVR, 25 July 1918: also his Glee Club flourishes. [R.R. Kimbell, non-collegiate student attached to New College].
- 1/6/31 Letter from L. Rogers, Leeds, undated.

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1/7 1919

1/7/1 Letter from Sir Charles Villiers Stanford at Llandrindod, 31 July 1919: encloses a news cutting titled 'Girton's Jubilee' which includes a photograph of Sedley Taylor [one of Girton College Cambridge's founders, and a good friend of both Allen and C.V. Stanford] with a young lady at the Jubilee celebrations. The letter refers to it as 'a Christmas card (the best I ever saw) to hang up in your bunk at sea. I asked him [Sedley Taylor] who the lady was, but he is dark and mysterious about it'. Also notes that he has finished a piece of music 'and added to it the Hymn at the end of *Akbar's Dream*', and will copy the parts himself and so save money and wrong notes.

[See also J.F. Porte, *Sir Charles Stanford: a catalogue of works* (1921)]

[For Dr Sedley Taylor (died 1920) see also below, 1/19/1]

1/8 1922

1/8/1 News cutting (*Yorkshire Weekly Post* 7 October 1922) of a cartoon depicting performers, patrons and organisers of the York Musical Festival concerts, including Allen as conductor.

1923

See under **1929** (Stanford letters and score).

1/9 1924

1/9/1 Typed speech [probably drafted by Allen] by Sir Ernest Palmer to the Council of the RCM, concerning the Patron's Fund (estd 1903) and Allen's work for it since 1918.

1/10 1926

1/10/1 Letter from Norman McLean at Christ's College Cambridge, 23 February 1926: congratulating Allen on his election to an honorary fellowship at Christ's.

1/11 1927

1/11/1 News cutting (*Palestine Bulletin* 7 April 1927) referring to Allen's forthcoming visit to Vienna as one of the British representatives at the Beethoven celebrations, and thereafter to Jerusalem to visit his son.

1/11/2 Typed carbon copy of an address [on Allen's behalf, by the Ambassador?] to the Austrian Government, explaining that Allen was unable to be present as he had been delayed by a commitment to conduct a Beethoven concert in England.

1/12 1928

1/12/1 Two letters, from Allen at RCM to the Mayor of Colchester, 23 May 1928 and undated, accepting an invitation to attend the Colchester Oyster Feast.

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1/13/1 Letter from Alfred Graves [father of the poet Robert Graves] at Harlech, 14 October 1929: is sending six letters written to him by Sir Charles Stanford in 1922–1923, with the manuscript score of music ‘relating to the last set of songs we undertook together in the year of his death’ [1924] after Boosey had refused to publish.

1/14 1932–1934 Letters and associated papers relating to the Imperial League of Opera (founded 1927)

1/14/1 Draft circular, based on the scheme proposed by Sir Thomas Beecham for amalgamating the ILO, Covent Garden, Sadlers Wells, Old Vic and Carl Rosa Opera Companies in order to establish a permanent English Opera in London capable also of making provincial tours, September 1932.

1/14/2 Drafts, July to September 1932, of a circular by Allen, Reginald McKenna & Lord Esher as trustees, concerning subscriptions and donations to the ILO.

1/14/3 Case submitted to Counsel, October 1932, concerning subscriptions and donations to the ILO.

1/14/4 Letters relating to the financial obligations of the ILO with regard to subscriptions, 1934.

1/15 1934 Letters from the British Broadcasting Company

1/15/1 Letter from C.A. Sispurani at the BBC, 2 May 1934: responds to Allen’s complaint that the BBC had not followed up its assurance to find space for three talks a year, on musical activities in each region, and enclosing a list of talks given in each region.

1/15/2 Letter from C.A. Sispurani at the BBC, 19 July 1934: discussing the complaint further and enclosing a list of amateur musical activities broadcast by the BBC.

1/16 1934–1935 Letters relating to Bach manuscripts borrowed from Berlin

1/16/1 Typed report by Pamela McKenna [Mrs Reginald McKenna] to Allen, 6 November 1934, of her interview with Dr H.A. Krüss, Generaldirektor der Staatsbibliothek Berlin, concerning negotiations for the loan of Bach mss to Oxford for the Bach-Handel Festival to be held there in May 1935: notes that the manuscript of the B minor Mass is too fragile to travel, and discusses alternatives.

1/16/2 Typed carbon copy letter by Pamela McKenna to His Excellency Sir Eric Phipps KCMG (British Ambassador to Berlin), signed on 6 November 1934: notes that the manuscript of the B minor Mass is too fragile to travel, and discusses alternatives.

1/16/3 Typed carbon copy letter by P. McKenna to Sir Eric Phipps, 22 January 1935: notes arrangements for the loan of the mss to the Bodleian Library.

1/16/4 Typed letter from Sir Eric Phipps at the British Embassy, Berlin, to Pamela McKenna, 23 January 1935, enclosing a list in English (dated 19 January 1935) of the six Bach mss to be loaned.

PA/ALL 1 contd**1/17 1936**

- 1/17/1 Typed letter (in German) from Dr Krüss, Generaldirektor der Staatsbibliothek Berlin, 18 March 1936: concerning a portrait of the German composer Heinrich Schütz.
[For Allen's Schütz research *see* below, 6/3]

1/18 1937

- 1/18/1 Letter from Douglas Veale, Registrar of Oxford University, to Allen as a member of the Oxford Deputation, 11 March 1937: enclosing instructions for the presentation of addresses to the King at Buckingham Palace on 23 and 25 March.
[in connection with the University Appeal?]
- 1/18/2 Letter from Douglas Veale at Oxford, 12 June 1937: concerning the concert by Toscanini in support of the University Appeal Fund; encloses a press cutting (*Oxford Times*, undated) complaining that the local press had not been invited to the concert.
- 1/18/3 Letter from Stanley Marchant at the RCM, 23 December 1937: letter of appreciation sent upon Allen's retirement.

1/19 1938

- 1/19/1 Letter from Caroline Herford Blake at Great Missenden, 14 January 1938: asks Allen to write a commemorative biography of Dr Sedley Taylor of Cambridge, whom she looked after up to his death in 1920.
- 1/19/2 Letter from Cynthia Colville at Sandringham, 18 January 1938: has shown Allen's letter to Queen Mary, who has instructed her to write to Sir Alick Alexander on the subject of granting a Royal Warrant to the Hill brothers.
- 1/19/3 Typed letter from Dr Paul Hirsch in Munich, 11 September 1938: discusses a work which he had identified in the *Bach Jahrbuch* 1929 & 1930 as Bach's B minor harpsichord concerto, and wishes to put right errors in that identification.

1/20 1939

- 1/20/1 Letter (in French) from Pablo Casals at the Piccadilly Hotel, London, 30 March 1939: thanks Allen as President of the Concert Committee for organising the previous evening's concert in aid of children in Spain.
- 1/20/2 Letter from Cynthia Colville in London, 4 May 1939: regretfully declines offer of two tickets for the Toscanini concert on either 12 or 17 May as will be in Ireland.
- 1/20/3 Printed copy (for the Hebdomadal Council) of a letter to the Vice-Chancellor from Allen as Heather Professor of Music, 26 May 1939: concerning the proposed Music Faculty Library to be based on his own collection of books and scores; with typed letter response from Dr George Gordon, President of Magdalen College and Vice-Chancellor, 27 May 1939.
- 1/20/4 Typed letter from the Prime Minister (Neville Chamberlain)'s Private Secretary at

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- 10 Downing Street, 7 June 1939: concerning Chamberlain's installation as an Hon. Freeman of the Worshipful Company of Musicians. Also a letter from Mrs Anne Chamberlain at 10 Downing Street, 30 June 1939, confirming their attendance at the installation ceremony and dinner on 10 July.
- 1/20/5 Letter from S.P. Waddington [teacher at RCM] at Putney to Allen after his retirement from the Associated Board, 4 July 1939: thanking him for his support. [See also below, 1/23/2]
- 1/20/6 Typed letter from Bernard Naylor [composer and organist of The Queen's College, who returned to Canada when war broke out] in Ipswich to Mr Manning, 24 September 1939: asking him to collect books and music scores borrowed from the Clarendon Library which are still in his rooms at Queen's, because the College buildings have been requisitioned.

1/21 1940

- 1/21/1 Letter from Anne Chamberlain at 10 Downing Street, 6 February 1940: regrets that she and the Prime Minister cannot attend the Queen's Hall concert in aid of the Incorporated Society of Musicians Benevolent Fund.
- 1/21/2 Letter from David Ellenberg of Barking, 20 October 1940: seeking Allen's help in his application to the BBC as Chorus Master and Conductor.
- 1/21/3 Letter from Alan Collingridge of Neasden, 31 October 1940: concerning the musician Walter Jenks who taught oboe.
- 1/21/4 Letter from Percy Scholes at Aberystwyth, 26 October 1940: thanks Allen for his kind words about the *Companion*, the third edition of which is in preparation; confirms that the Reynolds portrait of Burney in the Music School is a copy by Burney's nephew Edward, and was given to the Music School by Burney before 1795 [and cites as source R. Lane Poole's *Catalogue of Oxford Portraits*] and provides notes on the original; discusses the Nollekins bust of Burney in the Bodleian; refers to his DLitt on Burney and forthcoming book.
- 1/21/5 Letter from André Mangeot at Rycote Park, 11 November 1940: arranging to borrow Music Library books for his chamber music classes in Oxford.
- 1/21/6 Typed letter from J. Chalmers Park at Leeds, 12 November 1940: remembers his days as a cadet at Oxford 1914–18 and joining Allen for Evensong in New College, and subsequently working with him at the Leeds Festival; is now serving in the Tank Regiment, and his string orchestra is disbanded until the end of the war.
- 1/21/7 Letter from Joan Lascelles (Mrs Anthony Lascelles) staying at Holton Park in Wheatley, 13 November 1940: invites Allen to tea.
- 1/21/8 Typed letter from Mrs CS Könekamp (née Joyce Myers) at Tetsworth, 20 November 1940: asks Allen if he would provide a reference to the Home Office to help free her interned husband, the artist Dr Fritz Könekamp.
- 1/21/9 Letter from R.M. Roothan at Cambridge [undated but probably 1940, soon after Neville Chamberlain's death]: thanks Allen for his letter appraising Chamberlain's character; war news.

PA/ALL 1 contd**1/22 1940 Incorporated Society of Musicians (orig. bundle)**

(of which ALLEN was President) [See also 1/21/1, and 5/11].

1/22/1 Correspondence, October – November 1940: largely concerning a proposal by John Christie of Glyndebourne to form a National Council on Music, and the reactions of the ISM.

Correspondents include Sir Ernest Palmer, John Christie, Frank Eames (Secretary of the ISM), Scottish National Academy of Music, R.S. Thatcher of BBC Bristol.

1/23 1941

1/23/1 Typed letter from Archie Davison at Harvard (Department of Music), 18 March 1941: hopes to meet again after the war.

1/23/2 Letter from S.P. Waddington at Lyme Regis, 26 May 1941: concerning an operatic work by Ferrer submitted to the Music Panel of the BBC.

1/23/3 Letter from Jean Wilder in Ohio, 13 October [no year but probably 1941]: lists the programme of a concert conducted by Goossens in Cincinnati; Gertrude Lawrence in Cincinnati raising money for the British Fund; is knitting for England ('I really don't think there is much point to it'); discusses American reactions to the war and the prevailing pro-English atmosphere.

1/24 1942

1/24/1 Letter from Thomas Wood at Bures, Suffolk, 6 December 1942: asks Allen to support his application to join the Worshipful Company of Musicians.
[For Dr Thomas Wood, see also below, 1/28]

1/25 1942–1943 Tovey Memorial Fund correspondence (orig. bundle)

The Tovey Memorial Fund was created to endow a University Prize in memory of the pianist Sir Donald Francis Tovey of Balliol, Reid Professor of Music at Edinburgh University [*see* Grove Music Online]. Allen served on the Executive Committee under the chairmanship of Sir David Ross the Vice-Chancellor of Oxford University.

1/25/1 Letter from H.C. Colles in London, 4 November 1942: concerning the wording and content of an appeal leaflet for the Fund.

1/25/2 Letter from Sir W. David Ross at Oriel, Vice-Chancellor, 1 December 1942: Professor Victor Hely Hutchinson (who was taught by Tovey at Eton) is to support the Tovey Appeal by playing concerts of all thirty-two of Beethoven's piano sonatas, to launch the appeal.

1/25/3 Appeal leaflet 1943 (two copies); also Allen's manuscript draft of part of the text, annotated on the reverse with names of potential sponsors in Oxford and London.

1/25/4 Letters to Vice-Chancellor Ross from Sidney Newman, Reid Professor of Music at Edinburgh, 24 February & 22 March 1943: on the nature of the music Prize.

1/25/5 Minutes of the London Committee of the Tovey Fund, 23 March 1942; also letters of acceptance or refusal from those invited to join the committee or subscribe to the Fund.

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- 1/25/6 Letter from Dr Sophie Weiss [Tovey's mentor] at Woking, 24 April 1943: welcomes the commemoration of Donald Tovey at Balliol; her adopted son John W. Tovey has just left for active service and will be fighting the Japanese; describes the circumstances in which Casar Kunwald made a drawing in red chalk (which she has presented to Balliol) of his brother-in-law Dohnanyi and Donald Tovey while they were working together near Vienna.
- 1/25/7 Financial statement of the Beethoven Recitals Fund 1942–3; also a typed 'note for 15 October' on Beethoven Sonatas [perhaps a programme note by Allen for one of Hely-Hutchinson's concerts?].

1/26 1943

- 1/26/1 Two typed letters and a formal notice to Sir Hugh & Lady Allen, The Hoe, Bosham, from the Ministry of War Transport, 9 January 1943: concerning the requisition of the barge *Elsie* and compensation of £100.
- 1/26/2 Letter from Dr Boyd Neel MD, at Stoke Row nr Henley, 2 February 1943: seeks advice on a wartime career that can combine musicianship with medical work, as his orchestra is still in existence, he still works for the BBC, and he feels he still has something to offer British music.
- 1/26/3 Letter from Victor Hely-Hutchinson, Professor of Music at the Barber Institute, University of Birmingham, 11 March 1943: arranging music examinations in Birmingham; sad news of Colles's death and wonders whether Eric Blom might succeed him [at the RCM] 'but I selfishly hope he won't as we want Eric here'.
- 1/26/4 Typed letter from William Temple Archbishop of Canterbury, at Lambeth Palace, 21 October 1943: asks Allen to become one of his advisers for the Lambeth Degree in Music (for musicians of degree standard who have no connections with universities), and noting as a possible candidate Lionel Ovenden, music master at St Edward's School, Oxford.
- 1/26/5 Typed letter from William Temple Archbishop of Canterbury, at Lambeth Palace, 9 November 1943: accepts Sir George Dyson [Director of the RCM]'s proposed criteria for qualifying for the degree (typed carbon copy enclosed, signed by Dyson, RCM October 1943), which would exclude Oxford-associated men such as Ovenden.

1/27 1944

- 1/27/1 Letter to Mr Howes from J.S. Carter, head of St John's School, Leatherhead, 22 May 1944: recalls Bach Choir concerts conducted by Allen in the Sheldonian.
- 1/27/2 Letter from E.J. Peek in Plymouth, 17 September 1944: a recent BBC broadcast has triggered his recollections of singing in the Oxford Bach Choir in his youth, and also reminiscences of choral singing in Rotherham; Plymouth has been blitzed and he himself injured, but he derives solace from music.
- 1/27/3 Letter from Dr Ian Parrott (DMus), on active service in Egypt, 7 November 1944: musical activities in Cairo; is sending his tone study *El Alamein* to the BBC (where he hopes that his fellow DMus Hely-Hutchinson might like it); has just

PA/ALL 1/27/3 contd

read and enjoyed Allen's article in the summer issue of *Oxford*.

- 1/27/4 Typed letter from Mrs Kathleen Dale (music executor of Dame Ethyl Smyth) at Woking, 9 November 1944: is presenting three unpublished chamber works (the Piano Trio in D minor 1880, the String Quartet in C minor 1881, and the String Trio of c.1888) to the Oxford Faculty of Music, in gratitude for Allen's support of Dame Ethel's works and her honorary degree from Oxford.
[See also below, 8/1, for the text of a speech by Dame Ethel Smyth in 1938].

1/28 1945

- 1/28/1 Letter from Mary Allen in Perth, W. Australia, 12 January 1945: concerning the erroneous identification of Dr Thomas Wood as the Heather Professor of Music during his Australian visits of 1944 and 1945; also encloses relevant news cuttings.

1/29 Undated letters

- 1/29/1 Four letters and a text from the poet Robert Bridges at Wallingford: concerning his Psalm settings and the difficulties of notation. (One letter refers to Allen having ceased to be Proctor, which would date it to c. 1919.)
[See also Catherine Phillip, *Robert Bridges, a Biography* (OUP, 1992) for several references to Allen, who approved of the new prosodic principles that Bridges worked out for reciting the Psalms and gave much help in theory and in practice, lending his New College choir for the experiment: *ex info* Professor Brian Trowell, 2007].

PA/ALL 2 Allen's research at New College into orchestral colour

Allen's fellowship at New College was given, and extended, on the condition that he would publish his research into the effects of orchestral colour upon music.

- 2/1 Manuscript drafts of an article by Allen on *Some considerations of the effects of orchestral colour upon design and texture in musical composition* [together with a photocopy of the article as published in *Proceedings of the Musical Association* 1908–9, p.109–121]. This article is probably the one referred to by Warden Spooner in 1918 as an interesting preliminary sketch, when he was urging Allen to resume his research (see above, 1/5/21).
- 2/2 Folder of research or teaching notes (loose leaf and in notebooks) on orchestral colour, undated.

PA/ALL 3 Allen as Heather Professor of Music at Oxford 1918–1946

[see also below, ALL 5 & 6, unattributed lectures and addresses, research and teaching notes]

PA/ALL 3 contd**3/1 Lectures or addresses**

- 3/1/1 1924: lecture or address on Listeners and Performers, given on 24 February 1924. [Written on New College notepaper].
- 3/1/2 1926: William Heather and the Music Lectureship at Oxford [dated from a reference on p.22]; and background research notes to the same. Includes list of lectures by Professors and Choragi, 1889–1899.
- 3/1/3 1928: 7th Oxford Music Summer School: opening address, 1 August 1928.
- 3/1/4 1941: Walter Parratt 1841–1941: commemorative lecture or address given on 10 February 1941.
- 3/1/5 1942?: Music of Westminster Abbey: lecture [jottings on one sheet suggest that it was given in 1942] and background research notes (2 packets). *See also* 6/2.
- 3/1/6 1944: Music at Oxford University 1669–1944: address (to Vice-Chancellor) given in 1944; and background research notes to the same. [See also below,
- 3/1/7 n.d.: Haydn in Oxford: lecture or address for the Oxford Music Festival.

3/2 The Music Library

- 3/2/1 Appeal leaflet, 1 November 1910
- 3/2/2 Inventory of the library [at 30 Holywell Street, 1944?]

3/3 The Music Faculty 1944

- 3/3/1 Address on the formation of the Music Faculty in 1944, with notes on its aims and activities.
- 3/3/2 First page of a draft report of the Heather Professor to the Faculty Board on university lectureships and the position of Dr Wellesz [c.1944].
- 3/3/3 Faculty Sub-Committee Reports on musical training at Oxford [1944–1946]
- 3/3/4 List of works submitted by (named) candidates for the BMus, Trinity term 1945.

PA/ALL 4 Allen as Director of the Royal College of Music, 1918–1937

[*see also* below, ALL 5 & 6, unattributed lectures and addresses, research and teaching notes]

4/1 Addresses to RCM students (usually at the beginning of the term or academic year. Very few have titles but their general coverage is noted below):

- 4/1/1 1918: Sir Hubert Parry's collected addresses to RCM students 1894–1918.
- 4/1/2 1920: on teaching Music.
- 4/1/3 1923: on the Music profession.
- 4/1/4 1924: on Music from the outsider's point of view.
- 4/1/5 1926: includes tribute to Charles Wood [composer and teacher at the RCM for 37 years, Professor of Music at Cambridge] who died 12 July 1926.
- 4/1/6 1929: on a Changing World.
- 4/1/7 1933: in celebration of the college's Jubilee year.
- 4/1/8 1937: after a gap of four years.

PA/ALL 4 contd

- 4/1/9 n.d.: on Pleasure.
 4/1/10 n.d.: on Taste.
 4/1/11 n.d.: on Life.
 4/1/12 n.d.: on Excess Baggage.
 4/1/13 n.d.: on Music and Education.

4/2 Student appraisal notebooks concerning RCM students 1935–1937:

The notebooks seem to derive from informal interviews, occasional meetings with or communications from parents, and Allen's own comments on progress, career aims, difficulties brought to his attention:

- 4/2/1 May 1935 – September 1935
 4/2/2 September 1935 – January 1936
 4/2/3 September 1936 – January 1937
 4/2/4 September – October 1937

PA/ALL 5 Unassigned addresses and lectures, 1913–1938 and undated

Since it is not always possible to ascertain when and in what capacity Allen gave these addresses or lectures, and the extent to which he re-used material in later lectures and addresses, these drafts or scripts have been arranged in one artificial sequence, where possible in chronological order followed by undated scripts. Very few have titles but their general coverage is noted below:

- 5/1 1913: Sumer is a cumin in [BL Harl. MS 978]: lecture or address on the 792nd centenary of Reading Abbey.
 [Probably given by Allen as Director of Music at University College Reading].
- 5/2 1919?: Choral Music and War [refers to use of hydrophones to listen to submarines in the 1914–18 War. See above, 1/5/11 for 1918 letter from Admiralty arranging for Allen to visit naval bases and use a hydrophone]
 [Probably intended either for RCM or for Oxford students]
- 5/3 1923: Sir Hubert Parry (typed lecture or broadcast given on 30 October 1923); and research notes to the same.
- 5/4 1928: Bournemouth address, 1928.
- 5/5 1930 Lecture or address given in Australia and/or New Zealand, 1930.
- 5/6 1930: Lecture or address given in New Zealand and/or the USA, 1930.

PA/ALL 5 contd

- 5/7 1935: Handel: lecture or address given in Capetown, 1935. [Written on RCM notepaper].
- 5/8 1938: Lecture(s) on Beethoven given at the RCO, 1938 and n.d. One draft refers specifically to the *Leonora II* overture.
- 5/9 n.d.: The accessibility of Music: address at Rotary Club lunch.
- 5/10 n.d.: The English Composer (typed note, possibly for a short address or programme note)
- 5/11 n.d.: Incorporated Society of Musicians Conference (n.d.): address.
- 5/12 n.d.: Broadcasting and Music (typed text, marked 'Confidential', with manuscript annotations).

PA/ALL 6 Research or teaching notes

These may be background notes to the lectures or addresses or other specialist files listed elsewhere in this catalogue, or they may be general research and teaching notes for Oxford and/or the RCM or elsewhere. In general, they comprise only rough notes from secondary sources, and very few are dated.

- 6/1 on 15th & early 16th century music.
- 6/2 on 16th & 17th century English music.
Includes sections on general cultural/historical context; extracts from Pepys' diaries; madrigals; music and musicians of the Chapel Royal.
- 6/3 on 18th century German music in general.
Includes notebook on Choral music; notes on or extracts from writings of Hammerschmidt, Schein, Schutz; notes for a lecture on Schubert given on 16 November 1928.
- 6/4 on 18th century German music: J.S. Bach.
- 6/4/1 Typed translations into English of primary source readings, n.d.
- 6/4/2 Miscellaneous notes on J.S. Bach (loose notes and notebooks), undated.
- 6/5 on Maurice Ravel.

PA/ALL 7**PA/ALL 7 The Cramb Lectures on J.S. Bach, Glasgow 1939**

- 7/1 Allen's texts (ms and typed) for the Cramb lectures, Glasgow University 1939, on 'The works of JS Bach in their relation to the music of the 17th century':
 Introduction, timetable, and list of musical illustrations;
 Music in 17th & 18th century Germany (27 January 1939);
 Bach's life & work and his family (28 January 1939);
 The Church Cantatas (3 February 1939);
 The Clavier music (4 February 1939);
 The Motets (10 February 1939);
 The Organ Music (11 February 1939);
 The Concertos (17 February 1939);
 The Passions (18 February 1939);
 The Orchestral music (24 February 1939);
 The four short Masses and the Mass in B minor (25 February 1939).
- 7/2 Cramb lecture background research notes (1):
 Outline of the Cramb lecture series;
 Music in 17th & 18th century Germany;
 Bach and his family;
 Cantatas & Chorales.
- 7/3 Cramb lecture background research notes (2):
 Clavier & Organ;
 Motets;
 Concertos;
 Passion music;
 Masses.

PA/ALL 8 Other Lectures and Broadcasts

- 8/1 Extract from a lecture [on Women in Orchestras] given by Dame Ethel Smyth at Canterbury, 20 June 1938 (typed carbon copy).
- 8/2 Radio broadcast, *Rory Dall O'Cahan [and] the Origin of the Londonderry Air* by Samuel Henry of Coleraine, Co. Derry, (undated, typed carbon copy).