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The Life and Works of Ethel Barns: British Violinist-Composer (1873-1948)

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THE LIFE AND WORKS OF ETHEL BARNS:
BRITISH VIOLINIST-COMPOSER (1873-1948)

by

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THE LIFE AND WORKS OF ETHEL BARNES:
BRITISH VIOLINIST-COMPOSER (1873-1949)

(Order no.)

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Although little remembered today, Ethel Barnes was recognized in London between 1895 and 1928 as an accomplished violin virtuoso and composer, who performed her own and others' works in chamber music concerts and occasionally in orchestra concerts as violin soloist. Like many performers of her day, Barnes wrote music which both she and those closely associated with her performed, in the tradition of such nineteenth-century virtuosos as Henryk Wieniawski and Henri Vieuxtemps. Many of her works, particularly for violin, deserve to be incorporated into present-day repertoires.

In keeping with popular tastes of the time, Barnes wrote more short pieces for violin and piano (53), short piano pieces (19), and songs (37) than she did large-scale works, which include 5 violin sonatas, 2 works for piano trio, 2 suites for violin and piano, a *Fantaisie-Trio for Two Violins and Piano*, and three works for violin and chamber orchestra. Of the more than 120 compositions attributable to Barnes, 87 are extant. The 15 manuscripts which this

study has brought to light and which are now located in the British Library, together with her 72 published works, are discussed in this dissertation.

Many of Barns's violin works utilize virtuosic techniques such as double-stops (most notably sixths), *ricochet*, *staccato*, and *arpeggiando* figures, the melodic use of the G-string, and cadenza-like passages. Writing first in the High-Romantic harmonic style, with Brahmsian characteristics evident in her well-written, though conservative Sonata No. 2 in A major, Op. 9 (1904), Barns gradually incorporated Late-Romantic style characteristics such as extensive chromaticism and formal expansiveness, as well as Debussy-like traits such as parallel harmonic progressions, metric flexibility, and added-note harmonies in her mature compositions [e.g., the Sonata No. 4 in G minor, Op. 24 (1910) and the *Fantaisie for Two Violins and Piano*].

Chapter One of this dissertation gives Barns's life history, while the two chapters on her career are largely devoted to details of the Barns-Phillips Chamber Music Concerts (1895-1913), which featured Barns and her baritone husband, Charles Phillips. The last four chapters comprise a complete discussion of her works by genre and are followed by appendices, including excerpts from some of her major compositions, a list of works, and a discography.

PREFACE

In the summer of 1981, while searching for a topic for the present document, I came across several references to Ethel Barns, a British violinist-composer who lived from 1873¹ to 1948. She had written a number of substantial works for the violin, most of which have long since been forgotten,² and was well-known in London and elsewhere in the British Isles around 1900-1913. The microfilm I had obtained from the British Library of four out of the seventy-four published works by Barns in their collection revealed skillful compositions in the Romantic and Late-Romantic styles. On the basis of this music, I decided that Ethel Barns and her works were deserving of a full-scale study. Further research into her life, career, and the whereabouts of other music she had apparently written, in addition to correspondence, and an announcement in *The Musical Times* appealing for first-hand information produced only modest results. From a letter I had received,³ I was led to

¹ Her date of birth is generally given as 1880. See Chapter One, p. 3-4 below.

² A short piece for violin and piano, "L'Escarpolette" ("Swing Song"), which was recorded by Mischa Elman and others, was still published until relatively recently. See Chapter Seven, p. 218-219 below.

³ Letter dated December 3, 1983, addressed to me from Marjorie Pooler. See Appendix A and Chapter One, p. 2, fn. 8

believe that Barns had one living relative, Marjorie Pooler, who had married into the family and had known her aunt very little. A month-long research trip to London in May, 1984, however, answered quite a number of my questions regarding Barns's life (although much remains a mystery) and brought about the discovery of manuscripts of several of her unpublished works.

The bulk of my knowledge about Barns's personal life comes from information her niece, Mrs. Evelyn Bishop (who knew her well), another niece, Mrs. Gladys Selby, her nephew, Christopher Hardwicke Neame, and his wife, Sylvia Neame, were able to give me in two interviews--one with the Neames and one with a larger group of relatives at the Neames' house in Cheam, Surrey--and through subsequent correspondence. Luckily, Barns's will had named Christopher Neame as one executor of her estate, and I was able to locate him. During the interviews I found out some of the reasons for the curtailment of Barns's career in 1913, but was disappointed to learn that a trunk of her possessions, presumably including some manuscripts, had been discarded by Mrs. Bishop in 1968. The Neames discovered, much to their surprise, that they had some music once belonging to Barns in their attic. I was able to identify two of her manuscripts--the *Suite for Violin, Cello, and Piano*, Op. 26, and an incomplete piano score of her *Concerto No. 2 in G minor for Violin and Orchestra*--both now located in the Department of

below.

Manuscripts of the British Library. Several months later the Neames found a larger number of manuscripts and published music of Barns's in their attic. These thirteen manuscripts (nine complete and four incomplete) and a full set of orchestral parts to the *Concertstück for Violin and Orchestra*, Op. 19, have also been deposited at the British Library.

According to my research to date, Barns composed ten chamber works all involving the violin, three works for violin and orchestra, fifty-three short violin/piano pieces, two pieces for cello and piano, nineteen piano pieces, and thirty-seven songs--a total of 124 compositions. A complete List of Works will be found in Appendix E.

Ethel Barns's career and works are interesting from several points of view. Although it will not be possible in the course of this document to discuss at great length the historical and social context surrounding Barns's musical career, mention should be made here concerning London's educational and professional advantages around the turn of the century--factors which contributed to the stimulating musical atmosphere that holds in the city to this day. Whether or not one chooses to call the period in British musical history from around 1875 to 1900 the "English Musical Renaissance," as do authors Frank Howes⁴ and Ernest Walker,⁵

⁴ Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966).

⁵ Ernest Walker, *A History of Music in England*, 3rd ed. rev. and enlarged by J. A. Westrup (Oxford: Clarendon Press,

several phenomena helped to create an environment wherein a talented violinist-composer such as Ethel Barns could receive excellent professional training. These phenomena included the Tonic Sol-Fa movement, the proliferation of competition festivals, the folk-song movement, the Tudor revival, the establishment of orchestral and chamber music concert series whose programs encompassed contemporary British works as well as traditional Continental ones, and the founding or upgrading of several music schools or colleges in London.⁶

No longer did promising British instrumentalists and composers need to study abroad, nor were famous foreign performers like Sarasate and Ysaÿe the sole attractions at London concerts. Many Britons received their schooling at the Royal Academy of Music, as did Barns, and went on to concertize in their native land, which now boasted larger and more sophisticated audiences. Relatively new orchestras like the Crystal Palace Orchestra and Queen's Hall Promenade Orchestra, led by the pioneering conductors August Manns and Henry Wood, respectively, gave performers such as Barns the chance to begin or advance their musical careers. New music and chamber music were received enthusiastically, making possi-

1952).

⁶ See Thomas Tatton, "English Viola Music (1890-1937)" (D.M.A. document, University of Illinois at Urbana-Champaign, 1976), p. 6-13 regarding these phenomena. The founding of the Royal College of Music in 1882 and the subsequent upgrading of the Royal Academy of Music are mentioned on p. 13.

ble the co-existence of many chamber music series, like the Barns-Phillips Chamber Concerts,⁷ on which were performed old and new works.

Furthermore, women played a very active role in London's musical life at the turn of the century. Since the 1870's, when violinist Wilma Neruda (later known as Lady Hallé) had begun to concertize in London, it had become socially acceptable for women to play the violin.⁸ Although women were still not seen in professional orchestras, they formed an increasingly large proportion of the enrollment in London's music schools and succeeded professionally as chamber musicians and soloists.⁹ Sauret, with whom Barns studied at the Royal Academy, not only taught William Henry Reed, who became concertmaster of the London Symphony Orchestra, but also Marjorie Hayward and Margaret Holloway, both active solo and chamber music performers.

Although several women became exceptionally famous as violinists (e.g., Marie Hall and May Harrison) or pianists (e.g., Agnes Zimmerman) in early twentieth-century London,

⁷ The Barns-Phillips Concerts will be discussed in detail in Chapters One, Two, and Three below.

⁸ Sir Alexander Campbell Mackenzie, *A Musician's Narrative* (London: Cassell, 1928), p. 235.

⁹ Of the forty-eight British violinists born after 1850 listed in E. van der Straeten, *The History of the Violin* (New York: Da Capo, 1968; reprint of 1933 ed.), II, p. 302-322, in the chapter entitled "Great Britain: to Present Day," one half are women, the majority of them having been born from 1889 on. Ten of the forty-eight violinists are listed as having written music, but only one of these ten is a woman. Ethel Barns is not listed at all.

few were recognized primarily as composers, Ethel Smyth, a suffragette who helped to promote the idea of women as composers, being an exception. In the political realm, the social and cultural attitudes towards women's role in society were challenged by the suffragettes beginning in 1903, with the formation of the Women's Social and Political Union.¹⁰ Even though articles defending women's creative ability appeared in periodicals in the pre-World War I period,¹¹ traditional thinking was certainly along opposite lines. It is no wonder, then, that one finds a patronizing attitude toward Ethel Barns as composer in many reviews of the day. Joseph Holbrooke, for instance, wrote in *The Musical Standard*:

...We have known Miss Barns for our most famous lady composer for many years, as well as a fine violinist. There is no one, of this charming sex, who can point to the same amount of serious work.¹²

And *The Times* (of London) wrote of her Sonata No. 2 in A major, "It is decidedly strong music to have come from a feminine pen..."¹³

¹⁰ Goldwin Smith, *A History of England* (3rd ed.; New York: Charles Scribner's Sons, 1966), p. 689.

¹¹ One example of progressive thinking regarding women's creative musical abilities appears in D. Donaldson, review "Women and Music," in *The Musical Standard*, LXXXI (1911), p. 69-70. The siglum MS will replace *The Musical Standard* in future footnotes.

¹² From pamphlet "Recent Notices of Ethel Barns as Composer and Violinist," given to me by Christopher Neame. The date is not known, since I have not come across this review in *The Musical Standard* as yet.

¹³ Review "Concerts" in *The Times*, March 14, 1904, p. 7.

Barns, like many violinists of her day (particularly men such as her teacher, Sauret, and W. H. Reed), was primarily a performer who, in the tradition of the nineteenth-century, wrote music chiefly for herself to play. Unlike her virtuosic predecessors Wieniawski and Vieuxtemps, however, who composed virtuosic violin music exclusively, Barns and several of her contemporaries wrote piano pieces, songs, and chamber music, besides violin concertos and short violin pieces. Furthermore, Barns performed works by other composers--both contemporary and traditional. Ethel Barns exemplifies an accomplished violinist whose performing and composing activities centered around, but were not confined to, the eighteen-year-long concert series named for herself and her husband--the Barns-Phillips Chamber Concerts. The known particulars of her life and career, together with analysis of her compositions and discussion of their relation to Late-Romanticism, will form the substance of the following chapters.

The siglum *LT* will replace *The Times* (of London) in future footnotes.

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Chapter I

LIFE HISTORY

According to papers in possession of Christopher Hardwicke Neame, the Barns family traces its lineage back to Drugo de Balladon (Llewelyn of North Wales), who lived before the Norman Conquest of 1066.¹ Ethel Barns (b. London, December 5, 1873--d. Maidenhead, England, December 31, 1948)² was the youngest child of William Barns and Margaret Phoebe Winston.³ At the time of Ethel Barns's birth her father's occupation was that of zinc merchant, according to her birth certificate.⁴ He later owned an iron foundry in Holloway in northern London. Ethel's mother came from Brecon, Wales, from an old Welsh family.⁵ Phoebe, as the fami-

¹ The lineage papers are not complete and were written "following searches made in the counties of Herefordshire and Gloucestershire in the years 1569, 1623, 1633, 1634, and 1635," according to a letter to the writer from Christopher Neame (November, 2, 1984). As far as I can tell, the pedigree traces ancestry on the distaff (i.e., female) side in many respects, so would not represent direct descent officially. In this regard, Drugo de Balladon's grandson, Drugo de Wynston, was evidently an ancestor of Ethel Barns's mother Margaret Phoebe Winston.

² See p. 3-4 below regarding the birthdate.

³ Refer to Appendix A below for a diagram of the family tree, beginning with William Barns and Margaret Phoebe Winston.

⁴ Birth certificate is located at the General Register Office, St. Catherine's House, London.

ly called her, had some musical ability and was a "very vital, alive sort of person," according to Mrs. Evelyn Bishop,⁶ Ethel's niece and one of the few surviving relatives.

Barns's parents, who saw several sons die at an early age, raised one son, William C. Barns, Ethel's oldest sibling, and three other daughters, Clara, Matilda Elizabeth (ca. 1867-1918), and Alice (1873-1944). William played the piano as a hobby⁷ and had two children one of whom, Margaret Phoebe, "sang and danced professionally."⁸ Clara, Ethel's oldest sister, married a Mr. Bell but died young. Matilda Elizabeth married a Mr. Selby and had one child named Evelyn (b. 1894). Evelyn (now Mrs. Evelyn Bishop) and her mother "Tilly" were to play important roles in Ethel Barns's life from about 1913 on. After "Tilly's" death Mr. Selby married Gladys Bell (b. 1896), Clara's step-daughter. Finally, Alice ("Minnie") Barns married Frederick Stewart Neame and had three sons, the first of whom, Phillip Winston, died at an early age. The second, Ethel's godson and nephew Stewart Carol (1907-1972), played the piano a little, according to his brother, former Gulf Oil, Ltd. employee Christopher

⁵ According to the pedigree papers and living relatives. (See fn. 1 above.) Family legend has it that Winston Churchill was from the same Winston family.

⁶ Interview with the writer, May 19, 1984.

⁷ Evelyn Bishop in letter to me, June 21, 1984.

⁸ Dr. Marjorie Pooler in letter to me, December 3, 1983. Dr. Pooler's former husband, William Norman Winston Barns who died in 1937 of blood poisoning, was Margaret's brother and a doctor.

Hardwicke' (b. 1909), who is the present owner of Ethel Barns's few remaining possessions.

Secondary sources diverge regarding the year of Barns's birth. *Cobbett's Cyclopedic Survey of Chamber Music* comes relatively close with 1875 in the original 1929 edition, but Colin Mason "corrects" this date to 1880 in the Supplement to the 1963 edition.¹⁰ Frederic B. Emery guesses "the beginning of the last quarter of the nineteenth century" in *The Violin Concerto*.¹¹ The sixteen other sources which mention Barns's birthdate give 1880,¹² as does the obituary in the *Monthly Musical Record*.¹³ This date appears as early as 1929 in *Hugo Riemanns Musiklexikon*.¹⁴

⁹ Interview with the writer on May 8, 1984.

¹⁰ Katharine Eggar, "Ethel Barns," in *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., edited by Walter Willson Cobbett (London: Oxford University Press, 1963), II, p. 59; Supplemental material edited by Colin Mason, III, p. 201.

¹¹ Frederic B. Emery, *The Violin Concerto* (New York: Da Capo, 1969), I, p. 224.

¹² See, e.g., Walter Willson Cobbett, "Ethel Barns," in *Grove's Dictionary of Music and Musicians*, 3rd ed., edited by H. C. Colles (New York: Macmillan, 1938), I, p. 228; article "Ethel Barns," in *International Cyclopedia of Music and Musicians*, 1st ed., edited by Oscar Thompson (New York: Dodd Mead, 1939), p. 126; article "Ethel Barns," in *Women in Music: A Biobibliography*, edited by Don L. Hixon and Don Hennessee (Metuchen, N. J.: The Scarecrow Press, 1975), p. 19; Anya Laurence, *Women of Notes: 1000 Women Composers Born Before 1900* (New York: Richards Rosen Press, 1978), p. 39.

¹³ The obituary of Ethel Barns in *The Monthly Musical Record*, LXXIX (1949), p. 78, gives sixty-eight as her age at the time of her death on December 31, 1948.

¹⁴ Article "Ethel Barns," in *Hugo Riemanns Musiklexikon*, 11th ed., edited by Alfred Einstein (Berlin: Max Hesse,

An examination of Barns's birth certificate,¹⁵ however, shows her true birthdate to be December 5, 1873. Islington, a section of Greater London, is given as her father's address. The fact that her birth was not registered until January 15, 1874, however, may account for the younger age assigned her in later documents. Thus, her marriage certificate of April 18, 1899, gives twenty-four as her age, and a Windsor obituary gives seventy-four as her age at death in 1948.¹⁶ Even the records at the Highgate Cemetery, London, where Barns was buried, have the later year of birth, according to a Cemetery historian.

Little is known about Barns's early childhood. Her niece, Mrs. Evelyn Bishop reports that Ethel played the piano at the age of four and that she was probably educated by a governess.¹⁷ In an interview of 1902 reported in *The Strad*, Barns said of her first violin teacher:

Well, my first teacher was Herr Kummer, who was then professor at the School of Music in Watford, where my parents resided at that time. I am sorry to have lost sight of him since then, for he was very kind, and took me to play to Joachim, who advised me to go and study in Berlin. To this, however, my parents objected, and I was entered at the Royal Academy of Music, where I became a pupil of the late Prosper Sainton.¹⁸

1929), I, p. 112.

¹⁵ See p. 1, fn. 4 above.

¹⁶ "Death of a Composer," *The Windsor, Slough, and Eton Express*, January 7, 1949, p. 5.

¹⁷ Interview with the writer on May 19, 1984.

¹⁸ B. Windust, "Chats with Eminent Violinists--VI. Ethel Barns," *The Strad*, XIII (1902), p. 26.

Thus, Ethel Barns became a "home-grown" musician, as she puts it, by training as well as by birth.¹⁹

Home-grown she was, but only in the sense of geographical location, for her playing style was linked by way of her teachers, to the great Continental European violin schools. Thus, it is important to consider in some detail those who taught her. Although Alexander Karl Kummer (b. Dresden, 1850) instructed Barns in Watford just outside of Greater London, he had been a student of the great Ferdinand David at the Leipzig Conservatory and was the grandson of the famous Dresden cellist and composer Friedrich August Kummer. According to the *New Grove*, Alexander Karl had "a distinguished career as a violinist in London."²⁰ One would assume that his training would have exposed him to an intellectual approach to music and a variety of violin literature from the seventeenth, eighteenth, and nineteenth centuries, possibly including J. S. Bach's unaccompanied violin music. David, who also taught Joachim (for whom Barns played), would have imparted what has become known as the German school approach to violin playing, i.e., the focus was on a study of the music itself, rather than on mere virtuosity.

Barns entered the Royal Academy of Music in 1887 at age thirteen. Her principal study was violin under the French violinist Prosper Sainton (b. 1813), until his death on

¹⁹ *Ibid.*, p. 25.

²⁰ Kurt Stephenson, "Friedrich August Kummer," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), X, p. 305.

October 17, 1890. Originally from Toulouse, he was trained under François Habeneck at the Paris Conservatory. After short-term membership in two orchestras, a successful Continental concert tour, and a professorship at the Toulouse Conservatory, he settled in London in 1845. There he performed widely, composed, and taught at the Royal Academy.²¹

Although Sainton is known to few American violinists today, he was an important musical figure in London during the latter half of the last century. During that time Sainton taught so many students that he was able to boast "that at the last Birmingham festival before his death all the violinists [in the orchestra] had been his pupils or had studied under his pupils."²² Barns said of this fine and revered old teacher,

Oh, he was a great man... and so good to us all. His death was a great blow to me amongst many others. I was the last pupil to whom he gave a lesson, and the last of his class who played at an Academy concert under his guidance.²³

²¹ George Grove and R. J. Pascall, "Prosper (Philippe Catherine) Sainton," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie, (London: Macmillan, 1980), XVI, p. 399.

²² Robin H. Legge, "Prosper Philippe Catherine Sainton (1813-1890)," *The Dictionary of National Biography from the Earliest Times to 1900*, edited by Leslie Stephen and Sir Sidney Lee (London: Oxford University Press, H. Milford, 1921-2; reprint of 1897 ed.), XVII, p. 662. See also Frederick Corder, *A History of the Royal Academy of Music from 1822 to 1922* (London: F. Corder, 1922), p. 84.

²³ Windust, *op. cit.*, p. 26.

Sainton's activities as a violinist included concertmaster of the orchestras of the Philharmonic Society (1846-54), the Royal Italian Opera at Covent Garden (1847-71), Her Majesty's Theatre (1871-80) and the Sacred Harmonic Society (from 1848) where he was sometimes deputy conductor. He was conductor of the state band and violin soloist to the Queen (1848-55), as well as concertmaster in provincial performances such as the Birmingham Festivals for many years.²⁴ Information on Sainton's playing style is scanty, but it is probably safe to assume that he emulated the technical perfection of Habeneck who was a pupil of Baillot at the Paris Conservatory. Sainton's two violin concertos, both of which are mainly vehicles for the virtuoso, attest to the Franco-Belgian tradition with its emphasis on virtuosity.

Under Sainton's tutelage Barns performed Ernst's famous "Élegie," Op. 10 during her second year at the Academy, while on July 25, 1890, at the end of her third year she played the Adagio and Finale from Spohr's *Violin Concerto No. 7* with orchestral accompaniment. Both performances took place at St. James's Hall, as did most of the Royal Academy's student concerts. The latter concert brought mention of her name for the first of many times in *The Musical Standard*,²⁵ as well as that of her future husband, baritone Charles Phillips, who was also featured as soloist.²⁶ This

²⁴ Grove and Pascall, *op cit.*, p. 399-400.

²⁵ Review "The Royal Academy of Music," in *MS*, New Series XXXIX (1890), p. 86.

concert may have been the first in which Barns and Phillips both performed.

While in her fourth year of study, Barns performed as a first violinist in the student orchestra. During that year as well came *The Musical Standard's* first commentary on her violin playing. The comment appeared in a review of the July 28, 1891 student orchestral concert during which she played the Adagio ma non troppo and the Finale from Max Bruch's *Concerto No. 2 in D minor*, Op. 44. "Miss Ethel Barns, a young lady with a capital execution, played a couple of movements from Max Bruch's Violin Concerto in D minor."²⁷ Émile Sauret was probably her teacher then, although unlike previous concerts, none is mentioned in the program.²⁸

Two other events in 1891 relative to her violin playing should be mentioned at this point. Barns's "Romance," a short piece for violin and piano, was published in that year by Stanley, Lucas, Weber, and Co. and was also reviewed by *The Musical Standard* as, "A simple and taking air in $\frac{6}{8}$ time, well within the reach of students in the early stage."²⁹

²⁶ Correction to above review, *MS*, New Series XXXIX (1890), p. 111.

²⁷ Review of Royal Academy of Music students' orchestral concert in *MS*, New Series XLI (1891), p. 87.

²⁸ Concert program (located in Royal Academy of Music Library) for Royal Academy of Music student concert at St. James's Hall on July 28, 1891. Sauret probably began to teach at the Royal Academy in April, 1891, according to *The Musical Times*, XXXI (1891), p. 726. The siglum *MT* will replace *The Musical Times* in future footnotes.

Thus began Barns's career as violinist-composer at age seventeen. She also participated with an injured left hand in Charles Phillips' first morning concert at Cadogan Gardens less than four weeks before the performance of the Bruch *D minor Concerto* mentioned above. At this *matinée* Barns played a violin piece by Svendsen, but was unable to perform in a Grieg sonata.³⁰

After Sainton's death Barns studied with the French violinist and composer Émile Sauret (1852-1920) until mid-summer 1894 or 1895, when she left the Academy. Although Sauret is the violinist most often mentioned as her professor by secondary sources, Barns's brief reference to him in the 1902 interview in *The Strad* might indicate a preference for Sainton. In *The Strad* she remarked, "After his [Sainton's] death I remained for three years at the institution under Sauret. The latter two years of this time I also held the post of sub-professor."³¹ Yet in 1911-12 she was to dedicate her *Fantaisie-Trio for Two Violins and Piano* (Schott, c1912) "à son ami et maître Émile Sauret," to perform the piece twice with him, and between 1895 and 1912 to program a few of his violin pieces in the Barns-Phillips Chamber Concerts series. Two of these pieces, "Ethelia" and

²⁹ "Reviews: Piano and Violin--Stanley, Lucas, Weber & Co.," in *MS*, New Series XL (1891), p. 215.

³⁰ Review in *MS*, New Series XLI (1891), p. 24. Phillips also sang "two pretty songs by Miss Ethel Barns".

³¹ Windust, *op. cit.*, p. 26. For discussion of the post of sub-professor see p. 15 below.

"Mazurka" for violin and piano, were in fact dedicated to Barns and performed by her on February 25, 1897 at St. James's Hall in a joint concert with Charles Phillips and the pianist Marie Olsen.³² Just less than three months after the premiere of the *Fantaisie-Trio* Barns played Sauret's *Suite for Unaccompanied Violin*, Op. 68, at the Barns-Phillips Chamber Concerts.³³

Today Sauret is remembered chiefly for his highly virtuosic cadenza to Paganini's *Violin Concerto No. 1*, Op. 6. A more prolific composer than Sainton, he also left a "fine" *Violin Concerto in D minor*, Op. 26, two *Rhapsodies* for violin and orchestra, a *Sonata*, numerous pieces for violin and piano, as well as violin transcriptions of compositions by Wagner, Mendelssohn, and Rubinstein.³⁴ His virtuosic pedagogical works for the violin include *18 grandes Études*, Op. 24, *Douze Études artistiques*, Op. 38, *24 Études-Caprices dans les 24 tons de la gamme*, Op. 64, and the four-volume *Gradus ad Parnassum du Violiniste*, Op. 36, the fourth volume of which is dedicated to Vieuxtemps and Wieniawski.³⁵

³² Review under "Other Concerts," in *MS*, New Series LII (1897), p. 161.

³³ Concert program for Barns-Phillips Chamber Concert at Bechstein Hall on February 2, 1912. See also the review of this concert under "Other Recitals," in *MT*, LII (1912), p. 181. The siglum BPCC will replace "Barns-Phillips Chamber Concert" in future footnotes.

³⁴ Roger Cotte, "Émile Sauret," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XVI, p. 524.

³⁵ *Ibid.*, p. 523. Pedagogical works listed and discussed somewhat in Andreas Moser, *Geschichte des Violinspiels*,

Although Sauret is generally thought to have studied with the Belgian Charles de Bériot³⁶ (1802-1870), the above dedication reveals that Henri Vieuxtemps (1820-1881) and Henryk Wieniawski (1835-1880) may also have instructed Sauret.³⁷ Thus, although the details of Sauret's violin training are not clear, it is evident that he, like Sainton, was a product of the Franco-Belgian school.

Despite the fact that all but one of his compositions are forgotten, Sauret was responsible in his day for major contributions to the development of the technique of violin playing, especially through his virtuosic pedagogical works. The "haute école" of violin playing to which Sauret contributed attempted to expand the player's left-hand technique through the cultivation of extensive double-stops, single and double-stop artificial harmonics, and rapid passage-work reaching the highest tessitura of the instrument. His 18

2nd ed. enl. & rev. by H. J. Nösselt (Tutzing: Hans Schneider, 1967), II, p. 175-76.

³⁶ While Moser, *op. cit.*, p. 174, among others, calls Sauret de Bériot's last pupil ('Der letzte Schüler de Bériot's'), Cotte, *op. cit.*, p. 523, writes, "It is not even certain that he [Sauret] was a pupil at the Brussels Conservatory, in spite of the fact that he is considered to have been Charles de Bériot's best pupil." This statement seems to contradict the generally held view that Vieuxtemps was de Bériot's most famous pupil. [See Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), p. 209.] It is clear from the Cotte article that de Bériot, having been forced to retire from the Conservatory in 1852, the year of Sauret's birth, because of failing eyesight, could not have taught Sauret there.

³⁷ Cotte, *op. cit.*, p. 523. Moser, *op. cit.*, p. 174, however, mentions only Vieuxtemps in this regard.

grandes Études, Op. 24, appear between Wieniawski's *École Moderne* and Paganini's 24 *Caprices* in a list of important *étude* books in Carl Flesch's *The Art of Violin Playing*.³⁸

In Sauret, Ethel Barns, along with other well-known violinists of her time, such as W. H. Reed and Marjorie Hayward, had a dedicated³⁹ and demanding teacher.⁴⁰ His playing was known not only for its extraordinary technical accomplishments, but also for its expressivity. Some thought his performances to be more spirited, his tone larger, and his intonation better than Sarasate's.⁴¹ Without comparison to Sarasate, however, Henry Lahee wrote, "His tone was firm, pure, and beautiful, though not large."⁴² *The Musical Standard* had a similar opinion: "M. Sauret is an excellent violinist; his tone fine and delicate, though not very full, and his intonation precise."⁴³

Barns's playing style, then, was derived in large part from the Franco-Belgian school, which emphasized dazzling display to some extent. Her earlier German training, on the

³⁸ Carl Flesch, *The Art of Violin Playing*, trans. by Frederick H. Martens, 2nd rev. ed. (New York: Carl Fischer, 1939), I, p. 115.

³⁹ Frederick Corder, *A History of the Royal Academy of Music from 1822 to 1922* (London: F. Corder, 1922), p. 84-5.

⁴⁰ Henry C. Lahee, *Famous Violinists of To-day & Yesterday* (Boston: L. C. Page, 1899), p. 267.

⁴¹ Moser, *op. cit.*, p. 175.

⁴² Lahee, *op. cit.*, p. 267.

⁴³ Review under "Other Concerts," in *MS*, New Series XLIV (1893), p. 308.

other hand, may have contributed to Barns's broad violinistic outlook, including a fondness for Baroque sonatas and Romantic lyricism.

During the years in which Barns studied with Sauret the available concert programs show her to have performed three pieces for violin and piano, as well as in the first violin section of the student orchestra; moreover, she continued to participate in concerts with Charles Phillips.⁴⁴ On November 14, 1892, she performed her own "Polonaise" "with success."⁴⁵ This success was followed in February of 1893 by another--her rendition of a fellow-student's composition. *The Musical Standard* wrote, "Miss Barns distinguished herself as a violinist in a (MS.) Romance and Toccata of Mr. G. B. J. Aitken (student); she displayed much ability and good promise of future excellence."⁴⁶ The periodical also praised her performance of a student composition by Marie Mildred Ames on November 20, 1893.⁴⁷ Thus, Barns's interest in the performance of new works arose while she was still a student at the Royal Academy.

⁴⁴ In May, 1892, Barns played a piano trio by William Wallace at another Phillips matinee in Cadogan Gardens, according to *MS*, New Series XLII (1892), p. 390.

⁴⁵ Review of above concert of Royal Academy of Music students in *MS*, New Series XLIII (1892), p. 408. This composition was copyrighted in 1893 by Ashdown Ltd.

⁴⁶ Review "The Royal Academy of Music," in *MS*, New Series XLIV (1893), p. 172.

⁴⁷ Review "Pergolesi's 'Stabat Mater'," in *MS*, New Series XLV (1893), p. 426.

In addition to the violin, Barns also studied the piano at the Royal Academy. Her professor, Frederick Westlake (1840-1898), was an English pianist and composer who had been trained at the Academy and had taught there since 1863. As Barns explains, "Mr. Westlake was the master to whom I owe my knowledge of the piano, which I may mention was my second principal study, though I have since abandoned it a good deal."⁴⁸ A highlight of these studies occurred on December 17, 1891, when she performed Beethoven's *Piano Concerto No. 4 in G* with Anton Rubinstein's cadenzas at a Royal Academy orchestral concert in St. James's Hall. The review in *The Musical Standard* called hers "an excellent rendering."⁴⁹

Although she did not practice the piano when Evelyn Bishop knew her,⁵⁰ Barns's compositions, as will be shown below, exemplify a virtuosic piano technique that probably derived from her studies at the Academy. The piano, more-

⁴⁸ Windust, *op. cit.*, p. 26. Windust's interview with Ethel Barns in *The Strad* contributes to my suspicion that Ethel "Barnes," a young piano student at the Guildhall School of Music of whom Bernhard Shaw writes so glowingly in *Music in London 1890-94* (London: Constable, 1932), I, p. 148 and II, p. 312, is someone other than our subject. Barns herself makes no reference to the Guildhall in the *Strad* article, nor does Evelyn Bishop know of any connection between Barns and that institution, according to the interview I had with her on May 19, 1984. The Guildhall itself has no record of Ethel Barns, writes Davina Prince, Registrar at the Guildhall, in a letter to the writer (May 14, 1984).

⁴⁹ Review under "Music in London," in *MS*, New Series XLI (1891), p. 514.

⁵⁰ Interview with the writer on May 19, 1984.

over, served as a tool during the compositional process. According to Mrs. Bishop, her Aunt "Dot" composed at the piano and did not try things out on the violin.⁵¹ Bechstein Hall programs demonstrate that Barns did perform occasionally on the piano in the role of accompanist primarily to her husband and in her own works as late as 1912.⁵²

At age eighteen as an advanced student at the Royal Academy, Barns became a subprofessor in violin in September, 1892, and maintained that position until July, 1895.⁵³ While giving instruction in violin under Sauret's supposed supervision, she was entitled to free tuition. In addition to this free course of study, according to Ms. M. J. Harington, Librarian at the R.A.M., Barns studied harmony for a fee:

There is a note in the ledger dated Dec. 1893: 'to take 1 lesson per week Violin with Sauret, S. S. [sight-singing] and orch. 1 & Ensemble classes in return for services as subprofessor. Harmony to be £2.2.0 per term.' In fact, the fees entered for the two terms in 1894 are £2.2.0.⁵⁴

⁵¹ Same interview as note above.

⁵² Program from BPCC at Bechstein Hall on March 2, 1912, located at Wigmore (formerly Bechstein) Hall, in the Wigmore Hall archives (WHA). See Chapter Two, p. 52 regarding the Hall and its archives.

⁵³ Letter to the author from Ms. M. J. Harington, Librarian at the R.A.M., August 8, 1984.

⁵⁴ Letter from Ms. M. J. Harington to the writer, August 8, 1984. A lecture on Music and Musician may have been offered on a weekly basis during Barns's attendance at the R.A.M., but was not considered obligatory. (See R.A.M. Students' Chamber Concert Program, July 24, 1900, p. 22.)

Ebenezer Prout (1835-1909) was Barns's professor in harmony and composition. Since Barns distinguished herself as a composer of substantial works, it is important to discuss Prout's crucial role in her development. Largely self-educated in music, Prout became a highly respected musical scholar, editor, and educator. An organist and Handel-lover, his edition of the *Messiah* (1902) was considered modern for its time,⁵⁵ in that it adhered closely to the original text in some respects by eliminating the prevailing ornamentation. Prout's addition of accompaniments to those of Mozart's, however, confines this edition to the study of nineteenth and early twentieth-century performance practice. Prout was the first editor of the *Monthly Musical Record* as well as a frequent contributor in musical criticism to this publication and others.⁵⁶ As a composer he wrote quite a number of works, including four symphonies, several cantatas, and an organ concerto.

It was his theoretical works more than his other accomplishments, however, that contributed the most to Prout's reputation as a music scholar and teacher. His eleven treatises, some of which have seen numerous editions, revisions, or recent reprints, range from *Harmony: its Theory and Prac-*

⁵⁵ Henry Davey, "Ebenezer Prout," *The Dictionary of National Biography, 2nd Supplement 1901-1911*, edited by Sir Sidney Lee (London: Humphrey Milford, 1920; reprint of 1912 ed.), III, p. 142.

⁵⁶ Watkins Shaw, "Ebenezer Prout," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XV, p. 315.

tice (1889), *Counterpoint, Strict and Free* (1890), and *Fugue* (1891), to *Musical Form* (1893), *Applied Forms* (1895), and *The Orchestra* (1897). The latter four works are still thought to be useful today.⁵⁷ According to Ian Bent, Prout was indebted to Hugo Riemann's rhythmic and motivic principles in his musical analysis: "It was with Prout and Leichentritt that *Formenlehre* became a branch of the discipline of musical analysis rather than a prescriptive training for composers, and hence entered the field of musicology."⁵⁸

As professor of harmony and composition at the Royal Academy from 1879 until his death in 1909, Ebenezer Prout inspired his students with his personality, knowledge, and skills. Pupils such as Edward German, Goring Thomas, Tobias Matthay, Dora Bright, as well as Ethel Barns, were exposed to his sense of humor and his intense love of Bach, especially the *Forty-eight Preludes and Fugues of The Well-Tempered Clavier*.⁵⁹ Despite his great enthusiasm for music, Prout was fairly strict about his pupils' observance of the rules of harmony, yet he was termed "a pioneer of modern

⁵⁷ *Ibid.*, p. 316.

⁵⁸ Ian D. Bent, "Analysis, II, 3: 1840-1900. Organic Growth and the Teaching of Form," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), I, p. 352.

⁵⁹ "Ebenezer Prout," *MT*, XL (1899), p. 229. Unfortunately, Prout's habit of inventing words to fit the fugue subjects of the *Forty-eight Preludes and Fugues* may have temporarily spoiled this music for his students. See Tobias Matthay's letter in tribute to Prout quoted in J. A. Westrup, "Ebenezer Prout," *Monthly Musical Record*, LXV (1935), p. 53.

harmony teaching" in that, in his *Harmony* textbook, he quoted "examples from modern composers whom most teachers of harmony would have refused to accept as fit models for the young..."⁶⁰ Due to his own industriousness, Prout had a first-hand knowledge of a vast amount of musical literature. His memory and ability to transpose music were extraordinary.⁶¹ Thus, from Prout Ethel Barns learned a disciplined approach to harmony and composition that was to serve her well in her profession as violinist-composer.

In order to complete our account of Barns's career at the Royal Academy, mention should be made of the honors she was awarded there. When asked about her awards by the *Strad* interviewer, Barns replied,

Oh, do you really want them? I am afraid they will not interest your readers, though I was very glad to have them at the time. They comprised the bronze and silver medals and certificates for violin, harmony, piano, and sight-singing, and also the Hine gift for composition and the Potter Exhibition for piano playing.⁶²

The recipient of the Hine Gift, according to the description in an 1886 Royal Academy student concert program, had to be a student under seventeen years old who had studied at the Academy for three consecutive preceding terms.⁶³ The compe-

⁶⁰ Westrup, *op. cit.*, p. 54.

⁶¹ "Ebenezer Prout," *MT*, XL (1899), p. 229.

⁶² Windust, *op. cit.*, p. 26.

⁶³ Program from Royal Academy of Music Students' Orchestral Concert, December, 10, 1886, p. 30, found in *Royal Academy of Music Concert Books--February, 1886-December, 1888* (London: McCorquodale and Co.).

tition was held in December, so Barns could have won this award in December, 1889, at the earliest. The amount of £12 was applied toward one year's tuition, which was £11, s11 per term in 1893.⁶⁴ The winner of the Potter Exhibition, similarly, had to have been studying at the Academy for at least two years. Barns may have won this award, which was for the same amount as the Hine Gift, in the December, 1890, competition, for she was listed in a July, 1891, program as a Potter Exhibitioner.⁶⁵

The Sainton Scholarship and other prizes for violin-playing were instituted after Barns's Academy attendance, as she observed in the *Strad*.⁶⁶ In that article the violinist-composer also remarked that, upon leaving the Academy, she was elected Associate of the Royal Academy of Music (A.R.A.M.), a distinction bestowed upon former students who demonstrated special merit and ability. The present Academy librarian, however, could find no evidence that Barns had received this honor before 1931, when she was listed in the Academy Prospectus for 1931-32 as A.R.A.M.⁶⁷

⁶⁴ Program from Royal Academy Student Concert, December, 1893, p. 20.

⁶⁵ Program for Royal Academy of Music Students' Orchestral Concert, July, 1891, p. 10, found in *Royal Academy of Music Concert Books--February, 1889-December, 1892* (London: McCorquodale and Co.).

⁶⁶ Windust, *op. cit.*, p. 26.

⁶⁷ Letter to me from M. J. Harington, August 8, 1984.

After completing her studies, Barns was to begin an active career as violinist-composer, the details of which will be the subject of Chapters Two and Three. A general outline and a few highlights of her career will be given here, since the years 1895 through 1913 were largely taken up by her profession. After she left the Academy, Barns gave three recitals in St. James's Hall with the pianist Mathilde Verne⁶⁸ and made what many secondary sources consider to have been her début as a soloist at a Crystal Palace Saturday Orchestral Concert conducted by August Manns, playing Bruch's *Third Violin Concerto in D minor*, Op. 58, on November 30, 1895.⁶⁹ While none of the secondary sources correctly dates this début, several come close with 1896. Others, beginning with the 1913 edition of *Who's Who in Music*, give 1899.⁷⁰

It was on April 18, 1899, however, that Barns married Charles Phillips, with whom she had had a musical association since 1891 (see page 7 above). By the time of her marriage, Barns's career as orchestral soloist, chamber musician, and composer (at least of songs and short violin pieces) was already well-established. She had concertized

⁶⁸ *Ibid.*, p. 26.

⁶⁹ Date given in reviews of this concert--"Crystal Palace Concerts," in *MS*, New Series XLIX (1895), p. 370, and "Crystal Palace Concerts," in *MT*, XXXVII (1896), p. 22.

⁷⁰ Article "Ethel Barns," in *Who's Who in Music: A Biographical Record of Contemporary Musicians*, edited by H. Saxe Wyndham and Geoffrey L'Epine (London: Sir Isaac Pitman and Sons, 1913), p. 11-12.

as a soloist with London and provincial orchestras and as chamber musician in a similar variety of locations since 1895.⁷¹ That year saw the first of eighteen annual London concert series given by Barns and Phillips, which became known as the Barns-Phillips Chamber Concerts. By 1899, the series comprised four concerts per season.

From the Barns-Phillips marriage certificate found at the General Register Office, St. Catherine's House, London, we learn that John Charles Henry Phillips, aged 34, a "gentleman" whose father, Edward Phillips, was a Major with the 8th Hussars, married Ethel Barns, aged 24, whose father, Williams Barns, was deceased. Phillips' father and Barns's brother served as witnesses at the marriage, which took place at the All Souls' Church in London. Major Phillips was one of the few surviving officers from the 1854 "Charge of the Light Brigade" in Balaklava during the Crimean War.⁷² His son Charles ("Carl," as Barns called him) was born in Ayr, Scotland, and educated at the Reading School, in Berkshire County, west of Greater London. After spending some

⁷¹ Although the article on Ethel Barns in *Baker's Biographical Dictionary of Musicians*, 6th ed., rev. by Nicholas Slonimsky (N.Y.: Schirmer, 1978), p. 103, and that by Walter Willson Cobbett in *Grove's Dictionary of Music and Musicians*, 5th ed., edited by Eric Blom (N.Y.: St. Martin's Press, 1954), I, p. 443, both claim that she toured the provinces in 1897, I have at present been unable to find evidence of a tour in that particular year perhaps due to the emphasis placed on London concerts by the periodicals which are readily available. For a discussion of Barns's 1913 U.S. tour, which was mentioned by the same two sources, see p. 24-25 below.

⁷² Biographical sketch of Charles Phillips in MS, XLIV (1893), p. 341.

time in the "Western States of America," he returned home and in 1889 entered the Royal Academy of Music, where he studied voice under Erwin Holland.⁷³ One also learns from *The Musical Standard* article of 1893 that Charles Phillips "had always sung as an amateur" and did not decide on music as a profession until 1889, when he was twenty-four. In July, 1890, "he made his first public appearance at an Academy concert at St. James's Hall, when he sang a difficult scena for baritone and orchestra by William Wallace." Then, in October, 1890, he presumably went to Milan to study with Signor "Morelli."⁷⁴

Since there is a gap in the Royal Academy student registers around 1890, the only other fact known to me about Phillips' academic career is that he was not elected A.R.A.M. until October, 1912, just a few months before his election to F.R.A.M. (Fellow of the Royal Academy of Music) in January, 1913.⁷⁵ F.R.A.M., the Academy's highest honor, was awarded to a limited number of former students who had distinguished themselves in their professions. Phillips' name appears in the Royal Academy Prospectus for 1911 as a singing professor, although he may have taught there earlier, since there was a gap in Academy records before 1911.

⁷³ *Ibid.*, p. 341. See following fn. also.

⁷⁴ *Ibid.*, p. 341. The article on Charles Phillips in *Who's Who in Music: A Biographical Record of Contemporary Musicians*, edited by H. Saxe Wyndham and Geoffrey L'Epine (London: Sir Isaac Pitman and Sons, 1913), p. 165, has Signor "Moretti" and "Edwin" Holland.

⁷⁵ Letter from M.J. Harington to the writer, August 8, 1984.

He is last listed as a teacher in the 1929/30 Prospectus.⁷⁶ The honors he won, then, in 1912 and 1913 were probably related to his teaching status at the Academy.

Between 1892, when *Who's Who in Music* claims that Phillips first appeared in a recital of his own at St. James's Hall, and the year 1913, this baritone concertized extensively in London and the provinces, participating in provincial festivals such as the one at Worcester, the Covent Garden Promenades, and some Patti Concerts, besides the Barns-Phillips Chamber Concerts.⁷⁷ A brochure on Charles Phillips found in the Wigmore Hall archives also lists the Monday and Saturday Popular Concerts at St. James's Hall, the Queen's Hall concerts, and recital tours to his credit. The brochure also quotes undated reviews from newspapers, including *The Times* (of London) and provincial papers, which praise his vocal style, musical taste, and 'rich and resonant voice.'⁷⁸ Although an unfavorable review of Phillips' singing appeared in *The Musical Standard*, 1897, the general consensus seemed to be that he was a fine singer.⁷⁹

⁷⁶ Same source as above.

⁷⁷ *Who's Who in Music*, 1913, p. 165.

⁷⁸ Brochure on Charles Phillips and his students, November, 1905, found amongst BPCC programs in WHA. The undated quote from a review in the Worcester Chronicle of his solo performance with the Worcestershire Philharmonic, conducted by Edward Elgar, termed his voice 'rich and resonant.'

⁷⁹ Review of Monday Night Popular Concert at St. James's Hall, March 8, 1897, in which Charles Phillips, Joseph Joachim, and other artists participated--"The Popular Concerts," in *MS*, New Series XLII (1897), p. 173-4.

From 1899 if not before, Barns and Phillips gave many joint chamber concerts in London and the provinces and became quite well-known to English audiences, yet they were to sever both their professional and personal relationship sometime before the start of World War I, in 1913 or 1914.⁸⁰ Mrs. Bishop, our sole source of information about the separation, explains that her uncle, Charles Phillips, "an extremely attractive person," was "inclined to fall for his pupils." Barns, a "very fascinating, very pretty, and very entertaining..., very witty," woman, was also to a large extent jealous of her husband's students. After about three years during which they "tortur[ed] themselves and ... everybody else," Phillips finally walked out of the relationship, having had as Mrs. Bishop implies, a strong attachment for one particular singer, who was in love with him, and a reluctance to undergo further "badger[ing]" by his wife.⁸¹

Before the break-up of their childless marriage, Barns and Phillips evidently took two trips abroad. *Who's Who in Music*, 1937, mentioned Barns's "many tours including America and Switzerland."⁸² Evelyn Bishop, on the other hand,

⁸⁰ Interview with Evelyn Bishop by the writer, May 19, 1984.

⁸¹ Same interview as above. Mrs. Bishop also recounted an anecdote about Ethel and Charles to demonstrate how demanding "Dot" could be. She noted that in the middle of a golf game "Dot" insisted that her husband come and turn pages for her while she practiced.

⁸² Article on Ethel Barns in *Who's Who in Music*, edited by Sir Landon Ronald (London: Shaw Pub., 1937), p. 33.

doubts that their trip to Switzerland was more than a vacation.⁸³ It would seem probable that this journey was made in 1912, since Barns and Percy Waller premiered her violin and piano piece entitled "Impressions of Switzerland," Op. 26, on December 7, 1912, at a Barns-Phillips Chamber Concert.⁸⁴

Their one trip to the United States, a professional one apparently, is difficult to document. Although it appears likely that the visit was made in 1913, perusals of the *Philadelphia Evening Bulletin*, the *Christian Science Monitor*, and *The New York Times* of that year have revealed no announcement or review of a Barns-Phillips concert. According to Mrs. Bishop the trip was not a long one and was made at the end of a series of marital separations and reconciliations, just before the First World War and the final separation.⁸⁵ During the course of the tour, which Gladys Selby believes involved a recital in Philadelphia,⁸⁶ young Evelyn and her mother (whom Ethel's mother, Evelyn's grandmother, had asked to look after Ethel) wondered whether or not the unfortunate couple would be able to resolve their differences and return to England united. As a consequence of this tour, Boston Music Company, in 1913, published two salon

⁸³ Same interview as p. 24, fn. 80 above.

⁸⁴ Concert program found in WHA of the December 7, 1912, BPCC.

⁸⁵ Same interview as p. 24, fn. 80 above.

⁸⁶ Same interview as above.

pieces by Barns called "Coquette" and "Morceau." These pieces can be found in the Boston Music Company's archives, as well as at the British Library.

Sometime after Barns and Phillips returned to England they became permanently separated. To a great extent Barns's career ended at that point. As Mrs. Bishop puts it, "...she lost her capacity for continuing the whole flow of her musical career."⁸⁷ She performed and composed very little.⁸⁸ Because, as Mrs. Bishop claims, the musical pair had cultivated high social circles more than purely musical ones, Barns had few musician friends and acquaintances upon which to rely. In the May, 1984, interview Evelyn Bishop said,

She [Barns] was slightly a socialite and we always used to think that, in a way, her socializing rather took her out of the Bohemian musical world a little bit. So that when she and Charles split,...there was no one really for her to fall back on very much....I don't think she had such a strong musical circle as one would have expected for *such* a good violinist to have. I think she just didn't cultivate it.

Later in the interview Mrs. Bishop added, "I think she would never have been like that [a socialite] except that he [Charles] was."

Throughout the rest of her life Barns lived alone and never allowed her husband a divorce. What became of Phillips is not altogether clear. Mrs. Bishop believes that he

⁸⁷ Same interview as above.

⁸⁸ See Chapter Three below for details on performances and published music.

lost his teaching post at the Royal Academy because of the problems connected with his personal life.⁸⁹ Other evidence contradicts the idea that Phillips lost his status after the separation. He may have taught at the Royal Academy until the fall term of 1929, since he is listed in the syllabi until then.⁹⁰ Programs in the Wigmore Hall archives, moreover, prove that he continued to teach a large number of pupils (probably in a Bechstein Hall studio) and to perform as an assisting artist after the First World War, at least until 1924.⁹¹ And finally, though neither niece remembers when Phillips died, they do recollect their aunt's distress over his death.

Little is known regarding the life of Ethel Barns after the separation. During the First World War she organized a concert to benefit the St. Marylebone Red Cross Working Centre and, along with other performers, volunteered her services.⁹² She may have gone to live in Cookham, in Berkshire County, toward the end of the War, and then returned to Lon-

⁸⁹ Interview with the author, May 19, 1984. Gladys Selby recalls as well that Phillips and a woman lived on a poultry farm at one time. Mrs. Selby remembers traveling there but then refusing to enter their house in order to try to buy eggs, despite her Aunt "Dot's" request that she do so.

⁹⁰ Letter from M. J. Harington to the author, August 8, 1984.

⁹¹ Wigmore Hall concert programs from Charles Phillips' students' recitals and recitals by professional singers assisted by Phillips, dating from May 31, 1920, to July 16, 1924.

⁹² Concert program located in WHA of January 17, 1917, concert at Wigmore Hall.

don after the War was over.'³ The performances she gave and pieces she published between the Wars will be discussed in the next chapter. For several years before the Second World War her residence was the Leicester Court Hotel, 41 Queen's Gate Gardens, S. Kensington, according to Evelyn Bishop.'⁴ Barns was a frequent guest at Mrs. Bishop's home and would often play the violin for her niece, who, indeed, was her strongest source of support during this time.'⁵ Dr. Marjorie Pooler, who was married to Ethel Barns's nephew William Norman Barns for two years (1935-7) before he died of blood poisoning, tells us that in 1933, before her marriage, she used to have the opportunity to socialize with her "Auntie Dot" at Sunday luncheons at the home of her future husband in the outskirts of Regent's Park. She remembers "Dot" as "a white-haired good-looking gracious lady" whom she liked very much.'⁶

³ Article "Death of a Composer," in *Windsor, Slough, and Eton Express*, January 7, 1949, p. 5.

⁴ Interview with the author, May 19, 1984. *Who's Who in Music*, 1937, p. 33, gives this address as well. Unfortunately, the Leicester Court Hotel has new owners who recently discarded the hotel's records.

⁵ Same interview as above. Mrs. Bishop remembers hearing her aunt play for her on several occasions J.S. Bach's *Chaconne* from the *Solo Partita in D minor*, as well as the Mendelssohn Concerto, one of the Bruch concertos, the Tchaikovsky Concerto, and the Wagner-Wilhelmj *Preislied*, although the latter four were probably heard only in concert.

⁶ Letter to the writer, December 3, 1983.

Barns's listings in *Who's Who* from 1940 through 1943 give Benedict House, Northiam (near the southern coast), in addition to her Leicester Court Hotel address. The 1949 obituary in the *Windsor, Slough, and Eton Express*, however, asserts that Barns moved to Cookham in 1940; moreover, the *Express* says that "during the last war she gave much of her time with other Cookham residents in preparing parcels for airborne divisions prior to the invasion of Europe."⁷ Her will, dated September 19, 1945, and located at Somerset House, London, refers to "Fernlea," High St., Cookham, as her address then. The *Windsor, Slough, and Eton Express* notes that Barns "made numerous friends" while living at the White Hart Hotel, Cookham,⁸ the residence given in the codicil to her will, January 14, 1948.

Ethel Barns died on December 31, 1948, at the Maidenhead Nursing Home. Her funeral took place on January 7, 1949, at the Highgate Cemetery, London. Thus, the life of this once well-known violinist-composer ended in relative obscurity.

⁷ Same obituary in *Windsor, Slough, and Eton Express* as above. Obituary in *LT*, January 10, 1949, 5* edition, p. 7, is in storage in the *Times* archives in London and inaccessible at this time. *The Monthly Musical Record*, LXXIX (1949), p. 78, is the only music periodical that mentions her death (under "Obituary").

⁸ Same *Windsor Express* obituary as above. While some information in this obituary seems true, Evelyn Bishop and Christopher Neame suspect that other information, such as reference to Barns's tours of South Africa and Australia, was probably fabricated by Stewart Carol Neame.

Chapter II

CAREER AS VIOLINIST-COMPOSER (1894-1906)

The division of Ethel Barns's career as violinist-composer into two segments (1894 - August, 1906 and September, 1906 - 1928, the periods covered in this chapter and the next respectively) serves as a somewhat arbitrary method of organization for the purposes of this document. The present chapter will recount the earliest stages of her career, leading to the firm establishment of her reputation as performer-composer. Chapter Three, on the other hand, will detail the intense period between 1906 and 1913, the sparsity of musical activity during World War I, and Barns's final recital and publications of 1927-28. In both chapters, documentation of the concerts is based upon reviews and concert programs. My analysis of the music itself will take place in Chapters Four through Seven below.

It is important to bear in mind that, given the limited number of reviews and programs available, the present account of Ethel Barns's dual career as violinist-composer, especially in the early stages, represents only a small portion of her musical endeavors as chamber musician, concerto soloist, and composer in London and elsewhere in England. Although she did appear in 1891 and 1892 at Charles Phil-

lips' matinées,¹ Barns's public career, for all practical purposes, began in 1894. It was then that she gave one of three recitals in St. James's Hall with the pianist Mathilde Verne after leaving the Royal Academy of Music.² In the April 30, 1894, concert, which was reviewed in *The Musical Standard*,³ Barns played two sonatas--the Brahms Sonata in D minor, Op. 108, and a Porpora Sonata⁴--which she was to perform frequently during her career. This auspicious beginning revealed two aspects of her programming--the Romantic sonata and the revival of some Baroque sonatas. The latter were played in nineteenth-century style with piano accompaniment. By including the Saint-Saëns Concerto No. 2 in C, Op. 58, in this violin/piano recital as well, Barns was following typical nineteenth-century performing practice,

¹ See Chapter One, p. 9 and 13 above.

² Windust, "Chats with Eminent Violinists," p. 26. Barns mentions these recitals in her interview with *The Strad*, but gives no dates.

³ Review under "Other Concerts," in MS, New Series XLVI (1894), p. 380. Reviews for the other concerts with Verne cannot be found.

⁴ It is not possible on the basis of information presently available to more specifically identify this Sonata among the twelve sonatas for violin and continuo by Nicola Porpora. During Barns's career, the frequent mention of a Porpora "Sonata" in programs and reviews of her concerts might imply that she was particularly fond of one Porpora Sonata. Played with piano accompaniment, this Sonata might have been one in G major performed on February 5, 1907 (see Chapter Three, p. 77 below). The Porpora Sonata or Sonatas which Barns played might have been arranged for violin and piano either by Alfred Moffat (see p. 57 below) or by Ferdinand David. See also Chapter Three, p. 88 below for her performance of Porpora's Sonata in G minor, an indication of her performance of at least one other sonata by this Baroque composer.

emphasizing Romantic compositions, and eschewing Classical works. She also disclosed a penchant for some of the less familiar concertos by the composers of the Romantic violin concertos heard today.

A few weeks later the violinist was heard in two other chamber music settings. She was one of many performers at a Musical Artists' Society concert at St. Martin's Town Hall on May 21, when she and Maude Wilson played Walter Macfarren's "very Mendelssohnian" Sonata No. 2, giving it a "careful and effective interpretation."⁵ Assisting at Margaret Ford's (an R.A.M. sub-professor) piano recital also at St. Martin's Town Hall a week later, Barns contributed the violin part to Beethoven's Sonata in A, Op. 47, ("Kreutzer").⁶

The next fall we know of two performances. Besides appearing as one of many soloists with the Sunderland Philharmonic Society on October 15,⁷ Ethel Barns was the violinist "before a large audience" in Edgar Haddock's "Musical Evening" at the Leeds Town Hall on October 30.⁸ There she played Handel's Sonata in A (probably Op. 1, No. 3), her own "Mazurka," "but was heard to greatest advantage in Ernst's 'Airs Hongrois,' which was heartily encored." Here we have

⁵ Review in *MT*, XXXV (1894), p. 412.

⁶ Review in *MS*, New Series XLVI (1894), p. 461. The article has "Sonata in F."

⁷ Review of "Music in Northumberland and Durham," in *MT*, XXXV (1894), p. 764. No compositions given.

⁸ Review under "Leeds," in *MS*, New Series XLVII (1894), p. 366.

the first mention of a performance of one of her own compositions after Barns left the Academy.

The remainder of the musical season 1894-5 brought a concert in Birmingham and one at St. James's Hall, although there were undoubtedly many more unknown to me. On February 4, 1895, Barns was one of many artists, including the singer Clara Butt, to share a Harrison's Subscription Concert in Birmingham "which attracted an enormous hall...and musically speaking proved one of the most enjoyable miscellaneous concerts ever given by our well-known local entrepreneurs."¹⁰ The H. Edith Green Orchestral Concert conducted by Gilbert R. Betjemann on April 30, 1895, at St. James's Hall, resulted in a review in *The Musical Standard* which praised Barns's rendition of Bruch's *Concerto No. 1 in G minor*, Op. 26.

The executant is an interpreter of feeling and strength. Particularly good were her phrasing, freedom, elasticity and breadth of manner. She is certainly a player that produces some emotional effect, and it is rather rare now-a-days! Doubtless a slight defect in her playing will disappear as time goes on---we mean that her emotion at times gets the better of her steadiness and sonority of tone.¹¹

The Musical Standard, then, may have been the first periodical to convey a sense of this violinist's emotional style of playing. A performance of the same *Concerto* the following

⁹ *Ibid.*, p. 366.

¹⁰ Article "Birmingham," in *MS*, New Series XLVIII (1895), p. 115. Names of compositions are not given.

¹¹ Review "A New Symphony," in *MS*, New Series XLVIII (1895), p. 355. (Article's title refers to *Symphony in D* by Green.)

night by the "more experienced" Frida Scotta "did not...attain the emotional impression that Miss Barns excited in her hearers....,"¹² wrote the same reporter.

Three salon pieces for violin and piano, including the above-mentioned "Mazurka," were published between 1894 and 1895. The "Mazurka" and "Valse Caprice" were both published by Robert Cocks in 1894, whereas her "Tarentella" was published by that firm in 1895. Reviews of the former two pieces came out in *The Musical Standard* several months apart. In comparison with other violin and piano music published by Cocks, Barns's works were deemed more ambitious technically, the "Mazurka" being identified as "brilliant-sounding."¹³ Thus, although Barns wrote some easy violin pieces, many of her short works required an advanced or even virtuosic technique. All three of the above pieces were brought out later by other companies--the "Mazurka" by Landy¹⁴ and "Valse Caprice" and "Tarentella" by Schott (ca.

¹² Review "Philharmonic Society," in *MS*, New Series XLVIII (1895), p. 356.

¹³ Review "Robert Cocks + Co.," in *MS*, New Series XLVII (1894), p. 350. Review of "Valse Caprice" in *MS*, New Series XLVIII (1895), p. 158.

¹⁴ Franz Pazdírek, *Universal-Handbuch der Musikliteratur* (Hilversum: Knuf, 1967; reprint of 1904-10 ed.), I, p. 599. Also given in list of "Violin Music", presumably from a Barns-Phillips Concert program, p. 7, in possession of Christopher Neame. (This list corresponds to that found in the pamphlet "Compositions by Ethel Barns." See Chapter Two, p. 66, fn. 128 below.) Aaron Cohen, "Ethel Barns," in *International Encyclopedia of Women Composers*, (N.Y. and London: Bowker, 1981), p. 35, has "Landy." Cohen's list of works seems to be the same as that of Pazdírek.

1904-7).¹⁵

Even though it is apparent from the numbering of the eighteen-year-long series that the Barns-Phillips Concerts in London began in 1895, it cannot be determined as yet exactly when the first concert took place. November seems to be the most likely month, however, judging by the usual pattern of the concert series. We do have two reviews of Barns's performances from the 1895 fall season. The first is a Queen's Hall Promenade Concert, a Saturday "Popular Night" on September 31. Without disclosing the work which Barns played, the *Musical Standard* wrote, "There was a fine audience at the 'Popular Night' on Saturday....and Miss Ethel Barns (who was encored) played prettily enough, and showed her fingers were obedient to her will, though her intonation, it must be added, was not invariably all our ears could wish...."¹⁶ Reference to intonation problems was also to occur later in the violinist's career.¹⁷

¹⁵ Cohen, *op. cit.*, p. 35. Schott's frontispiece for Barns's violin pieces published in 1907 onwards has the "Tarentella" as #7 and "Valse Caprice" as #8 in the list entitled "Ethel Barns--Compositions pour Violon et Piano." The list on the 1907 frontispiece also contains pieces published in 1904. Albert Karl Tottmann, *Führer durch die Violinliteratur* (Leipzig: Schubert, 1935), p. 209, and p. 220, gives 1909 for "Tarentella" and "Valse Caprice" respectively. Many of the dates of publication given by Tottmann for Barns's works are inaccurate.

¹⁶ Review "Promenade Concerts," in *MS*, New Series XLIX (1895), p. 208-9.

¹⁷ See Chapter Three, p. 91 below.

Barns's début at the gigantic glass and iron Crystal Palace in Sydenham (a suburb of London) on November 30, 1895, unlike her previous appearances, was noticed by the *Musical Standard*, *Musical Times* and *The Times* (of London). Playing Bruch's *Concerto No. 3 in D minor*, Op. 58, a work written in 1890-1 but no longer heard in today's concert halls, Barns made a successful first appearance with the Crystal Palace Orchestra, conducted by August Manns. It was he who, in 1855, had founded the Crystal Palace Concerts and had become a source of encouragement to many composers. Regarding Barns's performance, *The Musical Times* and *The Times* were the most enthusiastic of the three periodicals. They commented on Barns's "remarkable" artistic progress of the past year¹⁸ and her "vigorous and intelligent rendering"¹⁹ of the *Concerto*. The reviewer from *The Musical Standard*, giving Barns credit for "much power and expression" in her presentation, only regretted "that a better instrument was not in the lady's hands."²⁰

This puzzling statement necessarily leads to a short digression on the subject of Barns's violin. It is not certain what instrument she was playing in the above concert, but it might have been the Amati lent to the violinist by

¹⁸ Reviews "Crystal Palace," in *MT*, XXXVII (1896), p. 22, and "Crystal Palace Concerts," in *The Times* (of London), December 2, 1895, p. 7.

¹⁹ Review "Crystal Palace Concerts," in *MT*, XXXVII (1896), p. 22.

²⁰ Review "Crystal Palace Concerts," in *MS*, New Series XLIX (1895), p. 370.

the Academy "for life," as Mrs. Evelyn Bishop termed the loan during the interview with the writer, May 19, 1984. Barns had the violin at the latest by May, 1902, for it was then that B. Windust of *The Strad* was shown her "fine Nicholas Amati--1667. She [Barns] herself, however, prefers a stronger instrument," wrote Windust, "and has dreams of a Guarnerius adding regretfully, 'Sainton always lent me his when I played at the Academy Concerts.'"²¹ Barns, thus, corroborates the impression that she sought to express her musical ideas with a robust, powerful tone. Perhaps the *Musical Standard* reviewer quoted on page 36 above sensed her need for a stronger violin.

Finally, Barns placed emphasis on the Crystal Palace début in her interview with the journalist from *The Strad*. She referred to her affinity with Bruch when she said that, after leaving the Academy, she gave three recitals with Mathilde Verne, "and also appeared at one of the Crystal Palace Saturday concerts, playing Max Bruch's beautiful Third Concerto." August Manns was very supportive evidently, for Barns then went on to say, "What kindness I received from Mr. Manns on that occasion!"²² It is interesting to note that Barns made her début with what was to become

²¹ Windust, *op. cit.*, p.26. The violin was returned to the Academy after Barns's death, as we know from a letter belonging to Christopher Neame, addressed to his brother, Captain Stewart Carol Neame. This letter, dated July 13, 1949, from L. Gurney Parrott, Secretary at the Royal Academy of Music, expresses thanks to Captain Neame for a violin received by the Academy.

²² Windust, *op. cit.*, p. 26.

Bruch's least popular concerto, but one which may have been her favorite.²³ Her performances of the other Bruch concertos, either as a student or recent graduate, (see pages 8 and 33 above), as well as her many renditions of his *Romance in A minor*, Op. 42, indicate a strong attraction to the violin music of this composer which continued throughout the course of her career.

Searching the periodicals for reviews of other concerts in the 1895-6 season brings to light three recitals. Again, Barns was the one violinist of several artists, including the Royal Welsh Ladies Choir, several vocal soloists, and a pianist, to participate in a highly successful Harrison Subscription Concert in the Birmingham Town Hall in February, 1896. The series was extremely well attended, attracting audiences with its varied programs and eminent personnel.²⁴ Queen's Hall, London, was the location of a *Strand Musical Magazine* Concert on April 25, 1896, at which Barns played the violin solos. All of the compositions in this inordinately long event²⁵ had been published in the *Strand Musical*

²³ She was to perform the first movement of this Concerto with piano accompaniment at least twice on the BPCC series at Bechstein Hall (December 5, 1908, and February 8, 1913), according to programs for these concerts found in WHA. For reviews see Chapter Three, p. 86 and 99 below.

²⁴ Review "Music in Birmingham," in *MT*, XXXVII (1896), p. 176. Also, article "Birmingham," in *MS*, New Series L (1896), p. 89. No mention was made in either article regarding compositions performed.

²⁵ Article "Other Concerts," in *MS*, New Series L (1896), p. 289.

Magazine, which, according to *The Times*, was advertising its wares with this concert.²⁶

Focusing on Barns's most important appearance during the winter and spring of 1896, we have the "pianoforte, violin, and song recital" at St. James's Hall on March 18 by Marie Olsen, Ethel Barns, and Charles Phillips, with accompanist Cyril Miller. All three periodicals mentioned above wrote critiques of this event, *The Times* having the longest and most detailed account. Barns's role included violinist in the opening Beethoven Sonata No. 8 in G major, Op. 30, No. 3, with Marie Olsen, pianist. *The Times* disagreed with *The Musical Times* about the quality of the performance of this work, the former calling it "very good,"²⁷ while the latter considered it an "acceptable rendering."²⁸ The "clever young violinist," said *The Times*, also played the Jean-Marie Leclair Sonata No. 6 in G² arranged by Moffat, ("one of the less familiar" Sonatas), a Bach "Air," and a Brahms-Joachim "Hungarian Dance" with "complete success."²⁹ *The Musical Times*, again less enthusiastic, thought that these pieces "agreeably manifested Miss Barns's command of the violin."³¹

²⁶ Review "Queen's Hall," in *LT*, April 27, 1896, p. 8.

²⁷ Review "St. James's-Hall," in *LT*, March 19, 1896, p. 9.

²⁸ Review in *MT*, XXXVII (1896), p. 264.

²⁹ This Sonata cannot at present be identified more specifically.

³⁰ Same review as fn. 27 above.

³¹ Same review as fn. 28 above.

In addition, Barns contributed to the rendition of William Wallace's so-called *Trio for Voice, Violin, and Piano*, which was actually a setting of a selection from Shelley's *Prometheus Unbound*. The performance of the *Trio* was praised by *The Times* as "excellent,"³² whereas *The Musical Times* deemed it "satisfactorily rendered."³³

Barns's new song "Berceuse"³⁴ was sung and encored by Charles Phillips and received favorable comments from both periodicals. *The Times* also mentioned Barns's participation as pianist in Wallace's arrangement for voice and two pianos of Sachs's final oration from *Die Meistersinger*. "Miss Barns...is not only an excellent violinist but a pianist of considerable attainment,"³⁵ wrote *The Times*. Marie Olsen, a pupil of Clara Schumann, played several piano solos, and Charles Phillips sang a variety of songs, all in all creating the typical program associated with the Barns-Phillips Concerts as we know them from the Bechstein Hall years (1901-1913). The emphasis in this series was on music of the nineteenth-century, coupled with contemporary music (largely British, including Barns') in the Romantic tradition, and complemented by occasional Baroque violin sonatas

³² Same review as p. 39, fn. 27 above.

³³ Same review as p. 39, fn. 28 above.

³⁴ "Berceuse" was published in 1896 by S. Lucas, Weber, Pitt & Hatzfeld and republished, in 1901, as No. 1 of "Two Songs" by Leonard & Co. "'Twas ever Thus" was No. 2 in the Leonard publication.

³⁵ Same review as p. 39, fn. 27 above.

utilizing heavy piano accompaniments arranged primarily by Alfred Moffat.

The 1896-7 season brought a similar Olsen, Barns, Phillips concert on February 25, 1897, under the direction of N. Vert at St. James's Hall. There, the music of the last century was represented by the *Sonata No. 3 in D minor*, Op. 108, for piano and violin by Brahms, besides the *Piano Sonata in F minor* ("Appassionata"), Op. 57, by Beethoven. Barns must have preferred the Brahms *D minor Sonata* to the other two because she performed it at least four more times in the Barns-Phillips series alone. Likewise, as in this and the previous Olsen, Barns, Phillips concert, the future Barns-Phillips concerts generally began with a Romantic violin sonata or other large work involving violin. Examples of contemporary compositions in this recital include "two songs" by Barns, "two violin pieces" by Sauret dedicated to Barns, and an Elgar song. The "Chaconne" from *Partita No. 2 in D minor*, BWV 1004, by J. S. Bach, one of the most popular Baroque recital pieces for violin during the late nineteenth-century, was also a favorite of our violinist-composer. While Ms. Barns was praised by *The Musical Times* for the Brahms and Bach,³⁶ *The Musical Standard* made no comment on the Brahms interpretation and gave a mild compliment with respect to the "Chaconne."³⁷ Furthermore, *The Musical*

³⁶ Review in *MT*, XXXVIII (1897), p. 262-3.

³⁷ Review under "Other Concerts," in *MS*, New Series LII (1897), p. 161.

Standard did not share the *Musical Times's* enthusiasm over Olsen's performance of the "Appassionata" or Phillips' rendition of a "long list of songs."³⁸

Reviews cannot be found for the 1897-8 season, but one can assume that a recital similar to those joint concerts mentioned above took place. Moreover, both Barns and Phillips undoubtedly performed independently of one another throughout the years prior to their marriage. Phillips, for instance, appeared in the same Monday Popular Concert at St. James's Hall on March 8, 1897, as did Joachim and Mlle. Ilona Eibenschütz, the usual pianist in Joachim's series. Both *The Times* and *The Musical Standard* criticized the baritone for occasional intonation problems; *The Musical Standard* also described Phillips as "a baritone of fair quality, but wanting animation."³⁹

The year 1898-9, however, appears to be the beginning of the multiple-concert series given jointly by Barns and Phillips. The series of three concerts held in the Queen's (small) Hall was hailed as an "entirely new" undertaking by *The Times*.⁴⁰ The initial concert, held on a Monday, November 14, 1898, was viewed by that newspaper as one of five chamber concerts taking place on that day in an attempt to

³⁸ *Ibid.*, p. 161.

³⁹ Review "The Popular Concerts," in *MS*, New Series LII (1897), p. 173-74. See also review "Popular Concerts," in *LT*, March 10, 1897, p. 6.

⁴⁰ Article "Chamber Concerts," in *LT*, November 15, 1898, p. 10.

replace the famous Monday Popular Concerts, which had abandoned the autumn season. The same newspaper, the only periodical of the three under consideration to do more than merely mention the November recital, was complimentary, as it had been with respect to the March, 1896, concert.

The 1898 recital's opening composition, Beethoven's *String Quartet in G, Op. 18, No. 2*, entailed a larger ensemble than Barns was to employ in most future series concerts. The young violinist played first violin, with three men comprising the rest of the quartet. Said *The Times*:

Miss Barns lacks only the ripe experience which time alone can give her to become a quartet-leader of authority and position. As it is, the ensemble was remarkably good and, as a soloist, her refined style and admirable technique were well displayed in a sonata by Porpora, while as a composer she was represented by two new and very clever songs, "The Humble Swain," and "O Tsurī San," which were recently reviewed in *The Times*.⁴¹

Besides Phillips' rendition of these and other songs, the recital enlisted the talents of a duo-piano team, Messrs. Ross and Moore.

Surprisingly enough, the second concert of the series, that on December 5, 1898, featured an even larger ensemble than did the previous performance. Dvořák's *Piano Quintet*

⁴¹ *Ibid.*, p. 10. *The Times* reviews of the two songs have not been found as yet. Pazdírek, *Universal-Handbuch der Musikliteratur*, I, p. 599, Cohen *International Encyclopedia of Women Composers*, p. 35, as well as the BPCC program, p. 8, owned by Christopher Neame, all give Forsyth Bros. as the publisher of these songs. (Page eight of the program is nearly identical to the list of Piano Music and Songs found in the pamphlet "Compositions by Ethel Barns." See p. 66, fn. 128 below.) "O Tsurī San" is evidently subtitled "a Japanese lament." Neither of these songs can be found.

in A, Op. 5, was led by Barns, with Marie Olsen as pianist. Violinist and pianist were heard together in the Swedish composer, Sjögren's *Sonata No. 1 in G minor*, Op. 19, a work Barns performed at least three additional times in these concerts. Phillips sang a number of nineteenth-century and traditional British songs.⁴²

The February, 1899, concert reviewed on February 16 by *The Times* (no date given) was the last concert of that series. The London newspaper made some critical comments concerning this event, which was to have featured a violin sonata by H. Walford Davies. Instead of the Davies, which had "not yet received such an interpretation as Miss Barns and Mr. Berwick would no doubt have given it," Barns and Berwick, a "distinguished pianist," presented a "very familiar violin sonata of Schumann"⁴³ (most likely the *Sonata No. 1 in A minor*, Op. 105).⁴⁴ With Bertie Withers as cellist, Barns and Berwick played Brahms's *Piano Trio No. 3 in C minor*, Op. 101. Barns also performed Stanford's "Caoine" and Bazzini's "Bolero," and, of course, Phillips and Berwick were each featured in other solos. In this and other Barns-Phillips concerts, occasional settings of folk-songs were presented with Baroque arias and airs, as well as with

⁴² Review "Queen's Hall," in *LT*, December 7, 1898, p. 14.

⁴³ Review "Queen's Hall," in *LT*, February 16, 1899, p. 4.

⁴⁴ The *Sonata No. 1 in A minor*, Op. 105, by Schumann was one of three published works by composers other than Barns discovered in the Neames' attic and presumed to have originally been owned by Ethel Barns.

Romantic songs from the nineteenth and, later, early twentieth centuries.

The February, 1899, concert preceded the Barns-Phillips marriage by two months. Their "fifth series"⁴⁵ began the following musical season. It was the first of the four-concert series which occurred every November, December, February, and March from November, 1899, through March, 1913. The two seasons prior to the opening of Bechstein Hall on May 31, 1901, took place at Steinway Hall. By 1899 the Barns-Phillips Concerts had established themselves as a regular feature of London's musical season. Barns's and Phillips' names appeared in the yearly index to *The Musical Times* under the heading "London and Suburban Concerts," rather than under "Miscellaneous." *The Times* was reporting on almost all of their concerts. Their programs had taken on a format that continued throughout the next thirteen years, despite changes in assisting personnel. With the advent of the four-concert series Barns was to compose more and more, sometimes in larger forms than the songs and salon pieces with which her name had been previously associated.

When the violinist-baritone team began their fifth series on November 14, 1899, they were acknowledged this way by *The Times*:

The concerts given serially by Miss Ethel Barns and Mr. Charles Phillips are always so artistic in their little way that there is no room for wonder

⁴⁵ Article "London Concerts and Recitals--Concerts," in *MT*, XL (1899), p. 822, and review "Steinway Hall," in *LT*, November 16, 1899, p. 15, both have "fifth series."

that the hall in which they take place is generally well filled...A fairly familiar programme was offered.....⁴⁶

The Arensky *Piano Trio No. 1 in D minor*, Op. 32, the one composition by that composer well-known in England at the time, was played by Gwendolyn Toms, Ethel Barns, and Adolf Schmid. Interestingly enough, Toms and Barns played the Mozart *Sonata in E♭*, K. 302, and with excellent ensemble;⁴⁷ nonetheless, it was unusual to find a Classical work on these programs. *The Times* did not like Barns's interpretation of the "Rhapsody" from Alexander Mackenzie's suite *Pibroch*, Op. 42,⁴⁸ "a work which hardly suited her style so well as might have been expected."⁴⁹ *The Musical Times* merely said of Barns that she "played with her usual taste and neatness."⁵⁰

The important event of the season for Barns, however, was the premiere of her *Sonata No. 1 in D minor* for violin and piano (played by Barns and Mary Olsen) on the December 6, 1899, concert. Not having a review from *The Times*, we will compare *The Musical Standard* and *The Musical Times* reviews. The latter journal is more positive in its commentary.

⁴⁶ Review "Steinway Hall," in *LT*, November 16, 1899, p. 15. This press notice was used in the 1901-2 brochure of the BPCC, located in WHA.

⁴⁷ *LT*, November 16, 1899, p. 15.

⁴⁸ Originally written for violin and orchestra.

⁴⁹ *Ibid.*, p. 15.

⁵⁰ Review under "London Concerts & Recitals--'Concerts'," in *MT*, XL (1899), p. 822.

Although both recognize the composer as an accomplished violinist and composer of salon pieces, *The Musical Times* commends her on the "terse and deft manner in which the themes are treated."⁵¹ The three movements suggest Grieg, Rubinstein, and Brahms, respectively, wrote the journal, but added a positive note that, "although this may indicate lack of originality, it also shows wide reading and familiar acquaintance with masters of musical art."⁵² *The Musical Standard* initially has praise for the Sonata, calling it "a very creditable and charming composition...well-written, melodious and effective for the violin."⁵³ Declining to comment on the subject of originality, *The Musical Standard* goes on to slight Barns's composition, saying:

The sonata is music, and does not for a single bar pretend to be profound. The composer has made her instrument paramount; so much so that the piano part is not more than an elaborate accompaniment; and she has not much idea of development.⁵⁴

⁵¹ Review in *MT*, XLI (1900), p. 42.

⁵² *Ibid.*, p. 42.

⁵³ Review "A New Violin Sonata," in *MS*, New Series LVII (1899), p. 375.

⁵⁴ *Ibid.*, p. 375.

⁵⁵ As is the case with many of Barns's unpublished works which are missing, Sonata No. 1 may have been stored in a trunk of Barns's possessions which was owned by Mrs. Evelyn Bishop until she sold her house and moved in 1968. At that time the trunk and its contents were discarded. Mrs. Bishop does not know what music was contained in the trunk, but she does recall an autograph book bearing the signatures of Joseph Joachim, Johannes Brahms, Karl Richter, and possibly Cyril Scott. She believes the autograph book contained a letter from Brahms.

Unfortunately, since no trace remains of this Sonata⁵⁵ we cannot examine it ourselves; nevertheless, some of this criticism may have had credibility, for Barns neither published nor performed the work a second time on these concerts.

In the couple's next concert of the season, that on February 7, 1900, Charles Phillips premiered two songs of his wife's--"Come, then" and "My love"--which were published that year by Forsyth Bros.⁵⁶ A review of the published songs in *The Musical Times* was commendatory, speaking of the "unpretentious manner" of writing, the "grateful" vocal parts, and the "simple and direct sympathy with her text that imparts to [Barns'] music much charm."⁵⁷ *The Times* called "My love" a "tender and melodious lyric," and, "Come, then" a "song full of genuine passion."⁵⁸

The February recital actually began with the second⁵⁹ performance of Ernest Walker's *Sonata in A minor*, Op. 8, and included the Sjögren Sonata in G minor as a substitute for a

⁵⁶ Forsyth Bros. given as the publisher by the same sources listed on p. 43, fn. 41 above. These songs, however, cannot be located.

⁵⁷ Review "Songs," in *MT*, XLI (1900), p. 244. This reviewer also found "My Love" to be a better song than "Come, then." Both were considered well-suited to singers with limited capabilities.

⁵⁸ Review "Miss Barns's and Mr. Phillips' Concerts," in *LT*, February 9, 1900, p. 2. Article "Other Concerts," in *MS*, New Series LVIII (1900), p. 88, merely referred to the new songs as "pleasing."

⁵⁹ Review under "Other Concerts," in *MS*, New Series LVIII (1900), p. 88. *MT*, XLI (1900), p. 187, termed the Walker Sonata "well-known."

trio which had been promised.⁶⁰ No mention is made in the reviews of the pianist, but we are told that Barns played the *Romance in A minor*, Op. 42, by Bruch as an extra solo.⁶¹ Both *The Musical Standard*⁶² and *The Musical Times*⁶³ commended the violinist for her tasteful and lively style.

Unlike the previous season in which each of the three concerts featured a chamber work of at least three players, the 1899-1900 season, which was to have included three trios during the course of four concerts, in fact had only two. The last concert of the fifth series, which occurred on March 6, 1900, began with Schumann's *Phantasiestücke*, Op. 88, for piano trio, with Gwendolyn Toms, piano, as in the initial concert, and Arthur Williams, cello. Barns's solo was the Nardini Sonata in D, arranged by Alfred Moffat, accompanied on the piano by Cyril Miller and followed by her own "Mazurka" as an encore. Phillips sang old German carols arranged by Hugo Riemann, and six Purcell songs arranged by Moffat "concerning which the statement was hazarded in the programme that they had not been sung since the composer's time," wrote *The Times*.⁶⁴ That paper went on to cite the earlier nineteenth-century performances of one song as a

⁶⁰ Review "Miss Barns's & Mr. Phillips' Concerts," in *LT*, February 9, 1900, p. 2.

⁶¹ *Ibid.*, p. 2.

⁶² "Other Concerts," in *MS*, LVIII (1900), p. 88.

⁶³ *MT*, XLI (1900), p. 187.

⁶⁴ Review "Steinway-Hall," in *LT*, March 8, 1900, p. 14.

correction to the former statement. The unique occurrence in the latter part of this recital was the short lecture delivered by Mrs. Kate Lee, Honorary Secretary of the Folk-Song Society, "on the art of extracting folk-songs from those who still remember them."⁵ The lecture was illustrated by duets sung by Mrs. Lee and Phillips. The baritone had also participated in a similar capacity on February 2, 1899, in the first general meeting of the Folk-Song Society.⁶ Phillips' membership in this Society might corroborate Mrs. Bishop's intimation of "socialiting" on the part of her uncle.⁷

The second Steinway Hall series began with a recital on November 14, 1900, featuring Mary Olsen and Barns in Christian Sinding's *Sonata in E*, Op. 39. Barns also played "Barcarolle" and "Scherzo" by Spohr and some pieces by Samuel Coleridge-Taylor,⁸ the rest of the program being either vocal or piano solo. The reviewer for *The Times* felt that this program was not as interesting as those usually given by the concertizing pair. No reviews from *The Musical Standard* can be found for the entire sixth series, nor can arti-

⁵ Article "Comments and Opinions," in *MS*, New Series LVIII (1900), p. 144--a rare example of mention of a BPCC in the first section of *MS*.

⁶ Article "The Folk-Song Society," in *MS*, New Series LVI (1899), p. 81.

⁷ See Chapter One, p. 26 above.

⁸ Review "Steinway-Hall," in *LT*, November 14, 1900, p. 6. For further associations between Coleridge-Taylor and Barns and Phillips, see p. 56-58 below.

cles from either of the other two available periodicals be found describing the February, 1901 concert. With these limitations in mind, we can make some brief comments about the remainder of the season.

The December 4, 1900, concert was written up by *The Times*.⁶⁹ Another trio, Beethoven's *Piano Trio in D*, Op. 70, No. 1 (performed by Toms, Barns, and Williams, as had been the Schumann *Phantasiestücke*), opened the program. The same group then played E. Schütt's "Walzer-Marchen," while Barns was heard in Schumann's *Romance*, Op. 94, No. 2, a *Romance* by S. Liddle, and her own "Tarentelle." An unusual aspect of this concert was the inclusion of a cello sonata--one in F major by Marcello, rendered by Arthur Williams. The cellist, who must have been well-respected by Barns and Phillips, also contributed the cello obbligato in a vocal piece by Goring Thomas.

The final concert of the 1900-1 series was well-attended, according to *The Times*.⁷⁰ Barns played two sonatas--the Richard Strauss *Sonata in E♭*, Op. 18, which she performed with the well-established pianist Fanny Davies and programmed at least four times in future series, and a *Sonata in A minor* by Richard Jones (d. 1744), arranged by Alfred Moffat. Davies executed the solo piano portions of this undertaking and Phillips sang a large number of songs,

⁶⁹ Review "Steinway-Hall," in *LT*, December 6, 1900, p. 13.

⁷⁰ Review "Miss Barns's and Mr. Phillips' Concert," in *LT*, March 8, 1901, p. 12. The concert took place on March 6.

including Barns's arrangement of the 1807 English song "My Charming Fair," which, wrote *The Times*, "deserves to make a decided success."⁷¹ This season introduced two singers to the Barns-Phillips audiences, neither of whom made a good impression on *The Times* music critic.⁷²

The following season found the Barns-Phillips Concerts at a permanent location. Bechstein Hall, located on Wigmore Street adjacent to the famous German piano-maker's showroom, opened on May 31, 1901. It was a well-designed hall, sorely needed by London for solo recitals and chamber music. This attractive concert hall built in the Italian Renaissance style provided a stable location for the Barns-Phillips Concerts from 1901 through 1913. Sold to a British firm in 1916, the hall re-opened in 1917 under the name Wigmore, after having been closed during the earlier years of World War I. The Wigmore Hall archives are well-organized and well-preserved. They contain nearly all the programs and many series pamphlets from the Barns-Phillips Concerts. After a few introductory observations regarding the pamphlets and programs we will recommence our series-by-series account of the concerts.

⁷¹ *Ibid.*, p. 12. "My Charming Fair," which cannot be found at present, was published by Lloyds, according to Pazdírek, *Universal-Handbuch...*, I, p. 599, and Cohen, "Ethel Barns," *International Encyclopedia...*, p. 35. The last page of the Barns-Phillips program for March 12, 1904, found in WHA, gives "Edwin Lloyds," suggesting publication before that date.

⁷² Reviews "Steinway Hall," in *LT*, November 14, 1900, p. 6, and "Miss Barns's & Mr. Phillips' Concert," in *LT*, March 8, 1901, p. 12.

The frontispiece of the series pamphlets displays portraits of the two artists. We learn from the pamphlets that the manager for the concerts was Ethel L. Robinson from 1901 to 1905, with the addition of A. Schulz-Curtius on December 3, 1904. In the 1901 and later programs there was a notice inviting composers to submit to Charles Phillips new instrumental works and songs which would be considered for performance at these concerts. The concerts generally took place on Tuesday, Thursday, and Saturday afternoons at three o'clock.

The first two concerts of the 1901-2 series contained six segments, beginning with a violin sonata and ending with an instrumental piece of a different variety. The latter was usually not the case with these concerts. They generally began with a violin sonata or other large work for violin and piano; then, segments of songs, solo piano, and shorter violin pieces alternated in no set order, ending in most cases, however, with songs, i.e., the general format went from "serious" to "popular" music. The concert on November 14, 1901, began with the first London performance of Sinding's *Sonata in C*, Op. 12, and ended with Gade's *Piano Trio*, Op. 42. Spohr's *Six Songs*, Op. 154, with violin and piano accompaniment⁷³ were supposedly performed for the first time since Spohr's death. Regardless of whether or not the claims made by Barns and Phillips with respect to first Lon-

⁷³ The pianist in the Spohr, German Reed, was the main accompanist for these and other Bechstein Hall concerts.

don performances were totally trustworthy, the reporters and, one would assume, audiences of the day, were impressed by the numbers of new or unknown works which were programmed by the musical pair. Other than a brief mention of the concert in *The Musical Times*,⁷⁴ the only other review to which this writer had access, that in *The Times*, praised the series for its interesting programming. The greater part of the review is devoted to criticism of the song cycle, "Lords of the Sea," by William Wallace, for "startling and rapid changes of key," and "strange progressions without any apparent *raison d'être*."⁷⁵ One can sense from this and other reviews the strong desire for "pleasing" melodies and the resistance to experimentation. Barns was to venture very little beyond the Late-Romantic Style.

The concert on December 10, 1901, opened with Schubert's *Sonata in A major*, Op. 162, and concluded with E. Schütt's *Second Suite in E major*, for violin and piano. In the middle of the program Barns played Jean-Baptiste Senaille's *Sonata in D major*,⁷⁶ arranged by Moffat. Three of Barns's songs appeared in the program, for which we have no reviews. Her arrangement of "Susani" a fourteenth-century German carol, and her song "'Twas ever thus"⁷⁷ were programmed at the

⁷⁴ Review "Quartet and Chamber Concerts," in *MT*, XLII (1901), p. 819.

⁷⁵ Review "Bechstein Hall," in *LT*, November 16, 1901, p. 4.

⁷⁶ It is not clear from the information given in the concert program in WHA exactly which Senaille sonata was performed.

request of the audience.⁷⁸ "Susani,"⁷⁹ which was sung in nearly every series of Barns-Phillips Concerts at Bechstein Hall, will not be mentioned in the rest of the discussion of Barns's career as frequently as it was sung. A new song by Barns, "Sir Knight,"⁸⁰ was accompanied by the composer in this concert.

In the following concert, on February 11, 1902, for which no reviews have been found, Barns was involved in three works. The program began with the Brahms *Trio in E♭*, Op. 40, for French horn, violin, and piano. It included Bruch's *Romance in A minor* and finished with *Old Irish Songs*, arranged by Beethoven with the accompaniment of violin, cello, and piano. Since Barns frequently performed the Bruch *Romance*, a Porpora *Sonata*, and less often, the Strauss *Sonata in E♭*, Op. 18, these compositions will not be mentioned in the remaining discussion of her career in this chapter and the next.

⁷⁷ See p. 40, fn. 34 above.

⁷⁸ Request cards were customarily distributed at these concerts. The final concert of the series frequently concluded with several songs "by request," according to the programs.

⁷⁹ "Susani," published by Elkin in 1903, was reviewed under "Songs," in *MT*, XLV (1904), p. 246. Barns's "effective" yet unobtrusive arrangement was pleasing to the reviewer and to audiences alike.

⁸⁰ This song does not appear to have been performed again at these concerts, nor ever to have been published. The song cannot be located at the present time.

The final concert of the series on Saturday, March 8, 1902, featured the music of Samuel Coleridge-Taylor, who appeared in several Barns-Phillips Concerts. Having studied violin as well as voice, this black musician became interested in composition while a student at the Royal College of Music between 1890 and 1897. His most famous composition, the cantata *Hiawatha's Wedding Feast* of 1898, is rarely performed today. Looking to Dvořák as his model, Coleridge-Taylor incorporated melodies and nonmusical ideas from black culture.⁸¹ He was also active as a conductor and teacher. On this concert Phillips sang "Hiawatha's Vision," from Op. 30, No. 4. Barns and Coleridge-Taylor premiered the latter's three Negro "Fantasias," which were dedicated to the violinist.⁸² These "Fantasias" were well-played, according

⁸¹ Stephen Banfield, "Samuel Coleridge-Taylor," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), IV, p. 528.

⁸² The dedication to Barns is noted on the pamphlet to the 1902-3 series, located in WHA. Exactly what opus these pieces are, however, is unclear. The review "Various Concerts and Recitals" in *MT*, XLIII (1902), p. 256, lists the pieces as "Kroo Song," "Chloe's Tune," and "Hemo Dance." Only "Hemo Dance" (Op. 47, No. 2, a scherzo, originally for orchestra) appears in the lists of works in W. C. Berwick Sayers, *Samuel Coleridge-Taylor: Musician--His Life and Letters* (Chicago: Afro-Am Press, 1969; reprint of 1915 ed.), p. 312-322, and Banfield, "Samuel Coleridge-Taylor," *The New Grove*, IV, p. 529. The other two pieces are harder to trace, but may be arrangements of previous pieces of his. The following quote from a letter to Miss Edith Carr on February 6, 1902, in Sayers *Samuel Coleridge-Taylor...*, p. 133, makes it seem probable that at least two of the pieces performed on March 8 were dedicated to Barns, since Coleridge-Taylor seems to be referring to two or more pieces:

"Regarding Violin pieces--you are a little too early I am afraid. Miss Ethel Barns will

to *The Musical Times*.⁸³ Beethoven's *Sonata in G*, Op. 30, No. 3, which the violinist had played with Marie Olsen in 1896, was also included on this program and was performed by Barns and Isabel Hirschfeld.

During the next season Barns premiered works by three different composers and continued to revive eighteenth-century sonatas arranged by Moffat. She does not appear to have premiered any of her own works in this, the eighth series of concerts. With respect to the concert on November 4, 1902, *The Times*⁸⁴ praised the couple once again for presenting new or unknown music of worth to their audiences. Charles Phillips' premiere of songs by Alberto Randegger, Jr., took up most of the favorable review, although the new songs by American composers chosen and sung by Phillips were strongly criticized. Barns gave a commendable performance of the Brahms *Sonata in D minor*, Op. 108, at the start of the program with yet another pianist, Margaret Wild. The violin solos arranged by Moffat were by Tartini, Galliard, and Porpora.⁸⁵ The December 6, 1902, concert was unremarka-

produce these new pieces of mine early in March, and the only advance copy there is ready she of course must have, or I would with pleasure send the music on to you. I'll send a copy as soon as they are published--neither of them is particularly difficult, though perhaps the tempo of the last will prevent it being called easy."

⁸³ Review in *MT*, XLIII (1902), p. 256.

⁸⁴ Review "Chamber Concerts," in *LT*, November 7, 1902, p. 8.

⁸⁵ Although the Tartini is given as the Grave from *Sonata in A*, it is not clear exactly which works by these composers

ble, Barns's contributions being the Anton Rubinstein Sonata in A minor, Op. 19, No. 2, for violin and piano and Bach's Siciliano and Presto from the Sonata in G minor, BWV 1001, for solo violin.

The following recital, on February 10, 1903, received reviews by *The Musical Times*⁸⁶ and *The Times*.⁸⁷ Unlike most of these concerts, the program began with Baroque selections--in this case, two movements from each of four trio-sonatas by Corelli, Locatelli, Telemann, and Vivaldi arranged by Moffat.⁸⁸ Later in the program Barns played the London premiere of Coleridge-Taylor's *Two Novelletten*,⁸⁹ accompanied by that composer.

The last concert of the season, on March 14, 1903, featured premieres of J. Carlowitz Ames's Sonata in C# minor, played by Isabel Hirschfeld and Ethel Barns, and also of Alberto Randegger, Jr.'s "Souvenir" and "Saltellato-Caprice," with Barns and Randegger as performers. Barns's "O Tsuru San," a Japanese Lament,⁹⁰ was one of several

were performed. See p. 31, fn. 4 above regarding the Porpora.

⁸⁶ Review in *MT*, XLIV (1903), p. 187.

⁸⁷ Review "Concert," in *LT*, February 11, 1903, p. 9.

⁸⁸ The pianist was German Reed, the second violinist Elsa Bignardi, and the well-known cellist, Herbert Walenn. No specific information is given with respect to the compositions.

⁸⁹ The *Two Novelletten* were probably violin/piano arrangements from *Four Novelletten*, Op. 52, for string orchestra.

⁹⁰ See p. 43, fn. 41 above.

songs, chosen by the audience at the previous concert, which were sung at the end of this one.

The 1903-4 season had twice as many reviews^{'1} as did each of the first two series at Bechstein Hall. Each concert boasted at least one London or world premiere. The first program was particularly novel. In that concert, on November 3, 1903, several songs were heard for the first time, including "Remembrance" by Barns. *The Times* thought Barns's song was "prettier and more genuinely expressive than either of the others."^{'2} "Remembrance" was performed several times during the course of these concerts. Liza Lehmann's *Romantic Suite*^{'3} for violin and piano was then premiered by Barns and Egon Petri. *The Russian and Swedish Folk Melodies*, Op. 79, brilliant pieces by Bruch, were performed next, with the note "premier in London" on the program.^{'4}

The December 12, 1903, concert, knowledge of which we have only from the program in the Wigmore Hall archives, featured Barns in Arthur Hinton's Suite, Op. 20, for violin

^{'1} This statement is made regarding reviews in *LT*, *MT*, and *MS*.

^{'2} Review "Concerts" in *LT*, November 4, 1903, p. 10. "Remembrance" was published by Elkin in 1903. Elkin published most of Barns's songs and piano pieces from 1903 on. Other songs on the program were by Cyril Scott and Dora Bright.

^{'3} For description see review "Various Concerts and Recitals" in *MT*, XLIV (1903), p. 810. For Lehmann's relationship to Barns and Phillips see Chapter Three, p. 76-77 below.

^{'4} Program in WHA.

and piano, and Mendelssohn's *Concerto in E minor*, Op. 64. A prize of five guineas had been offered earlier in the year by the Barns-Phillips Chamber Concerts for the best unpublished song with English words.⁵ At this concert Charles Phillips sang Ernest Walker's prize-winning song and others highly recommended by the judges.

Two London premieres were given in the next concert on February 2, 1904. Barns and pianist R. St. Quintin Downer played the *Sonata in D minor*, Op. 59, by Gustav Holländer, the Director of the Stern Conservatory in Berlin. A violinist and teacher, Holländer had studied with Ferdinand David and Joseph Joachim.⁶ Said *The Times* of the Sonata, "...it is a piece of sound work, written on rather conventional lines, but effective enough for both instruments, and it contains a slow movement of some beauty."⁷ Charles Phillips gave the London premiere of *Four Forest Scenes* by Vittorio Ricci. These songs were "...shortly to be sung in Scotland with orchestral accompaniment," wrote *The Times*.⁸ Barns's other contribution to this concert was the Ernst *Concerto in F# minor*, an extremely virtuosic work.⁹

⁵ Announcement "Miscellaneous" in *MT*, XLIV (1903), p. 610.

⁶ See Concert program for February 2, 1904, located in WHA, also Gaynor G. Jones, "Gustav Hollaender," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), VIII, p. 645.

⁷ Review "Concerts," in *LT*, February 4, 1904, p. 8.

⁸ *Ibid.*, p. 8.

⁹ *Concerto in C# minor*, according to the program in WHA. Since evidence for a concerto in this key cannot be

The series finished on March 12, 1904, with the premiere by Barns and Isabel Hirschfeld of Barns's *Sonata No. 2 in A major*, Op. 9, which was published sometime that year by Schott¹⁰⁰ and dedicated to Doris and Marguerite Rücker.¹⁰¹ Barns also contributed a rendition of the Bach *Chaconne* on this concert. The *Sonata in A* was accompanied by unsigned program notes describing each of the work's four movements in some detail.¹⁰² Of those reviews accessible to the author, *The Times's*¹⁰³ description of the premiere of Barns's *Sonata No. 2* represents the longest and most substantial critical notice of a work by this violinist-

found, the program was probably incorrect.

¹⁰⁰ B. Schott's Söhne, Mainz, Germany, published most of Barns's violin compositions from 1904 on. The English public's preference for music imported from the Continent may have had something to do with this arrangement.

¹⁰¹ Very little is known about the Rükers, who, presumably, may have been sisters. Marguerite, a violin student of Barns', played a Sauret "Cavatina" on July 9, 1906, in a Charles Phillips Pupils' Concert at Bechstein Hall, according to a program from that concert found in WHA. Doris Rücker, also a Barns pupil, played Sarasate's "Zigeunerweisen" on the July 16, 1907, Phillips Pupils' Concert. Although Barns did have other students, their names cannot be found. According to Windust, p. 26, she was "very fond of teaching" and had "some very hard-working, clever pupils." Barns believed "in educating the minds as well as the fingers of her pupils." Although *Who's Who in Music*, 1937, p. 33, lists her profession as "Examiner and Professor RAM," the Royal Academy of Music has so far been unable to find any record of Barns having taught there.

¹⁰² Program for March 12, 1904, located in WHA. The writer of the program notes shows an understanding of movement form, pointing out themes, accompaniment figures, and keys.

¹⁰³ Review "Concerts" in *LT*, March 14, 1904, p. 7.

composer as of March, 1904. That reviewer appreciated the breadth and energy of the outer movements, but expressed surprise at their forcefulness, nevertheless:

It [the Sonata] is decidedly strong music to have come from a feminine pen; the opening *allegro maestoso* is both broad and vigorous, with just a glimpse of something like distinction in more than one passage.¹⁰⁴

The coda of the fourth movement, in which the opening subject of the Sonata returns, received special praise. The violinist's spiccato technique was displayed to good effect in the Scherzo, which was encored, and her "broad phrasing" in the Adagio "was worthy of much praise."¹⁰⁵

One of Barns's best, this composition was also to become the subject of an entire analytical article complete with musical examples in *The Strad* in 1916.¹⁰⁶ This periodical, which had issued a biographical article on Barns in its May, 1902, issue,¹⁰⁷ in 1916 commended this "remarkably fine violinist" who "deserves to be much better known as a composer."¹⁰⁸ Her major works were listed and her compositional style was lauded for its seriousness, sound musicianship,

¹⁰⁴ *Ibid.*, p. 7.

¹⁰⁵ *Ibid.*, p. 7.

¹⁰⁶ W. Wells-Harrison, "Modern British Music for Violin and Piano. No. 8--Ethel Barns. Sonata No. 2 in A," *The Strad*, XXVII (1916), p. 107-9. This article was written well after Barns's *Third* and *Fourth* Sonatas were written, performed, and in the case of the latter, published.

¹⁰⁷ Windust, "Chats with Eminent Violinists," p. 25-27.

¹⁰⁸ Wells-Harrison, "Modern British Music for Violin and Piano....," p. 107.

and "simple directness [which] is refreshing in these days of complexity."¹⁰⁹ Barns's *Sonata No. 2* was well-crafted and concise. Wells-Harrison, like *The Times* reviewer,¹¹⁰ felt that the powerful opening theme sounded surprisingly masculine. The "sincere and charming" Adagio had "no false profundity."¹¹¹ The Scherzo was rightfully called "playful" and "fairylike,"¹¹² while the Finale was judged the poorest movement, being "somewhat trivial for a work of this calibre."¹¹³ The "beauty" of the *Sonata's* themes and its "direct appeal" made the work attractive to Wells-Harrison.¹¹⁴ According to Walter Willson Cobbett,¹¹⁵ the *Sonata in A* was also performed in 1903¹¹⁶ in Germany by Joseph Joachim, thereby demonstrating some relationship

¹⁰⁹ *Ibid.*, p. 107. During the First World War those to whom more progressive trends were unappealing continued to value the romanticism of composers like Ethel Barns.

¹¹⁰ *LT*, March 14, 1904, p. 7.

¹¹¹ Wells-Harrison, "Modern British Music for Violin and Piano....," p. 108.

¹¹² *Ibid.*, p. 108.

¹¹³ *Ibid.*, p. 109.

¹¹⁴ *Ibid.*, p. 109. Wells-Harrison was also familiar with Barns's *Concertstück*, Op. 19. Having heard her play it, he was "not likely to forget the performance," he wrote. (*Ibid.*, p. 109.) For more discussion of this article see Chapter Five below.

¹¹⁵ W. W. Cobbett, "Ethel Barns," in *Grove's Dictionary of Music and Musicians*, 5th ed., I, p. 443.

¹¹⁶ If this date were correct, then Barns herself would not have been giving the premiere of this work in March, 1904. As yet, the Joachim performance cannot be further documented.

between its composer and the famous violinist and teacher for whom Barns had played as a girl.¹¹⁷

Between their ninth and tenth series, Barns, Phillips, and others assisted in the first London vocal recital by May Cartwright, in Steinway Hall on July 18, 1904.¹¹⁸ Then, in the first program of the tenth series, on November 1, 1904, Barns presented for the first time her *Piano Trio in F minor* with Lucie van Hulst, cellist, and George Mackern, pianist. The rest of the program included the premiere of Barns's song "Remember or Forget,"¹¹⁹ which was encored. Whereas *The Musical Times*,¹²⁰ as well as some newspapers quoted in the December 3, 1904, Barns-Phillips Concert program,¹²¹ gave favorable reviews of the new Barns Trio, *The Times* had only moderate praise. The material, though "pleasing," wrote *The Times*, did not have

that intrinsic value necessary for a work in extended form. It suffered a little, too, in performance from the fact that the composer (who seemed to be somewhat nervous) and the violincellist, Miss Lucie van Hulst, were often drowned by the pianist, Mr. George Mackern. Of the three movements, the last was the best on account of its

¹¹⁷ See Chapter One, p. 4 above. See also p. 47, fn. 55 above regarding Joachim's autograph.

¹¹⁸ Review "Miss May Cartwright's Concert" by "V" in *MS*, New Series LXVII (1904), p. 60.

¹¹⁹ "Remember or Forget" was published in 1904 by Elkin and sung frequently by Charles Phillips on the joint concert series. Two songs by Cyril Scott and another by William Wallace were also premiered on this concert.

¹²⁰ Review "London Concerts" in *MT*, XLV (1904), p. 809.

¹²¹ Program found in WHA.

brightness and a certain strength.^{1 2 2}

The *Daily Telegraph*, on the other hand, referred to the same control of form present in Barns's *Second Sonata* when it stated, "Miss Barns avoids the length which is not heavenly."^{1 2 3} The *Globe* went so far as to say that, "The new trio is the most ambitious and..., the most successful of the works that she [Barns] has produced up to the present."^{1 2 4} The *Musical Times*, also less critical of the piece than *The Times*, referred to the "excellent performance" of this "tuneful, well written and tersely developed" work which compared favorably to her former compositions.^{1 2 5}

An *Adagio* in A^b major for piano, violin, and cello, published by Schott and still contained in their archives^{1 2 6} appears to be the middle movement of the *Piano Trio in F minor*, the remainder of which cannot be found. Program notes^{1 2 7} for the entire *Trio* list the middle movement as "Andante," but the description of that music corresponds to

^{1 2 2} Review "Concerts" in *LT*, November 2, 1904, p. 11.

^{1 2 3} Quoted on page 9 of the December 3, 1904 BPCC program, located in WHA.

^{1 2 4} Same as fn. 123 above.

^{1 2 5} *MT*, XLV (1904), p. 809.

^{1 2 6} The *Adagio* is no. 28037 in Schott's archives in Mainz, but no date is given on the publication, a copy of which was sent to me. The frontispiece, which lists Barns's violin music, has "Adagio (F-min., Op. 10)" under the heading "Pour Piano, Violon et Violoncelle."

^{1 2 7} Program notes to the November 1, 1904, concert are located in WHA. See Chapter Four, p. 130 below, for further discussion of the program notes.

the published *Adagio*. Although a certain amount of evidence exists for claiming that Barns also wrote a later piano trio¹²⁸ (other than the *Suite*, Op. 26), none of the music for such a work can be found.

November 10, only nine days after the premiere of the *Trio in F minor*, was the date of the first performance of Barns's *Violin Concerto No. 2 in G minor*, with the Bournemouth Symphony Orchestra. *The Musical Standard* wrote about that upcoming event instead of reviewing the *Trio* premiere. The new *Concerto* "...will be introduced at the Bournemouth Symphony Concert on November 10. This new work will probably be heard at Birmingham, Leeds and other towns in the provinces, and later on, at one of the Stock Exchange Orchestral Society's concerts at Queen's Hall."¹²⁹ Although it has not been possible to document the additional performances mentioned above, it seems likely that they did take

¹²⁸ The pamphlet "Compositions by Ethel Barns" (CEB), given to me by Christopher Neame, lists Barns's published violin pieces through 1912, her piano music, and songs. There is a photograph of Barns in profile on the front cover. The last work listed under the Schott violin publications is "ANDANTE (2nd Trio) for Piano, Violin and Cello." The *Adagio* trio movement discussed in the text above is not listed. Moreover, the frontispiece which I have of Barns's violin pieces published by Schott in 1907 show "Adagio (Trio, F-min., Op. 10," while those published in 1909 and later give "Andante (du 2me Trio)" under the heading "Pour Piano, Violon et Violoncelle." In 1916, Wells-Harrison, "Modern British Music for Violin and Piano...", p. 107, mentioned the Andante of a second trio as the only movement apparently published from Barns's two piano trios. Likewise, *Who's Who in Music*, 1913, p. 12 and *Who's Who in Music*, 1937, p. 33 list two trios.

¹²⁹ Article "Miscellaneous Matters" in *MS*, New Series LXVII (1904), p. 297.

place, as did many other provincial concerts by Barns and Phillips. Sir Dan Godfrey would have conducted the premiere of the *Concerto*.¹³⁰ I have been able to identify both orchestral and violin/piano versions of the *Concerto*¹³¹ from among the manuscripts found at the Neames' residence.

The violin/piano version of the *Concerto*, which was dated June 1, 1904, was heard for the first time in London on November 7, 1906, on the Bechstein Hall series. The comments in *The Times* regarding that performance were favorable, although very general. "[The *Concerto*] is clearly a work of considerable originality, charm, and technical difficulty," wrote *The Times*, "though the latter quality was not to be perceived in the composer's interpretation."¹³² Reviews of the 1906 performance were also quoted from other newspapers, such as the *Daily Telegraph* and the *Referee*, in the December 1, 1906, Barns-Phillips Concert program.¹³³ Program notes similar to those for the *Sonata in A* and the *Trio No. 2* appeared in the November 7, 1906, program.¹³⁴

¹³⁰ Sir Dan Godfrey, *Memories and Music: 35 Years of Conducting* (London: Hutchinson, 1924), p. 297, lists the Barns *Concerto* among 153 first performances of works by British composers between 1895 and 1923. Page 316 gives Barns's name in a list of violinists who performed at these concerts.

¹³¹ See Chapter Six, p. 175-6, below. The manuscripts are now located in the British Museum's Department of Manuscripts.

¹³² Review "Concerts," in *LT*, November 8, 1906, p. 111.

¹³³ Reviews quoted in the program found in WHA.

¹³⁴ Rather extensive program notes found on p. 3-4 of the November 7, 1906, program located in WHA.

Returning to the remainder of the 1904-5 season, we have several smaller Barns premieres to recount along with the violinist's performances of works by Baroque and Romantic composers. The December 3, 1904, program began with Beethoven's *Sonata in C Minor*, Op. 30, No. 2, played by Barns and Maud Agnes Winter. Barns performed Porpora's "La Chasse,"¹³⁵ the Brahms-Joachim *Hungarian Dances*, and Elgar's "La Capricieuse," Op. 17, all of which were programmed several times throughout the course of these series. Katherine Saunders, a Phillips pupil, made her début at this concert singing three Barns songs with the composer at the piano. "Berceuse" and "'Twas ever Thus" were followed by the premiere of "Spring's Carnival," a "graceful ballad," according to *The Musical Standard*.¹³⁶ In addition, Charles Phillips sang the prize song and several others selected from the second song competition sponsored by these concerts.¹³⁷

The February 7, 1905, concert opened with Barns's *Sonata No. 2 in A*, "repeated by general desire."¹³⁸ *The Times*

¹³⁵ Probably a movement from a Porpora sonata, but exactly which sonata cannot be determined.

¹³⁶ Review "Barns-Phillips Chamber Concerts," in *MS*, New Series LXVII (1904), p. 375. This song was probably not published and cannot be found.

¹³⁷ Review "Concerts," in *LT*, December 5, 1904, p. 11, has a discussion of the "general utility" quality of the songs presented. The 387 entries attest to the popularity of the competition.

¹³⁸ This phrase along with "by request" were found frequently in BPCC programs and, one would assume, were based on the requests written by the audience on the cards which were distributed with the programs.

reported "not so highly finished a performance" as compared to the first one.¹³⁹ During this recital the violinist-composer played three of her pieces for violin and piano, all for the first time. They were called "graceful, though not strikingly original" by *The Times*.¹⁴⁰ Neither "Elegy" nor "Danse" seem to have been performed again at these concerts or published and can no longer be found. "Chanson Gracieuse," however, which was singled out by *The Times* as "likely to become popular,"¹⁴¹ was published by Schott in 1904.

The final concert of the tenth series, on March 11, 1905, included the London premiere of Volkmar Andreae's *Sonata for Violin and Piano*,¹⁴² played by Barns and Marjorie Lutyens. Our violinist played the Ernst *Violin Concerto*¹⁴³ once again, while Phillips sang four Coleridge-Taylor songs, two of which were new.

¹³⁹ Review "Concert," in *LT*, February 8, 1905, p. 10.

¹⁴⁰ *Ibid.*, p. 10.

¹⁴¹ *Ibid.*, p. 10.

¹⁴² The *Sonata* by this young composer from Zurich was "romantic" and somewhat charming, according to the reviews "Concerts" in *LT*, March 15, 1905, p. 11 and "London Concerts" in *MT*, XLVI (1905), p. 261.

¹⁴³ According to program in WHA. For an earlier performance see p. 60 above.

¹⁴⁴ Such also substituted for Barns in the December 9, 1905, BPCC. See page 71 below.

The well-known London violinist Henry Such¹⁴⁴ premiered two of Barns's pieces on June 20, 1905, in a recital in Queen's Hall. "Chant Élégiague" and "Moto Perpetuo" were both published by Schott in 1907, as were five other salon pieces of Barns'. The two compositions elicited the comment "effective if not distinctive compositions" from *The Musical Times*.¹⁴⁵

The new season¹⁴⁶ brought the premiere on November 7, 1905, of the violin and piano Sonata No. 3 in C minor by Barns, played by the composer and Horace Kesteven. Although *The Times* review¹⁴⁷ and others quoted on the December 9, 1906, program were favorable, this Sonata was never published. It was performed one more time at these concerts on February 6, 1906. Since we no longer have this Sonata, it most likely having been discarded, the program notes¹⁴⁸ will be an important source of information when we compare Barns's sonatas in Chapters Four and Five. The Sonata No. 3 was in three movements. The last movement, in distinct contrast to the other two because of its cheerfulness, had an

¹⁴⁵ Review "Violin Recitals" in *MT*, XLVI (1905), p. 478.

¹⁴⁶ Future series as well as this one were under the management of Leslie Hibberd, according to concert programs.

¹⁴⁷ The following excerpt from the review "Concerts," in *LT*, November 8, 1905, p. 6, was quoted in the December 9, 1905, program with the italicized words (italics by this author) omitted. "The ideas are handled with great skill and knowledge of effect, if they are not very striking in themselves; the piece is quite original, and was played with great success."

¹⁴⁸ Program notes, signed "A.M." in November 7, 1905, program, p. 3, in WHA.

exciting close and provided both instruments with some opportunities for technical display.¹⁴⁹ In addition, Charles Phillips premiered songs by several composers including Cyril Scott and Ethel Barns, whose ballad entitled "Allan Weir"¹⁵⁰ was not published, as far as can be determined. Barns also played her own "Moto Perpetuo" and Tchaikovsky's "Meditation" in this program.

The December 9, 1905, concert occurred after Barns had undergone a "severe operation" and was making an "excellent recovery," according to Phillips' comments in the program for that concert.¹⁵¹ The operation referred to was most likely an appendectomy, since Miss Cecil Rough, a former professional singer, in a letter¹⁵² to me describing the Barns-Phillips Concert in New Malden, Surrey, which she attended as a young woman, stated that Barns performed sitting down and was scheduled for an operation on her appendix the following day.¹⁵³ Henry Such replaced Barns in the December 9 concert, playing a familiar program of Brahms's *Sonata in A, Op. 100*, Barns's "Moto Perpetuo," and the Ada-

¹⁴⁹ *Ibid.*, p. 3, and quote from *The Daily Telegraph* in December 9, 1905, program located in WHA.

¹⁵⁰ Listed in program located in WHA, the ballad cannot be found.

¹⁵¹ Program located in WHA.

¹⁵² Letter dated July 28, 1984.

¹⁵³ The date for the New Malden concert was, therefore, between the November and December, 1905, Bechstein Hall concerts, although no reviews or programs have been found to confirm the exact date.

gio from Bruch's *Concerto No. 1*. The song cycle "Lords of the Sea" by William Wallace, performed at these concerts in 1901 was sung again by Phillips on this program.

Barns received a very warm reception from a crowded audience on February 6, 1906, when she made her first public appearance since her illness. The typical format of these concerts was altered for the occasion, Phillips opening the program with Dvořák's "Biblical Songs." Horace Kesteven premiered three new piano pieces¹⁵⁴ by the returning violinist-composer. Of the three, none of which seems to have been published nor to be extant, *The Times* reporter preferred the "Prelude" and went on to say that "...the idyllic 'Dalliance' is a graceful piece, and 'In Pixieland,' though a trifle Mendelssohnic (sic), is bright and piquant without being fantastic. All three pieces are simple for modern music and sound well..."¹⁵⁵ The romantic and conservative tastes of the reviewers and Barns-Phillips concertgoers can thus be discerned from the last sentence and from the following quotation pertaining to Barns's *Sonata No. 3*, which she played "by request" in her sole appearance in this recital: "She appeared to greatest advantage in the melodious and beautiful slow movement, which is the gem of the work."¹⁵⁶ Charles Phillips gave the first London perform-

¹⁵⁴ Barns wrote at least one previous piano piece, *Four Sketches for Piano*, which was published by J. B. Cramer in 1899.

¹⁵⁵ Review "Concerts" in *LT*, February 8, 1906, p. 4.

¹⁵⁶ Quote from *The Daily Telegraph* in program, located in

ance of a tragic scena by Joseph Holbrooke based on Lord Byron's "Marino Faliero."¹⁵⁷ Phillips' final songs were old traditional melodies, some taken from a collection called *English County Songs*¹⁵⁸ and others arranged by Arthur Somervell and Liza Lehmann. Although the Barns-Phillips Concerts frequently contained folk songs, Barns did not involve herself with the collection or arrangement of folk songs to any great extent.

"Susani" and "Remember or Forget" were two of the three Barns compositions performed at the fourth concert of the series, on March 10, 1906. These songs were among the group of songs "chosen by the audience from the concert before"¹⁵⁹ and sung by Phillips at the end of the present concert. The other Barns piece on the program, her song "Humility,"¹⁶⁰ was sung by the mezzo-soprano Minda da Morgan. Joseph Holbrooke, accompanying Charles Phillips at the piano, was represented by *Five Characteristic Songs*, Op. 22,¹⁶¹ four of which were premieres. As a violinist Barns participated in

WHA, of March 10, 1906 concert.

¹⁵⁷ Originally produced at the Bristo Festival.

¹⁵⁸ *English County Songs*, edited by Lucy Broadwood and J. A. Fuller Maitland. (London: J.B. Cramer, 189-?).

¹⁵⁹ Review "Concerts," in *LT*, March 12, 1906, p. 12.

¹⁶⁰ This song was unpublished and cannot be located.

¹⁶¹ According to *Ibid.*, p. 12, Holbrooke's songs were "without much trace of musical beauty" and thus "uncompromisingly modern in style." They did not follow the rhythm of the words, said the review.

Sjögren's *Sonata in G minor*¹⁶² and Saint-Saëns's *Introduction and Rondo Capriccioso*, Op. 28.

By the end of their eleventh series the concerts by the talented couple were "firmly established"¹⁶³ in London musical life. The audiences were large and enthusiastic, and individual concerts were rarely neglected by reviewers. Ethel Barns had built a solid career based primarily upon the performance and composition of chamber music.

¹⁶² It cannot be determined whether this Sonata was Sjögren's Opus 19 or 32.

¹⁶³ Review in *MT*, XLVI (1906), p. 190.

Chapter III

CAREER AS VIOLINIST-COMPOSER (1906-1928)

In September of 1906, the winners of the Elkin Scholarships (founded by the Elkins in 1902, wherein free tuition with Charles Phillips for one year was awarded to one male and one female singer) were announced in *The Musical Standard*.¹ The competition occurred on a regular annual basis.

The twelfth series began on November 7, 1906, with the Strauss Sonata in E \flat , Op. 18,² played by Barns and Maud Agnes Winter. This concert also featured the first London performance of Barns's Concerto No. 2, arranged with piano accompaniment.³ The other notable aspect of this concert was the rendition by Phillips of several songs by Cyril Scott, accompanied by the composer. Scott, like Coleridge-Taylor, made quite a few appearances with the concertizing couple and dedicated his Sonata for Violin and Piano, published by Schott in 1910, to Ethel Barns. Influenced by mysticism, his "rich harmonies,...langourous melodic lines, and...rhapsodic diffuseness of form...seemed daring and very

¹ Article "Items of Interest," in MS, New Series LXXI (1906), p. 185.

² Not every performance of the Strauss Sonata in E will be mentioned.

³ See Chapter Two, p. 66-67 above.

un-English"⁴ during the first quarter of the twentieth-century. Scott is remembered in England today as the composer of a few songs and piano pieces, despite the fact that his chamber music is well respected abroad.⁵ The relationship between Scott's works and several of Barns's compositions will be pursued in Chapters Five and Seven below.⁶

The second concert of the series, on December 1, 1906, included Beethoven's *Sonata in C minor*, Op. 30, No. 2, played by Maud Agnes Winter and Ethel Barns, and four short violin selections--an Adagio by Leclair, "La Chasse" by Porpora, "Canzonetta" by d'Ambrosio, and "La Capricieuse," Op. 17, by Elgar.⁷ Phillips sang the first performance of Stewart MacPherson's *Six Songs based on Iroquois Melodies*, another example of the use of folk music in early twentieth-century English music. Barns played the piano accompaniment, according to the concert program,⁸ to Liza Lehmann's song cycle *In Memoriam*, sung by Phillips. Lehmann, a successful composer for voice, had been primarily a professional singer before she married in 1894. Associated with Barns and Phillips to some extent, Lehmann's works appeared fre-

⁴ Michael Hurd, "Cyril Scott," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XVII, p. 82.

⁵ *Ibid.*, p. 82.

⁶ See also Chapter Two, p. 47, fn. 55 above and Chapter Three, p. 86 below.

⁷ Except for the Elgar, these pieces cannot be further identified.

⁸ Program located in WHA.

quently on the series concerts. Mrs. Bishop recalled, in an interview with the author, that Liza Lehmann once sang in a Barns recital in Barns's drawing-room.'

The Times review of the February 5, 1907 concert spoke of two premieres--that of the *Sonata in G* for violin and piano, written by J. D. Davis and played by Barns and Winter,¹⁰ and of a *Piano Sonata No. 4, Op. 59*, written by Edward MacDowell. Both works were well played, said *The Times*, but "suffered from a sense of fogginess," the former having vague thematic outlines and the latter utilizing very thick harmonies that overbalanced the themes.¹¹ Barns performed the Porpora *Sonata in G*,¹² which was well-liked by the reviewer. Dora Bright, another popular London composer, accompanied Phillips in her *Six Jungle Songs*.¹³ Whereas the composition was criticized for its "commonplace" melodies, the singer reportedly sang "with great intelligence and with beautifully clear diction."¹⁴

⁹ Interview with the writer on May 19, 1984. Mrs. Bishop also considered Coleridge-Taylor and Cyril Scott friends of Barns and Phillips'.

¹⁰ Maud Agnes Winter seems to have been with the Barns-Phillips Concerts regularly from March, 1906, through March, 1909.

¹¹ Review "Concerts," in *LT*, February 6, 1907, p. 12.

¹² Sonata cannot be further identified. See Chapter Two, p.31, fn. 4 above.

¹³ Words by Rudyard Kipling. An example of the popularity of exotic subjects in music of the day.

¹⁴ Review "Concerts," in *LT*, February 6, 1907, p. 12.

The series ended on March 9, 1907, with a concert played to an especially large audience. *The Musical Standard*¹⁵ and *The Times*¹⁶ had similar views on the merits of the concert. Both remarked on the "rich voice" of the baritone and the precise and "fluent" playing of the violinist. Seven compositions by Barns were heard, four of them violin pieces performed for the first time. *The Times* music critic felt that, apart from the popular songs from Phillips' repertoire sung by the baritone at the end of the concert,

there was little of interest in the long and miscellaneous program. New compositions by Miss Ethel Barns, both songs and violin solos, held an important place, but proved to possess slight merit beyond that of being just what words and titles would lead one to expect. A "Cradle Song" for violin and song called "Dewdrops" alike had enough obvious sentiment to gain an encore.¹⁷

This reviewer expressed dissatisfaction with Barns's work which was to become stronger over the years.¹⁸ All four violin pieces--"Cradle Song," "Capriccio Scherzoso," "Légende," and "Hindoo Lament"--were supposedly "in press" at Schott's and "all new."¹⁹ To my knowledge, nonetheless, only the latter two were definitely published.²⁰ Besides

¹⁵ Review "Barns-Phillips Chamber Concert," in *MS*, New Series LXXII (1907), p. 187.

¹⁶ Review "Concerts," in *LT*, March 11, 1907, p. 7.

¹⁷ *Ibid.*, p. 7.

¹⁸ See p. 81-84 below.

¹⁹ According to the program in WHA.

²⁰ Both were published by Schott in 1907. There is no "Cradle Song" published by Schott, to my knowledge, but the "Lullaby" published in 1909 could possibly be the same

"Dewdrops"²¹ the song "A Ransom"²² was sung, as well as the "sonnet" for voice, violin, and piano called "I think of thee," which, according to the program in Wigmore Hall, was also about to be published by Schott.²³

The fact that no new large work by Barns was premiered during the 1906-7 season may have been related to work towards the premiere of her *Concertstück in D minor for Violin and Orchestra*, Op. 20,²⁴ on October 17, 1907, at the Queen's Hall Promenade Concerts. This premiere at the famous "Proms," conducted by Henry J. Wood, who was renowned for his advocacy of new works, was announced along with the rest of the Prom season in *The Musical Standard* in July, 1907,²⁵ and was reviewed by at least fourteen newspapers.²⁶ Several²⁷ reported the scherzo-like subject of the second

piece. It is No. 12 on the frontispiece for Schott's 1909 Barns publications. Likewise, "Capriccio Scherzoso" does not appear to have been published under that title.

²¹ Not published by Elkin until 1912, judging from present information.

²² Published by Elkin in 1907.

²³ No evidence of the "sonnet's" publication has been found. The work cannot be located.

²⁴ Opus number from Barns's arrangement of the *Concertstück* for violin and piano, published by Schott in 1908. Orchestral version cannot be found.

²⁵ Article "Queen's Hall Promenade Concerts," in *MS*, New Series LXXIII (1907), p. 45.

²⁶ See quotations in program located in WHA for November 5, 1907, concert. Newspapers quoted include the *Glasgow Herald*, *Manchester Guardian*, and *Sheffield Telegraph*, as well as London newspapers.

²⁷ Review "Concerts," in *LT*, October 18, 1907, p. 12. See

movement of this work to be the most effective aspect of the entire composition. *The Times* had mixed reactions to the *Concertstück* as a whole, calling it a "slight, unpretentious work...marked by clear structure and clear scoring."²⁸ The newspaper went on to say that "Miss Barns, who played her work most sympathetically, was greeted with warm and prolonged applause."²⁹ With every seat filled, the main attractions of the long program, however, were, according to *The Times*, Tchaikovsky's *Symphony No. 6 in B minor* ("Pathétique"), Op. 74, and J. S. Bach's *Brandenburg Concerto No. 4*, BWV 1049.³⁰

The Bechstein Hall series recommenced two and one half weeks later on November 5, 1907, with the premiere of Barns's *Suite for Violin and Piano*, Op. 21,³¹ played by Barns and Winter. This four-movement suite, described by the composer as "Representing Four Moods,"³² did not elicit remarks of substance from the reviewers of *The Times*³³ or

also quotations from *The Daily Telegraph*, *The Tribune*, and the *Manchester Guardian* contained in the November 5, 1907, program in WHA.

²⁸ *LT*, October 18, 1907, p. 12.

²⁹ *Ibid.*, p. 12.

³⁰ *Ibid.*, p. 12.

³¹ The program in WHA has "Opus 19." See Chapter Five, p. 132, fn. 1 below for a discussion of the discrepancies between opus numbers found in the programs and those on the manuscripts.

³² See program located in WHA.

³³ Review "Concerts," in *LT*, November 6, 1907, p. 7.

The Musical Standard.³⁴ Barns also performed the Tartini *Sonata in G minor* ("Devil's Trill"). Her husband sang new songs by Coleridge-Taylor, Cyril Scott, and Dora Bright.³⁵ Olive Kershaw, who made her debut in this concert, was one of Phillips' more successful students.

Grieg's *Sonata in C minor*, Op. 45, played by Barns and Winter, opened the December 7, 1907, recital. Barns also played two Bruch arrangements³⁶ and her own "Chant Élégi-ique" and "Moto Perpetuo." Phillips gave one of his many renditions of Brahms's *Four Serious Songs*, Op. 121, sung in English. *The Times* reviewer wrote rather condescendingly,

The continued success of the Barns-Phillips Chamber Concerts appears to lie in the fact that they give to their audiences exactly what they expect to hear and are ready to enjoy. Songs by modern English composers...with occasional well-known ones by others...were what [the singers] gave the audience....³⁷

Later in the article the critic expressed happiness at the lack of applause between songs in the Brahms.³⁸ This review marked the start of a more consistently critical attitude on the part of *The Times* particularly towards the format of the

³⁴ Review in *MS*, New Series LXXIII (1907), p. 311.

³⁵ Dora Bright accompanied Phillips and three of his male pupils, who sang the obbligate. The reader should bear in mind that the programs were still comprised, in addition to the works mentioned, of other songs sung by Phillips and his pupils, and of piano solos.

³⁶ "Swedish Dance," Op. 63, for violin and piano, and "Russian Funeral March" (opus number not available).

³⁷ Review "Concerts," in *LT*, December 9, 1907, p. 3.

³⁸ *Ibid.*, p. 3.

series and the music of Ethel Barns.

The Times's review of Barns and Winter's premiere on February 4, 1908, of the French composer Louis Dumas' *Sonata in D minor*, Op. 8, was quite critical.³⁹ In addition, Barns performed some short pieces, including "Zephyr" by Jenő Hubay. The remarks made in *The Times* and *The Musical Standard*⁴⁰ with respect to Maud Agnes Winter's playing in this concert and the last are critical of her degree of accuracy.

Significantly, the front page of the program for the March 7, 1908, concert contains a complimentary quote from *The Daily Graphic*: "The Barns-Phillips Concerts have been one of the most valuable of London musical institutions for many years."⁴¹ In this concert, Barns's *Suite for Violin and Piano*, Op. 21, was played at the request of the audience. *The Times* reviewer thought the sub-title, "Representing Four Moods," to be

an affectation, for the movements are not remarkable for variety of emotion. Miss Winter also played for the first time four short piano pieces (op. 23) by Miss Barns, of which the most pleasing is the second, a fanciful little scherzo.⁴²

The other movements of Op. 23 were Prelude, Nocturne, and Toccata.⁴³ *The Guardian* gave a very commendatory tribute to

³⁹ Review "Concerts," in *LT*, February 5, 1908, p. 10.

⁴⁰ Article "Reviews of Concerts," in *MS*, New Series LXXIV (1908), Supplement "The Violin and String World," p. 2.

⁴¹ Program located in WHA.

⁴² Review "Concerts," in *LT*, March 10, 1908, p. 8.

⁴³ Barns's earliest published piano pieces, *Four Sketches for Piano*, were published by Cramer in 1899. Another

Barns which was reprinted in the program for the following concert.

Miss Ethel Barns, both as a violinist and composer, shows a refined taste in everything she does. The music from her pen, [Op. 21 and Op. 23], had all the characteristics that we have learnt to look for in her--engaging melody, admirable lucidity and conciseness of construction, and a healthy avoidance of all strained and unnatural effects.⁴⁴

Besides Barns's performance of "Tarantelle de Concert" by Leopold Auer and an arrangement for violin and piano of an "Albumblatt" for piano by Richard Wagner, the program presented for the first time an English version by Mrs. R. H. Elkin of Schumann's *Dichterliebe*, Op. 48, sung by Phillips. *The Times* wrote its usual criticism of this baritone--that he lacked variety in tone color--yet respected his earnest interpretation.⁴⁵

The fourteenth series did not contain any new large works by the London violinist-composer. The first concert of the season, however, on November 3, 1908, premiered Barns's "Idylle Pastorale," "Adagio Appassionata," and "Danse Nègre (Scherzo)" for violin and piano.⁴⁶ "Idylle Pastorale," originally for violin and orchestra, was not an ordinary

example of her writing for the instrument, *Two Dances for Pianoforte*, had been published by J. Williams in 1907. Opus 23 does not seem to have been published and cannot be located in its entirety. "Prelude," published in 1908 by Elkin, however, is probably from this work. See p. 85, fn. 51, and Chapter Seven, p. 235 below.

⁴⁴ Quoted in program for November 3, 1908, concert located in WHA.

⁴⁵ Review "Concerts," in *LT*, March 10, 1908, p. 8.

⁴⁶ All three pieces were published by Schott in 1907.

salon piece, having a cadenza at the beginning, quasi-recitative sections, and many meter changes; nevertheless, *The Times* wrote a rather negative review of the three pieces, heralding what would remain a highly critical stance towards Barns's music in future *Times* reviews:

Like most of her work, these pieces sounded effective when fluently interpreted by their composer; but the words "First time" on the programme were needed to assure us they had not been revived from a former programme, for Miss Barns uses the same obvious types of melody and the same formulas of violin technique over and over again, and these pieces add nothing new to her earlier compositions.⁴⁷

Although the newspaper maintained its position⁴⁸ that the programs were chosen according to popular tastes, the reviewer was able to find "several points of musical interest" in this concert. He spoke well of songs written and sung by Dorothy Gandy, a pupil of Charles Phillips. Songs by Thomas Arne and Henry Lawes suited the baritone's "fine voice and robust style, but he was not so well suited by the anonymous air, 'My Charming Fair,' sung in a careful arrangement by Miss Ethel Barns."⁴⁹ Maud Agnes Winter's playing in Brahms's *Sonata in D minor*, Op. 108, lacked color and warmth of expression, the reviewer also wrote.⁵⁰

⁴⁷ Review "Bechstein Hall," in *LT*, November 4, 1908, p. 14.

⁴⁸ See page 81 above.

⁴⁹ Review "Bechstein Hall," in *LT*, November 4, 1908, p. 14. This arrangement of an old English song had been sung in 1901 in the couple's Steinway Hall series (see Chapter Two, p. 52 above) and is one of the few examples of arrangements by Barns of folk songs.

⁵⁰ *Ibid.*, p. 14.

The next concert, on December 5, 1908, opened with the Grieg *Sonata in C minor*, Op. 45, played, as it had been a year ago, by Barns and Winter. The chief attraction of the program was the rarely heard Bruch *Concerto No. 3 in D minor*, Op. 58, of which Barns played only the first movement. Her "clear tone" and "directness of expression" were typically singled out, as they were here by *The Times* reviewer.⁵¹ Barns's "Prelude" for piano was also listed on the program.⁵²

With another rendition of the Strauss *Sonata in E♭* by Barns and Winter on February 3, 1909, came this critical appraisal by *The Times*, which admitted

a fairly good performance of the sonata, though considering how long and how constantly these ladies have played together they ought to be able to get a more perfect *ensemble* than they often achieve. In the last movement, especially, there were a number of passages where the phrasing was not perfectly clear, and the balance of tone between the two instruments was not enough considered.⁵³

The performer-composer's *Concertstück*, Op. 20, which had been premiered at a Promenade Concert in 1907, was presented on this program with piano accompaniment. *The Times* review gave Barns credit as a performer for making her own composi-

⁵¹ Review "Bechstein Hall," in *LT*, December 7, 1908, p. 12.

⁵² See p. 82, fn. 43 above. See also the review of the published "Prelude" in "Reviews--Pianoforte Music" in *MT*, L (1909), p. 172. According to a review "Katharine Goodson" by "A.M." in *MS*, New Series LXXX (1911), p. 296, about the "Prelude," this composition was also played by Arthur Hinton's wife, Katharine Goodson, in her piano recital at AEolian Hall on May 4, 1911.

⁵³ Review "Bechstein Hall," in *LT*, February 3, 1909, p. 8.

tions sound effective, "even when, as in this case, there is very little character in the music."⁵⁴ *The Times* went on to say graciously, "The Concertstück, however, is [a] straightforward and unpretentious work, and the rhythm of the lively *finale* is spontaneous and pleasing."⁵⁵

The final concert of this series, on March 6, 1909, was comprised of works heard in previous concerts. Barns and Winters performed the violinist's *Sonata No. 2 in A, Op. 9*, while the pianist, who was concluding her appearances in these concerts, played Barns's "Prelude" another time. Barns performed Bruch's entire *Concerto No. 3 in D minor* at this event, according to the concert program.⁵⁶

Two months later, on May 17, 1909, Ethel Barns was named in *The Musical Standard*⁵⁷ as an assisting artist in a concert given by Cyril Scott of his own compositions at Bechstein Hall. Barns's participation is not described in any detail, so it is impossible to know for certain what she played. Scott's *Sonata, Op. 59*, published by Schott in 1910, however, is dedicated to the violinist-composer and might have been performed on this concert.

⁵⁴ *Ibid.*, p. 8.

⁵⁵ *Ibid.*, p. 8.

⁵⁶ Located in WHA.

⁵⁷ Review "Cyril Scott's Piano Works," in *MS*, New Series LXXVI (1909), p. 342.

A new pianist, May Elliot, joined the wife-husband team for the 1909-10 series. Another change occurred in that reviews for three of the concerts appeared in "The Violin and String Supplement" of *The Musical Standard*. In the November 2, 1909, concert Barns and Elliot presented the second performance of Thomas Dunhill's *Sonata in D minor*, the performance of which was marred in the finale by the dominance of the pianist's "hard forte tone" over Barns's "rather weak" one.⁵⁸ Charles Phillips presented some new songs by the London organist and conductor James R. Dear, who played the piano accompaniments.

The December 4, 1909, concert began with the first London performance of Sinding's *Suite in G minor*, Op. 96, well-played by Barns and Elliot.⁵⁹ The violinist played her "Idylle Pastorale" and "Danse Nègre," as well as two new compositions--"Andante for the IV String" and "Humoresque."⁶⁰ The latter, which was to become one of Barns's most popular pieces,⁶¹ was encored.

The *Sonata in G* by Guillaume Lekeu was performed by Barns and Elliot at the beginning of the February 1, 1910, concert. This *Sonata*, which was already becoming familiar to

⁵⁸ Review "Bechstein Hall," in *LT*, November 5, 1909, p. 11.

⁵⁹ Review "The Barns-Phillips Concerts," in *LT*, December 6, 1909, p. 12.

⁶⁰ Both new pieces were published by Schott in 1909.

⁶¹ Wells-Harrison, "Modern British Music for Violin and Piano...", p. 107, wrote that Barns's "Humoresque" competed with Dvořák's in popularity.

London audiences, was welcomed by *The Times* reviewer as an addition to Barns's repertoire. "Her [Barns's] performance...showed her playing at its best, for she phrased with greater breadth and succeeded in gaining more variety of expression than has sometimes been the case."² The Porpora *Sonata in G minor*³ appeared on this program as did Brahms's *Four Serious Songs*, sung by Phillips with Barns at the piano.

The Lekeu *Sonata* was repeated on the March 12, 1910, concert, with Kathleen Bruckshaw substituting for May Elliot, who was ill. Later in the program Barns, Bruckshaw, and the cellist May Mukle premiered the former's four-movement *Suite for Piano, Violin, and Cello*, Op. 26.⁴ In this work, as in her others, wrote the reporter from *The Times*, Barns

shows a decided gift for fluent melody. The tunes are not very distinguished, but they are generally attractive (especially in the valse movement in the middle of the suite), and in her treatment of them the composer has given each of the three instruments grateful parts to play, though in her anxiety to keep them all occupied she has sometimes indulged in too much phrase-making...⁵

² Review "Bechstein Hall," in *LT*, February 2, 1910, p. 11.

³ Barns played the double-stops well in the first movement, according to *Ibid.*, p. 11. Double-stops must have been one of the strong points of Barns's technique, since she utilized them frequently in her own compositions (see Chapters Four through Seven below.) See also Chapter Two, p. 31, fn. 4 above.

⁴ Although the manuscript has "Op. 26," the March and November, 1910, programs have "Op. 25." The February 7, 1911, program has "Op. 22." Programs are located in WHA.

⁵ Review "Barns-Phillips Concert," in *LT*, March 14, 1910, p. 10.

The Daily Telegraph, as quoted in the November 1, 1910, program, was complimentary of each movement in turn, adding at the end of the quote that "the writing in all four sections is admirably lucid and of more than average skill."⁶ This performance was the first of several of this composition, which was never published. The manuscript, however, was recovered, due to the author's efforts, from Christopher Neame's attic and is now located in the Department of Manuscripts at the British Library.⁷

The following musical season brought the premiere of Barns's *Sonata No. 4 in G minor*, Op. 24,⁸ at the Broadwood Chamber Concerts in AEolian Hall on October 27, 1910.⁹ This inexpensive chamber music series, which took place between 1902 and 1912, was one of several to occur annually in London after 1898, when the Monday and Saturday Popular Concerts ended.¹⁰ The original intention of the Broadwood Concerts was to play contemporary music by British and foreign composers, as well as seldom heard "classical" works.

⁶ Program located in WHA.

⁷ ADD MSS 63059

⁸ Entire Sonata published by Schott in 1911. The middle movement, "Elegy," was published separately by Schott in 1911 as well. Program notes for the Sonata were printed in the concert program, which can be seen in WHA.

⁹ According to review "Broadwood Concerts," in *LT*, October 28, 1910, p. 11.

¹⁰ Geoffrey Bush, "Chamber Music," in *Music in Britain: The Romantic Age 1800-1914*, edited by Nicholas Temperley (London: The Athlone Press, 1981), p. 399.

Later in the series more familiar works were heard.⁷¹ On the October 27 concert Barns and the pianist Herbert Fryer played Barns's latest Sonata and ended the program with a Porpora Sonata.⁷² *The Times* reviewer, however, thought the rendition by Reinhold von Warlich of Schumann's *Heine Song Cycle*, Op. 24, to be the concert's best performance.⁷³ The critic complimented Barns's writing for the violin and the consistency of the "working out" of each of the three movements. On the other hand, he was of the opinion that the "initial ideas" had "little individuality," so that "as the work progresses one is inclined to feel that a good deal of effort is being made to rather small purpose. However, the serious intention and high aim of the work is beyond doubt..."⁷⁴

Five days later, on November 1, 1910, the Sonata No. 4, Op. 24, by Barns was performed by the violinist—composer and Percy Waller⁷⁵ at the first concert of Barns and Phillips' sixteenth series. *The Times*, in one of its many long reviews of these concerts, reported that this performance of

⁷¹ Thomas Tatton, "English Viola Music (1890-1937)" (D.M.A. document, University of Illinois at Urbana-Champaign, 1976), p. 39.

⁷² It is not known which Porpora Sonata is meant, but see Chapter Two, p. 31, fn. 4 above.

⁷³ Review "Broadwood Concerts," in *LT*, October 28, 1910, p. 11.

⁷⁴ *Ibid.*, p. 11.

⁷⁵ Percy Waller was the pianist on these concerts from 1910 to the end of the series in 1913.

the Sonata was better than the last one, since the violinist played with better intonation and greater confidence.⁷⁶ With the work's "musicianly development" and "effective writing," *The Musical Times* felt the Sonata "...advanced Miss Barns's claim to be considered one of our best lady composers."⁷⁷ Later in the program, two new songs by Barns were sung by Phillips, with accompaniment by the composer.⁷⁸ Once again *The Times* criticized the violinist-composer for the over-familiarity of her "effects."

Miss Barns's songs, like the Sonata, show both the good and the bad effects of experience. She attempts no effect which she does not thoroughly understand, and so up to a certain point her music is successful. On the other hand, the effects which she uses so deftly must be equally familiar to the majority of her hearers, so that without the words 'first performance' printed on the programme one would scarcely carry away the impression that these were actually new songs.⁷⁹

Earlier in its review, *The Times* had complained as well about the popular yet unvarying format of the Barns-Phillips Concerts. Suggesting occasional changes in the procedure, the newspaper thought that the "stereotyped plan" tended to have "a feeling of monotony, even when the actual music is new, as some of it was in this case."⁸⁰

⁷⁶ Review "The Barns-Phillips Concerts," in *LT*, November 2, 1910, p. 12.

⁷⁷ Review "London Concerts," in *MT*, LI (1910), p. 796.

⁷⁸ The two songs "I arise from dreams of thee" and "Desire" do not appear to have been published. They can no longer be found.

⁷⁹ Review "The Barns-Phillips Concerts," in *LT*, November 2, 1910, p. 12.

The next concert, on December 3, 1910, kept the usual format, though, as did the concerts to follow. Barns performed the Andante and Rondo movements from Edouard Lalo's *Symphonie espagnole*, Op. 21, on the December concert.⁸¹ On February 7, 1911, her *Suite for Piano, Violin, and Cello*, Op. 26,⁸² played by the same instrumentalists who had premiered the work on March 12, 1910, was very well-received by a substantial audience.⁸³ The violinist-composer also participated along with Charles Phillips and German Reed, in the presentation of Spohr's *Six Songs with Violin Obbligato*, Op. 154,⁸⁴ while Phillips sang the first London rendition of James R. Dear's *Songs of the Open Air* on the February concert.

The sixteenth series finished with a concert on March 4, 1911, wherein Barns played a Handel *Sonata in A*,⁸⁵ as well as an arrangement of Wagner's "Albumblatt," and Auer's "Tarantelle de Concert."⁸⁶ Barns's piano pieces "Woodland

⁸⁰ *Ibid.*, p. 12.

⁸¹ No reviews found for this concert. Information is from program in WHA.

⁸² Mistakenly called "Op. 22" in program found in WHA.

⁸³ Review "The Barns-Phillips Concerts," in *LT*, February 8, 1911, p. 11.

⁸⁴ Performed at these concerts on November 14, 1901.

⁸⁵ Probably Handel's Op. 1, No. 3, performed by Barns in 1894. Since there are no reviews available for this concert, information comes solely from the program in WHA.

⁸⁶ These pieces were performed on March 7, 1908 (See page 83 above).

Scenes, No. 1," "Nocturne," and "Étude de Concert,"⁸⁷ were premiered by May Elliott, and Spohr's Opus 154 was performed again by request of the audience.

The seventeenth series, which was in retrospect the penultimate one, introduced to the public for the first time Barns's *Fantaisie for Two Violins and Piano*,⁸⁸ on the November 4, 1911, concert.⁸⁹ The *Fantaisie*, performed by Barns, Sauret, and Waller, was commissioned by Walter Willson Cobbett on behalf of the "Musicians' Company"⁹⁰ and was dedicated, in the Schott edition, to Sauret.⁹¹ Cobbett, in addition to sponsoring (with the help of the "Musicians' Company") several composition competitions in order to promote music by young British composers, also commissioned several chamber works in the phantasy form from composers such as Ethel Barns.⁹² According to Cobbett, Barns's *Fan-*

⁸⁷ None of these pieces were published, nor can they be found.

⁸⁸ Published by Schott in 1912. Cohen, p. 35, and Eggar, "Ethel Barns," p. 59, list the work as "Op. 26," as does W. W. Cobbett in "Pamphlet No. 3 -- British Chamber Music," *British Music Society Bulletin*, I, (1919), p. 85. The usage of the French language in the titles of published works by Barns probably had to do with the marketability of "foreign" music in England.

⁸⁹ Programs for this and the following concert cannot be found in the WHA; however, the season pamphlet in the archives does list some works.

⁹⁰ Originally called the Worshipful Company of Musicians (established 1604), this society reorganized itself in the 1880's under the name "Musicians' Company" and began helping students and other musicians through scholarships, etc.

⁹¹ The dedication was "à son ami et maître Émile Sauret."

taisie was "frequently played by the composer with...Émile Sauret, always with great success."³ The most detailed review of the work, that from *The Times*,⁴ charged that the *Fantaisie* did not represent Barns at her best. The work was fluent but its content weak, wrote the newspaper. The opening subject was preferred to the rest of the *Fantaisie* by *The Times* because of the independence of its piano part. The final Allegro section, with the exception of the coda, added little to the preceding sections. In addition, the *Fantaisie* was harshly played. *The Musical Times*, on the other hand, credited the new composition with "the gracefulness and pleasing sentiment characteristic of the composer's best work."⁵

The December 9, 1911, concert began with the Lekeu Sonata in G performed by Barns and Waller. In its review of this performance, *The Times* ventured several remarks concerning Barns's playing style. Wrote *The Times*:

sentimental and rhapsodical character of the music seems in many ways to suit the style of her playing. In the slow movement..., she is almost always at her best, probably because it gives less opportunity for the music to run away with the player, this being one on the dangers into which Miss

² The list of eleven commissioned composers given in Taton, p. 59, includes Frank Bridge, Benjamin J. Dale, Thomas Dunhill, Donald Tovey, and Ralph Vaughan Williams, who wrote a string quintet.

³ Cobbett, "Ethel Barns," p. 60.

⁴ Review "Barns-Phillips Concerts," in *LT*, November 6, 1911, p. 7.

⁵ Review "London Concerts--Chamber Concerts," in *MT*, LII (1911), p. 806.

Barns is apt to let herself fall.'"

There were several moments in the piece where "the rhythm might well have been held back..., not only by the violinist but also by Mr. Percy Waller...; otherwise [the Sonata] was played sympathetically and with a good ensemble."'

Barns's participation in the February 3, 1912, concert consisted of a rendition of the *Sjögren Sonata in G minor*, Op. 19, with Waller and the first London performance of the *Suite for Unaccompanied Violin*, Op. 68, by Sauret. *The Musical Times*, the sole available source for reviews of this event, stated that the *Suite* "had little to recommend it for public performance."'

With the program to the March 9, 1912, recital came a separate pamphlet promoting Ethel Barns, for this concert was devoted almost entirely to her compositions. The pamphlet'' contained a list of her published works and some press quotations. Surprisingly, however, critical notice in some detail appeared only in one of the three obtainable periodicals, namely *The Musical Standard*. Barns's works had "grace" and "feminine charm" rather than "strong originality

'" Review "Barns-Phillips Concert," in *LT*, December 11, 1911, p. 6.

'" *Ibid.*, p. 6.

'" Review "London Concerts--Other Recitals," in *MT*, LIII (1912), p. 181.

'" See Chapter Two, p. 66, fn. 128 above, for more information on this pamphlet (CEB). The pamphlet inserted in the March 9, 1912, program located in WHA is identical to the one given to me by Christopher Neame.

or depth," wrote *The Musical Standard*, the former qualities being "infinitely preferable to that kind of originality which manifests itself in the cult of the ugly."¹⁰⁰ The two large works on the program were the *Sonata No. 4 in G minor*, Op. 24, performed at the beginning of the concert by Barns and Waller, and towards the end, the *Fantaisie*, in which these two artists were joined by Sauret. Ten shorter new works by Barns were presented throughout the course of the afternoon concert. *The Musical Standard* preferred the three pieces for violin and piano, namely, "Nachtgesang," "Berceuse," and "Danse Fantastique."¹⁰¹ The three new pieces--"Nuit Mystérieuse," "Capricieuse," and "Étude de Concert"¹⁰²--along with "Prelude," were played by Percy Waller. Of the new Barns songs sung by Phillips, *The Musical Standard* chose "A Fair Thief" as the best.¹⁰³ Evidently, a

¹⁰⁰ Review "A Barns-Phillips Concert," in *MS*, New Series LXXXII (1912), Monthly Supplement No. 52 for April, 1912, p. 16.

¹⁰¹ "Nachtgesang" was published by Schott in 1912 and dedicated to Efrem Zimbalist, who performed it, according to page 7 of the program for this concert, located in WHA. "Berceuse," also published by Schott that year, was encored, as it was on November 2, 1912. "Danse Fantastique" was probably not published and cannot be found.

¹⁰² "Capricieuse" was "quite captivating," according to *MS*, LXXXII, Monthly Supplement No. 52 for April, 1912, p. 16. None of the three new pieces were published, nor can they be found.

¹⁰³ *Ibid.*, p. 16. "A Fair Thief" and the other two new songs, "The breeze is singing low" and "The Knight's Leap," were not published and cannot be located. "I arise from dreams of thee" and "O Tsurī San" were also on the program.

new "Dewdrops" was sung by Mina Souter.¹⁰⁴

The eighteenth and final series of joint concerts by the violinist/baritone couple at Bechstein Hall took place on Saturday afternoons. The first concert, on November 2, 1912, featured the César Frank *Sonata in A major*, performed by Barns and Waller, some Barns compositions,¹⁰⁵ and Schumann's *Dichterliebe*, Op. 48, sung in English¹⁰⁶ by Charles Phillips.

The lengthy review of the December 7, 1912, concert in *The Times* included a critique of the premiere of Barns's *Impressions of Switzerland*¹⁰⁷ for violin and piano. Perhaps the harshest criticism of her work, this review went to the extent of calling Barns's music "empty."

Miss Ethel Barns has written several sonatas, suites, and other works for violin and piano which have earned such expressions as "well-written," "fluent," and "melodious," expressions which, taken together, mean that the emptiness of the music is more or less concealed by skilful craftsmanship.¹⁰⁸

¹⁰⁴ "Dewdrops" was published by Elkin in 1912. This may be a different song than the one by that name sung on the March 9, 1907, concert.

¹⁰⁵ The program for this concert cannot be found in WHA, neither does the series pamphlet list any compositions by Barns for this date. We do know, however, that the violin piece "Berceuse" was played and encored, according to the review "The Barns-Phillips Concerts," in *LT*, November 4, 1912, p. 10. The review did not specify what other Barns pieces were played.

¹⁰⁶ See p. 83 above.

¹⁰⁷ See Chapter Five, p. 165-66 below for information on the manuscript of this composition.

¹⁰⁸ Review "Barns-Phillips Chamber Concert," in *LT*, December 9, 1912, p. 11.

The newspaper article then proceeded to repeat its former accusations¹⁰⁹ regarding the uniformity of Barns's compositions. It is easy to imagine a rather hostile tone in the following insinuation:

In listening to the suite..., one realized how easily she might play a trick upon her audience if she were not as conscientious as she undoubtedly is. It was called "Impressions of Switzerland" and its four movements carried the titles "In the Mountains," "The Lake," "Among the Peasants," and "Fête Day," but it would have been quite easy to find four movements from among her earlier works which would be just as appropriate to the titles as these are, and they could scarcely have sounded more familiar than these newly written movements did.¹¹⁰

The Times added that the "pleasant" suite "pleased the audience very well."¹¹¹ Barns also provided some familiar violin solos by Tartini-Kreisler, Wagner-Wilhelmji, and Auer.¹¹²

The reviews of the February 8, 1913, concert, written by *The Musical Times* and *The Times* might even have been written by the same person. The former, a typically brief review, merely stated that Barns, Phillips, and Waller "performed a familiar programme of familiar music with their customary ability..."¹¹³ *The Times* review, although longer said much

¹⁰⁹ See page 91 above.

¹¹⁰ Review "Barns-Phillips Chamber Concert," in *LT*, December 9, 1912, p. 11.

¹¹¹ *Ibid.*, p. 11.

¹¹² *Variations on a Theme by Corelli*, "Preislied," and "Tartantelle de Concert," respectively.

¹¹³ Review "London Concerts," in *MT*, LIV (1913), p. 182.

the same thing: "...only a very few words are required to deal with familiar performers in a familiar programme, which opened with Brahms's *Sonata in D minor* [Op. 108] for violin and pianoforte,"¹¹⁴ Barns played the first movement of Bruch's *Concerto No. 3 in D minor* which, *The Times* was still willing to admit, was a neglected work. Barns's "Prelude," along with other piano solos, was performed by Percy Waller.¹¹⁵

The last Barns-Phillips Concert in Bechstein Hall and perhaps the last joint concert by this estranged couple occurred on March 8, 1913. A short and stock remark in *The Musical Times* served to mark the end of this eighteen-year-long musical venture. "A Barns-Phillips concert, characterized by the usual high endeavor and attractiveness of programme, took place at Bechstein Hall on March 8."¹¹⁶ The program, beginning with Grieg's *Sonata in C minor* played by Barns and Waller, also contained Barns's "Andante on the IV String" and "Crépuscule," as well as Saint-Saëns's "Rondo Capriccioso," Op. 28.¹¹⁷ Thus, quietly ended the long-

¹¹⁴ Review "Barns-Phillips Concert," in *LT*, February 10, 1913, p. 11.

¹¹⁵ According to program found in WHA. Inside the program is a pamphlet for an upcoming vocal recital by Dorothy Gandy and Reginald Yates (both Phillips' students) assisted by Ethel Barns, violin, to take place on February 13, at Bechstein Hall.

¹¹⁶ Notice in *MT*, LIV (1913), p. 257.

¹¹⁷ The "Andante..." was published by Schott in 1909. "Crépuscule," published by Schott in 1913, is Barns's last piece published by Schott until 1928. Saint-Saëns's Opus 28 may have been shortened in this performance by

familiar series.

The remaining evidence from Barns's musical career after March, 1913, consists of sixteen compositions, fifteen of which were published, and four performances. There were, one would guess, at least a few more performances than these, but they may not have been reviewed by the available periodicals. Barns's *Suite for Piano, Violin, and Cello*, Op. 26, was performed on a Thomas Dunhill Chamber Concert in Steinway Hall on June 9, 1914. This series, lasting from 1907 to 1919, specialized in the performance of British chamber works which had already had at least one successful performance.¹¹⁸ Thomas Dunhill, the chamber music composer who organized the well-respected series, as well as performing works of his own in this concert played the piano part in Barns's *Suite*. Barns, however, could not appear because of "sudden indisposition," so a Miss Jessie Stewart played the violin part.¹¹⁹ The other composers represented at this event included C. Hereford Lloyd and John Ireland.

Even though we do not have evidence of more than one concert given by Barns during the First World War, we do have several compositions of hers which were published during that time. In 1916 Elkin published the two piano pieces

the omission of the "Introduction."

¹¹⁸ Tatton, p. 42. This concert, "The Thomas Dunhill Chamber Concerts," however, included at least one premiere, according to a review by "Q.S.H.J." in *MS*, New Series LXXXVI (1914), p. 591.

¹¹⁹ *Ibid.*, p. 591. May Mukle was the cellist.

"Cri du Coeur" and "Monkey Land. Scherzo."¹²⁰ Then, in 1917 Elkin published "Carina," while Ashdown printed "Aubade" and "Pierrette," all for violin and piano. That same year *The Musical Times* reviewed "Carina" and "Cri du Coeur." The journal was favorably disposed to the former, whose use of "mute, gliding bow, and sliding fingers" contributed to its lullaby effect.¹²¹ The piece "if expressively played and sympathetically accompanied" will produce the intended mood, wrote the periodical.¹²² "Cri du Coeur," on the other hand, was heavily criticized for its "modernity." The "wide leaps" of the "vague" melody, the "scattered" accents, the "massive" chords, the wealth of "difficulties to contend with," the "prodigal profusion" of accidentals "so dearly beloved by the modern composers," and the concluding "B \flat minor chord plus the major seventh" assured this composition of its "modernity,"¹²³ wrote the reviewer. He wondered whether some accidentals were incorrect due to the printer's error. Reading a review such as this, it is possible to imagine a violinist-composer such as Barns becoming discouraged about trying to express herself in new ways. Yet in 1913 and earlier she was receiving

¹²⁰ "Monkey Land. Scherzo" was thought by Mrs. Evelyn Bishop to be one of Barns's most popular compositions, according to an interview with the author, May 19, 1984.

¹²¹ "Reviews--Violin and Pianoforte," in *MT*, LVIII (1917), p. 177.

¹²² *Ibid.*, p. 177.

¹²³ *Ibid.*, p. 177.

criticism for writing everything in the same style!

It might have been even as late as 1916-18¹²⁴ when Barns's music was heard at a Joseph Holbrooke Chamber Concert. This contemporary British composer, perhaps even more than Thomas Dunhill, was successful in bringing new British chamber music to the attention of the public. Holbrooke's London series, which lasted from 1901 to 1917, consisted of three concerts per year, and often included premieres of British chamber music.¹²⁵ Although further evidence has not yet been discovered, a listing in George Lowe's *Josef Holbrooke and His Work* shows that Barns's work was heard sometime on this series.¹²⁶

We do have a program¹²⁷ and a short financial report in *The Times* regarding a wartime concert which Barns arranged in 1917 to raise funds for the St. Marylebone Red Cross Working Centre.¹²⁸ In this January 17 concert at the now Wigmore Hall,¹²⁹ Ethel Barns and others such as Cyril Scott volunteered their services. Barns played her "Memory, La

¹²⁴ Holbrooke gave concerts in Liverpool in 1917 and Sheffield in 1918. His London series was 1901-17.

¹²⁵ Tatton, "English Viola Music (1890-1937)," p. 41.

¹²⁶ George Lowe, *Josef Holbrooke and His Work* (N.Y.: Dutton, 1920), p. 27, lists Barns among those composers "whose music has been heard at Holbrooke's Concerts."

¹²⁷ Located in WHA

¹²⁸ According to the article in *LT*, February 3, 1917, p. 13, the concert raised the sum of £160.

¹²⁹ The concert took place one day after the hall was reopened under its new name.

Chasse"¹³⁰ and "Carina,"¹³¹ as well as Wieniawski's "Theme and Variations." Her song "Soul of Mine"¹³² was also heard.

In 1918, Barns had her violin/piano arrangement of Cyril Scott's song "Lullaby"¹³³ published by Elkin, while her song "Out on Deep Waters," was published by Chappell during that year. A review in *The Musical Times* of the "Lullaby" arrangement merely said that it "is an expressive piece."¹³⁴ Then, during the next year, *Landscapes. Four Short Pieces for Piano* was published by Ashdown. *Landscapes...* is the last known Barns piano composition to have been published, while "Out on Deep Waters" is her last published song.

It is possible that *Landscapes....* was the work by Barns performed by the pianist Percival Garratt on November 27, 1920, at a "Programme of Modern British Music" given by members of the Bath Branch of the British Musical Society in the well-known Bath Pump Room. Songs by composers such as Granville Bantock and Cyril Scott were sung, whereas the

¹³⁰ This is a confusing title. "La Chasse" was published by Schott in 1928.

¹³¹ See page 101 above.

¹³² Four songs of Barns's had been published by Chappell in 1914. Besides "Soul of Mine" they were "For thee," "I long to live," and "A Talisman." In the program for the March 8, 1913, concert, page 8, located in WHA (also owned by Christopher Neame) "Soul of Mine" is listed as having been performed by "Mme. Ada Crossley" and "I Long to Live" by "Mr. Thorpe Bates." The Chappell edition of "Soul of Mine" was "sung by Madame Kirkby Lunn."

¹³³ Scott's "Lullaby" was acclaimed in a review in *MS*, New Series LXXXI (1911), p. 11, as one of the "most charming conceptions" ever written by a British composer.

¹³⁴ "Reviews--Violin Music," in *MT*, LIX (1918), p. 259.

pianist played "modern works by Ethel Barns, Harold Scott, Albert Coats, Cecil Baumer and Cyril Scott."¹³⁵ That Barns was recognized as a serious composer by this professional Society, whether as a member or not, at least during the years 1919-1922, can be seen through some of the Society's publications. Formed in 1917-18 to promote British music, the British Music Society was led by men such as Adrian Boult, Walter Willson Cobbett, and Edward Dent. The catalogue of British compositions compiled by the Society in 1920 and revised in 1922 lists some of Barns's works,¹³⁶ as well as her address in Queen's Gate Gardens. A pamphlet, "written specially for foreign circulation," contained in the British Music Society Bulletin for December, 1919, contains an article by Cobbett on British Chamber Music wherein Ethel Barns is lauded for her *Sonata No. 4 in G minor* and her *Phantasy Trio*, Op. 26."¹³⁷ Her name was used to exemplify the abilities of women in music. Barns's music was considered "virile" by Cobbett, yet more "feminine" than that of Ethel Smyth's, whose *String Quartet* was then a big

¹³⁵ Article by "H.D." in *The British Music Society Bulletin*, Vol. III, No. 1 (1921), p. 16.

¹³⁶ *British Music Society Catalogue of Composers* (London, 1922), p. 16, found in Parry Room Library of the Royal College of Music. The information about Barns's works given here is cryptic and confusing. A piano trio is listed published by Schott, although we know of publication of only single movements for that combination. A *Rhapsody* for orchestra might have been written by Barns ("M.S. Concerto, rhapsody, orch.,...", as well as a *Piano Sonata* ("...Sonata, pf.")).

¹³⁷ See page 93, fn. 88 above.

success in Vienna.¹³⁸

In the perusal of the Wigmore Hall archives from the 1920's, I found programs documenting Charles Phillips' continuing career as singer and voice teacher in a Bechstein Hall studio.¹³⁹ According to the archives, however, the only remaining Wigmore Hall recital involving Barns was held on October 26, 1927, with pianist Jehane Chambard. Outside of possible participation in "at homes" and in concerts held in halls other than the Wigmore, this appears to be Barns's last major appearance. At the same time, it represents her only known full-length violin recital in a public concert hall.

The program was a mixture of old and new works by Barns, but began and ended with compositions by other composers. As before, the violinist avoided Classical works. In a way, one can see the influence of the single-medium twentieth-century recital format in the make-up of this program, despite the piano solos and *Fantaisie-Trio*. The "Grave sostenuto et Fuga" by Porpora may have been part of a Porpora Sonata performed earlier in Barns's career.¹⁴⁰ Vitali's *Ciaccona*,¹⁴¹ a more virtuosic piece in the Baroque style,

¹³⁸ Cobbett, "British Chamber Music," p. 85.

¹³⁹ Programs for Phillips' students' recitals can be found for 1920, 1921, 1923, and 1924. In addition, programs for vocal recitals in which Phillips acted as an assisting artist can be found for 1921 and 1923.

¹⁴⁰ See Chapter Two, p. 31, fn. 4 above.

¹⁴¹ The "Ciaccona" is thought now to have been written by someone other than Tomaso Vitali, according to John G.

followed the Porpora. After these two traditional pieces came the first performance of Barns's *Sonata No. 5 for Violin and Piano*. Although only the violin parts to two movements of this unpublished *Sonata* have been found,¹⁴² the composition, with its rhythmic and harmonic fluidity, its starkness, and its lack of violinistic effects, appears to mark the composer's cleanest break with the emotionalism of the Romantic period. *The Times*, however, maintained, "The material lacked character and the impression of the whole was that it was the development section of a sonata which did not develop."¹⁴³ The reviewer felt that the performers "failed to discriminate between the essentials and the elaborations in the music, and this to some extent accounted for the monotony of Miss Barns's fifth sonata..."¹⁴⁴

After a "muddled performance that sounded perverse" of some Bach piano solos, Jehane Chambard joined Marjorie Hayward¹⁴⁵ and Barns in a rendition of Barns's *Fantaisie-Trio*. This composition, as opposed to the *Sonata*, "was rather a pleasing work; it had well-characterized material suited to

Suess, "Tomaso Antonio Vitali," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XX, p. 19.

¹⁴² See Chapter Five, p. 171 below regarding the manuscripts.

¹⁴³ Review "Miss Ethel Barns," in *LT*, October 28, 1927, p. 12.

¹⁴⁴ *Ibid.*, p. 12.

¹⁴⁵ Marjorie Hayward, a British violinist who had once been a student of Sauret's, was about ten years younger than Barns.

the instruments...which made a good combination. Its outlook was bolder and the touch less laboured."¹⁴⁶ In addition to these works, the violin solos "Idylle Pastorale" and "Danse Nègre" were played, followed by "A Lament," "A Vision," "Poème," and "La Chasse."¹⁴⁷ The program ended with the Sonata No. 2,¹⁴⁸ written in 1923, by Frederick Delius, a work having some affinity with Barns's Sonata No. 5.

One wonders what significance this recital had to Barns at the time. Was she making an attempt to consolidate and rejuvenate her career at the age of fifty-three? Was she giving in effect a "farewell concert," as did more famous artists in her day before retiring from public life? The answers to these and other questions related to Ethel Barns's career may never be known.

In conclusion, the evidence that remains points to a very active and well-recognized performing career in London and its environs from the end of Barns's musical training (1894) through March, 1913. Although most of the documented concerts were shared with her husband and were known as the Barns-Phillips Chamber Concerts, Barns also participated in

¹⁴⁶ Review "Miss Ethel Barns," in *LT*, October 28, 1927, p. 12.

¹⁴⁷ For "Idylle Pastorale" and "Danse Nègre" see p. 83 above. "A Lament" was not published and cannot be found. "A Vision," "Poème," and "La Chasse," all published in 1928 by Schott, were Barns's last published works. For "La Chasse" see p. 103 above.

¹⁴⁸ This Sonata had been premiered in London in 1924 by Albert Sammons and pianist Evelyn Howard-Jones.

other chamber music recitals and appeared as concerto soloist with the Crystal Palace Orchestra, the Bournemouth Symphony, and the Queen's Hall Orchestra. The outbreak of World War I and the dissolution of her marriage contributed to the infrequency of the violinist's known performances after 1913, the concluding concert of which I am aware taking place in 1927.

As a performer-composer in the tradition of the nineteenth-century, Barns wrote music which she, her husband, and their musical associates could perform. About seventy per cent of her compositions were published. Several of the shorter pieces and songs became quite well-known and were recorded. Outside of these short compositions, many of which appealed to popular tastes of the time, it is difficult to assess the extent to which her large-scale works were known during her lifetime. It seems likely, however, that Barns's reputation as performer and composer only occasionally reached further than the British Isles.

Chapter IV

CHAMBER MUSIC (1899-1905)

As far as can be ascertained, Ethel Barns completed ten¹ chamber works. (See Appendix E.) Some of these compositions are missing, although program notes for a few of them remain. The seven major chamber music works which are available for consideration are the *Sonata No. 2 in A major for Violin and Piano*, Op. 9 (1904),² the *Adagio* from the *Trio in F minor for Violin, Cello, and Piano*, Op. 10 (1904), *Suite for Violin and Piano*, Op. 21 (1907), *Suite for Violin, Cello, and Piano*, Op. 26 (1910), *Sonata No. 4 in G minor for Violin and Piano*, Op. 24 (1910), the *Fantaisie for Two Violins and Piano* (1910), and *Impressions of Switzerland* (1912). In addition, an *Adagio in D minor* for violin and piano, fragments from a piano quintet, and part of *Sonata No. 5 for Violin and Piano* (1927) will be discussed briefly. The change in Barns's compositions from a High-Romantic to Late-Romantic style³ is apparent by 1910 (*Sonata No. 4* and

¹ There may have been another work--a second *Piano Trio*. See Chapter Two, p. 65-66 above.

² The date shown for a composition will be the date of the work's first performance, unless otherwise indicated.

³ The terms "High-Romantic" and "Late-Romantic" are used by William S. Newman in *The Sonata Since Beethoven* (Chapel Hill: University of North Carolina Press, 1969).


Suite, Op. 26), with the *Suite*, Op. 21, representing a transitional work; therefore, these three compositions, the latest two, and the fragments will be examined in Chapter Five, while the present chapter will center around *Sonata No. 2* and the *Adagio* from Opus 10.

The early *Sonata No. 1 in D minor*, premiered on December 9, 1899, was, according to *The Musical Times*, a concise but derivative work in three movements, featuring the violin and relegating the piano to an accompanying role.⁴ Unfortunately, the manuscript of this *Sonata* has not yet been found. Barns's first published violin sonata, *Sonata No. 2 in A major*, Op. 9, however, deserves a more detailed analysis.

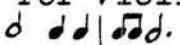
Premiered on March 12, 1904, when Barns was a more experienced composer, *Sonata No. 2* is extremely concise and quite conservative for its time. Since it utilizes traditional nineteenth-century harmonies and classical forms, less attention will be paid to these compositional elements in the following analysis than to Barns's skillful use of motivic transformation, rhythm, and motivic counterpoint. The first of the sonata's four movements, marked *Allegro maestoso* ($\text{♩} = 100$) in $\frac{4}{4}$, is only 143 measures in length. (See Appendix B for a copy of the entire movement.) The piano's grand opening gesture, with its sonorous octaves and four-note chords in both hands ending on a plagal cadence (m. 1-4), and the following four measures, in which the violin makes a similarly forceful statement using an initial

⁴ *MT*, XLI (1900), p. 42.

triple-stop and progressively faster note-values, belie the marked concision of this sonata-allegro movement.


The opening *maestoso* rhythmic motive  ⁵ is subjected to motivic transformation in the Brahmsian manner. Sequential descending fourths (m. 2-3), the most salient melodic feature of the piano's opening statement, are reduced in the violin entrance to a minor third (m. 6) during the reiteration of the opening rhythmic motive. The *animato* theme at measure 9, with its surging sixteenth-note arpeggio accompaniment, uses ascending fourths followed by descending minor thirds, then breaks into a dotted rhythm emphasizing thirds and fourths (m. 11-12). In several instances (e.g., m. 10, 12-14) the transitional theme demonstrates Barns's characteristic use of contrary motion, another Brahmsian feature. Her skill in motivic counterpoint can be seen in places such as measures 14-16. The typically Romantic ascending chromatic bass (m. 15-16) supports three motivic elements simultaneously--the dotted rhythmic motive, the stepwise descending triplet from measure 6, and a dotted, augmented version of the neighbor-note motive from measure 3. (Example 1.)

More examples of Barns's ability to provide rhythmic interest, even in transitional sections, can be seen in the four measures of dominant preparation (m. 17-20). In measure 17 the composer pits the opening rhythmic motive in the

⁵ The opening of the *Maestoso* from Barns's *Concerto No. 2 in G minor for Violin and Orchestra* (1904) contains a similar motive:  .

Example 1. Motivic transformation of neighbor-note motive in Sonata No. 2, Allegro maestoso: (a) m. 3-4; (b) m. 15-16.



piano against d  in the violin, an augmented form of the triplet from the preceding bar. The rhythmic clash of two against three is another Brahmsian feature of Barns's compositional style. Noteworthy as well, in measures 18 and 20, is the descending perfect fifth in dotted rhythm (an expansion of the seminal perfect fourths) and the use of thirty-second-note scales and sixteenth-note arpeggios in the violin part, also common devices of the composer.

Typical of nineteenth-century Romantic sonata form movements, the second theme (m. 21-28) is a lyrical one contrasting, in its soft dynamic level and *dolce* character, with the stately first theme. Unlike most Romantic sonatas, however, the second theme is in the Classical dominant key as in the G major and A major violin sonatas by Brahms, rather than a third-related key, revealing another conservative aspect of this composition. Though contrasting with the opening measures in its wide range of two and a half octaves, the second theme climbs to the high f#''' and then remains in the upper octave with a rocking rhythm (m. 25-27). The piano accompaniment to this violinistic melody

consists of gradually quickening arpeggios (m. 21-22) that continue to rise in sixteenth-notes from the descending bass-line, which parallels the theme (m. 22-23). Not only do we find the descending bass-line to be a common device in Barns's works; more uniquely, we find that the composer's repetition of figuration and motives gives them thematic stature. The rising eighth-note figure occurring in the second half of nearly every measure of the theme is imitated in retrograde by the right hand piano part (m. 21, 25-28), thereby giving the piano a contrapuntal role in those measures.

After three measures of piano solo on the second theme, the violin interrupts (m. 32) with an inverted variant of the piano's last measure. What ensues (m. 35-38) is a series of sequences on the melodic line derived from measures 25-26, including rhythmically dotted and even variants of the ascending eighth-note figure, accompanied in contrary motion by measure-long piano arpeggios. This section with its chromatically ascending bass-line and crescendo arrives at a climax on eⁱⁱⁱ in the violin (m. 39). Typical of Barns's writing, but atypical for sonata form movements in general, is the cadenza-like passage for violin, which begins above a $\frac{6}{4}$ chord (m. 39-41). It continues on second theme material above a sustained ii⁷ chord in the piano, leading into the close. The closing material (m. 42-45), with its orchestral double sixteenth-notes in the violin, utilizes an inversion

of the opening three-note motive in octaves in the piano left hand, while the right hand and the violin have the neighbor-note motive from measure 3 in different speeds. The repeat sign indicates the traditional return to the beginning. Throughout the brief exposition, then, one can see Barns's compositional skill with respect to economy of musical material and motivic variation.

The development section, which is three measures shorter than the exposition, shows a similar formal logic, with parallel keys a half-step lower--first theme in A^b (m. 46), transition on V/E^b (m. 57), second theme in E^b (m. 61), and retransition on $V/V/A$ (m. 76).⁶ Interestingly, an inconspicuous motive from measure 20 in the original transition section is developed (Example 2) and combined with motives from the first theme (m. 82-87), second theme (m. 49-50), and other expository material.

Example 2. Sonata No. 2, Allegro maestoso. Motivic transformation: (a) m. 20; (b) m. 49.



Developmental harmonic techniques include several deceptive cadences which resolve a half-step lower than the given tonality, such as the cadence at the start of the development

⁶ Barns also uses another common Romantic device--that of a digression just before the recapitulation to a minor key (in this case A minor).

section. The German augmented sixth chord, which in Barns's later works becomes much more prevalent, is represented here in measures 66 and 86, the latter being part of the final cadence of the development.

The middle section of the movement is also more of a technical challenge for the violin than the exposition. Double and triple-stops abound in measures 50-56, thirds and sixths in general occurring frequently in Barns's violin music. Measures 58-60 are distinguished by the *arpeggiando* figures and eight-note staccato bowing, as well as by imitation and the sharing of thematic material by the two instruments. The violin cadenza (m. 67-71), which begins on a $\frac{6}{4}$ chord and parallels the one in the exposition, is largely unaccompanied and is marked "ad lib."

As in other sonata form movements of Barns, the climax of the development is brought about through the sequencing and accelerando of the opening motive (m. 78-79), with an arrival in this case on an E^7 chord (m. 80). After a descending diminished-seventh arpeggio in the piano (m. 80-81), the violin reenters with the opening motive on the G string (a striking contrast to measures 76-80) beneath the piano's transition motives, like those in Example 2. In this A minor digression, the violin motive sequences down again by half-step (as in m. 78-79), while the harmony, in typical High-Romantic fashion, goes from A_4^6 to $a_4^6 - N_6 - \text{Ger.VI} + -V_{4-3} - I$, the final A major chord coinciding with the

beginning of the recapitulation.'

The recapitulation is very straightforward, as is generally the case in Barns's works. The change in the bridge occurs in measure 102, with only minor adjustments in the preceding measures. From measure 102 until the coda (m. 130) the violin part is generally transposed up a perfect fourth and the piano down a perfect fifth, resulting in greater brilliance and prominence for the violin than in the exposition. The partially accompanied cadenza-like passage (m. 126-128) is slightly revised in preparation for the dramatic coda.

Loud and rather flashy, the orchestral coda (m. 130) emphasizes the grandeur of the forceful opening theme and provides the dramatic climax of the movement. The opening measure and a half of the movement is harmonically sequenced, moving down by thirds from I to \flat VI and IV. For the first time in the movement the violin doubles the top voice of the piano (m. 130-135), adding emphasis and volume and creating an orchestral texture. The climax of the *Allegro maestoso* occurs in measure 134, in which a triple *forte* is reached on the subdominant. Three measures later the violin has a cadenza-like passage above the tonic chord, including sixteenth-notes and double-stops, before the final chords. The pianist shares in the virtuosity by playing the final flourish--a tonic added sixth chord arpeggio (m. 141).

⁷ The N_6 chord provides harmony for yet another short quasi-cadenza (m. 84-85).

This type of chord is to become an increasingly familiar part of Barns's harmonic style.

Thus, the first movement of *Sonata No. 2* exemplifies a concise and conservative use of sonata allegro form to convey a sense of grandeur contrasted with one of lyric sweetness. Although this movement exhibits many characteristics reminiscent of the chamber music of Brahms, it also contains orchestral gestures and textures (especially in the presentation of its first theme and the coda) associated with compositions such as Richard Strauss's *Sonata for Violin and Piano in E^b*, Op. 18, which Barns frequently performed.⁸ In that the cadenza-like passages display the violinist's rubato style and some virtuosity, they represent novel intrusions of the concerto style or flashy salon piece into the traditionally sober realm of the nineteenth-century sonata.

Typical of Barns's slow sonata movements, suite movements, and salon pieces, the lovely second movement, an *Adagio* in $\frac{4}{4}$ ($\text{♩} = 58$), is in modified ternary form (ABA'). Establishing the melancholy key of C# minor, in third relationship to the first movement, the piano begins alone with a gently syncopated eighth-note diminuendo figure, resting on iv^6_5 .⁹ (Example 3.) The close correspondence of the

⁸ See Chapter Three, p. 75 above.

⁹ This figure is the same as that used to accompany the first measure of the first movement's second theme. (See Appendix B, m. 21.) With the held iv^6_5 chord in the piano, the composer seems to encourage rubato style playing on the second half of each of the first six measures of the *Adagio*.

Example 3. Motivic analysis: Sonata No. 2, Adagio, m. 1-9.

Adagio ♩=58.
sostenuto

mp

④

⑦

f cresc.

cresc.

f

dim.

accompaniment in measures 1-3 and 4-6 respectively creates a strangely still atmosphere and, as in the first movement, demonstrates Barns's ability to give thematic weight to a motivic pattern through repetition. The logical shape of the violin melody as it builds to the highest point and its motivic construction are evident in Example 3. An extended version of the neighbor-note motive from the third measure

of the first movement (Ex. 1a) serves as the upbeat to the violin melody. This subtle connection between movements is reminiscent of the type of cyclic recurrences found in Brahms's sonatas, most prominently the *Sonata in G major for Violin and Piano*, Op. 78. The ascending three-note motive c#'-d#'-e' occurs immediately in retrograde (m. 2), is then transposed to E major (m. 4-5) and continuously altered rhythmically (m. 5-8), showing again the composer's skill with motivic variation. Moreover, the rich tone color of the G-string utilized in the first half of the period and the sonorous sixths at the end are hallmarks of Barns's writing for the violin.

After a later arrival in G# major, Barns signals the return to C# minor with sudden, heavily accented A^b's during a short piano solo. (Example 4.) Here, in a new passionate guise, the minor version of the three-note motive returns in retrograde, followed in the next measure by the poignant minor ninth chord. The piano's thin accompaniment and low register in measures 19-20 allow the violinist to imitate the piano's *appassionata* figure an octave lower on the G string, providing a smooth transition to the return of the opening motive.

The contrasting B section in $\frac{3}{4}$, marked *Largamente, ma piu mosso*, is in the parallel major key of D^b. The solo piano's quarter-note ascent on a harmonized D^b major scale seems to emerge naturally from the descending three-note motive at

Example 4. Sonata No. 2, Adagio, m. 17-20.

the close of the first section, while the violin's broken octaves, syncopations, and trills (especially the trill followed by the octave leap to the high d''' at the end of this section) lend to this interlude the charm and graciousness associated with fin-de-siècle salon pieces. (Example 5.)

Example 5. Sonata No. 2, Adagio: (a) m. 25-28; (b) m. 48-50.

(a)

*Largamente,
ma più mosso*

(b)

The colorful Chopinesque keyboard ornament in measure 68 exemplifies the composer's subtle modification of repeated material in the returning section of a movement. (cf. Ex. 4 and 6.) Barns recomposes and extends the close, as she does

Example 6. Sonata No. 2, Adagio, m. 67-68



in many of her ternary movements. A prolongation of the passionate music from Example 4 is marked, among other things, by a two-measure quasi-cadenza over the cadential i_4^6 and V^{m9} chords. (Example 7.) As opposed to those in the main body of the *Allegro maestoso*, this one, both because of its

Example 7. Sonata No. 2, Adagio, m. 73-76



large range from the E to G strings and its placement at the climax of the movement, plays a dramatic role similar to the cadenza-like passage in the coda of the first movement and lends violinistic flair to the slow movement. Drawing from the keyboard's opening figure, Barns next gives the violin a rather awkward passage in double-stops, utilizing "horn" fifths in minor and alternating thirds and sixths with perfect fourths and fifths. The piano, completing the role reversal, fills in its previous closing material with the violin's former neighbor-note motive. Typical of Barns's works, the thematic motive and the accompaniment figure seem to coalesce, bringing about the close of this successful and expressive movement.

Unlike many violin sonatas of the second half of the nineteenth-century, both the Barns Sonata in A major and the Brahms Sonata in D minor, Op. 108, have a light, staccato third movement. But, Barns's very concise, Mendelssohni-an Scherzo is a $\frac{3}{4}$ Allegro scherzando ($\text{♩} = 120$) in A major, as opposed to Brahms's novel duple-time *Un poco presto e con sentimento* in F# minor. Unlike the Brahms movement, Barns's Scherzo is more conventionally separated from the *L'istesso tempo* trio section by a double bar and returns after the trio. The music itself, which is in Barns's most playful style, is characterized by a three-note staccato rhythmic figure introduced by the piano and imitated by the violin. (Example 8.) The figure originates from the jaunty *ricochet*

bowing, which is most easily performed on the violin with two repeated sixteenths. The imitation between the instruments, the syncopated piano chords, the broken octave sixteenth-note figuration, and the violin trills create a mood of reserved joviality. Most of the above characteristics resemble devices used in the more sedate middle section of the Adagio, linking together the two middle movements.

Example 8. Sonata No. 2, Scherzo, m. 1-8.

The musical score for Example 8, Sonata No. 2, Scherzo, measures 1-8, is presented in two systems. The key signature is F major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro scherzando' with a tempo indication of a quarter note equal to 120 beats per minute. The first system shows measures 1 through 4, with dynamics of mezzo-piano (mp) and piano (p). The second system shows measures 5 through 8, with a piano (p) dynamic and a trill marked with an '8' and a fermata. The score is written for piano and violin, with the piano part in the lower staves and the violin part in the upper staves.

In contrast to the motivic, staccato Scherzo with its short phrases, the cantabile trio in F major is built on a legato, eight-measure arched melody introduced by the violin utilizing triads and upper neighbor-notes. Enlarging upon the imitation employed in the Scherzo, Barnes repeats the trio melody in strict canon, starting with the piano, the violin joining two measures later and an octave higher.

(Example 9.) Such canonic treatment of a theme is also exemplified by the *finale* from Franck's *Sonata in A major for Violin and Piano*, which Barns often played.

Example 9. *Sonata No. 2, Scherzo, m. 32-41.*



The fourth movement returns to the *forte* dynamic level and forceful style of the first movement. Its initial theme, stated by the violin at the outset of this $\frac{6}{8}$ *Presto ma non troppo* ($\text{♩} = 100$) in A minor, bears resemblance, in its first three bars, to the opening two bars of the A major *Allegro maestoso*. (Example 10.) Furthermore, the first three pitches of Barns's *Presto* are identical to those from the fourth movement of Brahms's *Sonata in D minor*, Op. 108--likewise, a driven $\frac{6}{8}$ *Presto agitato* in D minor. Although both finales are in sonata allegro form, Barns's

last movement is noticeably compact except for its development. The forty-two bar exposition has a sixteen-measure first theme, which is motivically constructed, rhythmically varied, and treated sequentially. (Example 11.)

Example 10. Comparison of opening motives: (a) Barns Sonata No.2, Allegro maestoso, m. 1-2; (b) Barns Sonata No. 2, Presto ma non troppo, m. 1-3; (c) Brahms Sonata in D minor, Op. 108, Presto agitato, m. 1-3.



Example 11. Barns Sonata No. 2, Presto ma non troppo, m. 1-17.



After only a four-measure transition, the scherzo-like second theme appears in the relative major. (Example 12.) Eighteen measures later this contrasting "leggiero" theme with its three elements (eighth-note staccato scale, sixteenth-note arpeggio, and hemiola) leads without any transition directly into the development.

Example 12. Barns Sonata No.2, Presto ma non troppo, m. 25-28.



The largest section of the movement, the development of sixty-eight measures includes some rather brilliant passages, particularly for the violin. While the piano plays the first four measures of the first theme in D major and then sequences them, the violin has virtuosic sixteenth-note figuration, including rapid arpeggiation across three strings. (Example 13.) Deceptive cadences resolving a half-step lower than expected (e.g., m. 75), a common feature of Barns's style, are used to heighten the drama in this sequential section. Another developmental technique--the combination of characteristics of two themes--occurs in places such as measures 77-80 (in the piano part), which bring together the hemiola rhythm from the second theme and the contour of the couplet from the third measure of the first theme.

Typical for Barns, the recapitulation is straightforward, with the second theme transposed down a third to A major and an F# minor digression before the coda. The climax of the movement and of the entire sonata is the triumphant return, at the start of the surprisingly brief coda, of the first

Example 13. Sonata No. 2, Presto ma non troppo, m.
67-80.

three measures from the opening of the first movement. (Example 14a.) This basic motive is played triple *forte* in an orchestral manner by both instruments in the original key, only twice as slow as the beginning of the sonata, according to the note values indicated. Maintaining the A major signature which accompanied the grand interruption,

Barns resumes the $\frac{6}{8}$ meter for the remainder of the orchestral coda, which concludes with another cyclic element--the startling return in quadruplets of the neighbor-note motive from the first (and second) movements. (Example 14b.) The plagal cadence (now modified) accompanying this motive in both outer movements further contributes to the sense of unification of the sonata.

Example 14. Sonata No. 2, Presto ma non troppo: (a) m. 159-161; (b) m. 171-174.

The image displays two musical excerpts, (a) and (b), from the Sonata No. 2, Presto ma non troppo. Excerpt (a) covers measures 159-161 and shows a piano part with a neighbor-note motive in quadruplets, marked *fff*. Excerpt (b) covers measures 171-174 and shows a similar piano part with a neighbor-note motive in quadruplets, marked *fff*. Both excerpts are in 6/8 time and feature a piano part with a neighbor-note motive in quadruplets.

The return, in the coda of the finale, of a theme from an earlier movement occurs in many multi-movement violin works of nineteenth-century composers ranging from Schumann through Brahms, Saint-Saëns, and César Franck. Like the last movement of Saint-Saëns's *Sonata in D minor*, Op. 75 (1885), the return of the first movement theme in the coda of Barns's *Presto ma non troppo* is an attempt to sum up the entire sonata triumphantly. This type of obvious cyclical treatment is also present in Schumann's *Sonata in A minor*, Op. 105 (1851), but in the latter the return of the opening

motive over an F pedal has a very sinister effect. Although the motivic relationships in Barns's Sonata, especially between the first, second, and fourth movement themes, are reminiscent of Brahms, Barns's coda exemplifies a more obvious type of cyclical treatment than that used by Brahms in the last movement of his *Sonata in G major*, Op. 78, together with a triumphant spirit more akin to that of the finale from Brahms's *Sonata in D minor*, Op. 108. The last movement of Franck's *Sonata in A major* does not reserve the return of third movement material for the coda, but the returning theme and later coda do have the same sort of grandeur as does Barns's coda.

To summarize, Barns's *Sonata No. 2 in A major*, though written after the turn of the century, is a conservative example from the late nineteenth-century Romantic tradition. Despite some orchestral writing, Barns's Sonata shares many traits with those of Johannes Brahms, namely the use of Classical forms, conservative harmonic language, motivic transformation, motivic counterpoint, and rhythmic devices such as the hemiola. The modest difficulty of this sonata and the chosen key, A major (an easy one on the violin), make this work accessible to advanced students, presumably such as those to whom the Sonata is dedicated.¹⁰ Moreover, its lyricism, expressiveness, and skillful craftsmanship should make the *Sonata in A major* a welcome addition to the violinist's recital repertoire.

¹⁰ See Chapter Two, p. 61 above.

On November 1, 1904, approximately eight months after the premiere of *Sonata No. 2*, Barns premiered her *Trio in F minor for Piano, Violin, and Cello*. We have program notes¹¹ for the three-movement work, but currently have music only for the middle movement, which was published separately as an *Adagio* by Schott.¹² The first movement, a *Moderato* marked by the use of triplets and piano passagework, has two contrasting themes and possibly a closing theme. It is not clear from the notes whether there is a recapitulation of the second theme. The third movement, an *Allegro* in F major, is clearly in sonata form, with an entire recapitulation and short coda.

Employing the harmonic language of *Sonata No. 2*, the *Adagio* in A^b is a lovely example of a simple Romantic slow movement in modified ternary form, revealing to us for the first time Barns's soulful writing for the cello. The latter instrument plays the opening *sostenuto* theme, with its expressive appoggiaturas, accompanied by the piano's simple eighth-notes. (Example 15.) Using a technique also found in *Sonata No. 2*, the *cantabile*, muted "B" section in the parallel minor key ends with an accompanied violin cadenza, utilizing broken sixths (Example 16), before the A' section.

¹¹ Program notes for the BPCC on November 1, 1904, are located in WHA.

¹² Date of publication 1907 or earlier. See Chapter Two, p. 65-66 above. The program notes, which describe this movement adequately, call the middle movement "Andante." The *Trio in F minor* was Barns's Op. 10, according to the Schott frontispiece.

The first theme, played by the violin and piano, is heard towards the end in a climactic *tutti* statement before the quiet close. The three instruments are fairly equal in the *Adagio*, which deserves to be included in the Romantic repertoire for piano trio.

Example 15. *Adagio* (from *Piano Trio in F minor*, Op. 10), m. 1-8.

Example 15 shows the first theme of the *Adagio* from the *Piano Trio in F minor*, Op. 10, measures 1-8. The score is for violin and piano. The violin part is marked *Sostenuto.* and *mf*. The piano part is marked *Sostenuto. Met. 66.* and *p*. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The key signature is F minor (three flats) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 16. *Adagio* (from *Piano Trio in F minor*, Op. 10), m. 49-54.

Example 16 shows measures 49-54 of the *Adagio* from the *Piano Trio in F minor*, Op. 10. The score is for violin and piano. The violin part is marked *ad lib* and *roll.*. The piano part is marked *3* and *3*. The key signature is F minor (three flats) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

At the present time we have only the program notes for *Sonata No. 3 in C minor*,¹³ which was premiered on November 7, 1905, one year after the *Trio in F minor*. The third *Sonata* has three movements-- *Moderato ma agitato* ($\frac{3}{4}$) in C minor, *Adagio appassionato* in A major, and *Allegro Scherzoso* ($\frac{6}{8}$) in C major. The first theme of the first movement is noted for its impetuosity. It begins *forte* on the G string but soon reaches "the highest region of the instrument," according to the program notes.¹⁴ The second theme (in E^b) is described as entering early. Unlike the second *Sonata*, there is no repeat of the exposition. This description of a concise standard sonata form movement sounds fairly similar to that of the first movement of *Sonata No. 2*.

The slow movement is most likely in modified ternary form. Its initial theme is "deeply emotional," while the "tender, peaceful" theme of the middle section is played by the muted violin, accompanied by the piano's high arpeggios. Like the finale of *Sonata No. 2*, the *Allegro Scherzoso* of *Sonata No. 3* is in an animated $\frac{6}{8}$. Its second theme, in the unusual key of the dominant minor, is treated canonically, a technique already used in the third and fourth movements of the second *Sonata*. While utilizing two against three, the only change of meters within a movement of this *Sonata* occurs in the first movement, where measures 9-11 are in $\frac{4}{4}$

¹³ Program located in WHA. The program notes are signed "A.M."

¹⁴ Program notes located in WHA.

time. Thus, from what we can glean from the program notes, *Sonata No. 3* seems to differ little from the preceding *Sonata* stylistically.

Barns's second and third *Sonatas* and the *Trio in F minor* (all of which were premiered in 1904-5) exemplify a High-Romantic style of composition, revealing little of the chromaticism, flexibility of meter, and reliance on "added note" chords which characterize her later chamber music (1910-11). In our study of the *Sonata in A major* and the *Adagio* trio movement we have seen that Barns was a skilled composer who had intimate knowledge of the instruments for which she wrote. As with several other English chamber music composers around the turn of the century, such as Ethel Smyth, she drew on the conventions of nineteenth-century German Romanticism, most strikingly those of Johannes Brahms, and did not venture into new realms with these pieces, except for the inclusion of quasi-cadenza passages. Her chamber music of 1904-5 reflects solid but not innovative writing that is memorable nevertheless.

Chapter V

LATER CHAMBER MUSIC (1907-1927)

Two years lapsed between the premiere of the *Sonata in C Minor* and the *Suite*, Op. 21,¹ for violin and piano. The *Suite* can be viewed as a transitional work, since it contains chromatic writing characteristic of her more mature compositional style, but not found in her earlier chamber works. As a four-movement composition the *Suite* offers little expressive or formal contrast. All in modified ternary form, the movements (in E, f#, A and E, respectively) resemble four salon pieces arranged in the order medium fast, slow, medium slow, and fast, with some thematic connection between the second and fourth movements.

¹ The *Suite*, Op. 21, found in manuscript (in the composer's hand) in Christopher and Sylvia Neame's attic, is most likely the *Suite*, Op. 19, "Representing Four Moods," premiered on November 5, 1907, and listed as such in the program found in WHA. Although it is possible that these are two different compositions, several discrepancies found between an opus number given in the concert program and that on the manuscript or on the published version of a given work by Barns lead me to call into question the opus numbers listed in the programs. In fact, the violin/piano arrangement of Barns's *Concertstück for Violin and Orchestra* was published as Op. 19 by Schott in 1908, despite the "Op. 20" designation on the program. (See Chapter Six, p. 194 below. Also see p. 140, fn. 3 below for *Suite for Violin, Cello, and Piano*, as well as p. 165-6 below for *Impressions of Switzerland*.)

The neutral titles of the first three movements have been changed in the manuscript² to more flamboyant descriptions. The first movement, entitled *Allegretto amabile* (originally "Allegretto grazioso") is a pleasant piece of moderate difficulty in $\frac{3}{4}$, written in a *cantabile* style for the violin with sixteenth-note piano figuration as accompaniment. Although the movement follows the Classical ternary key plan (I V I), Barns's mature harmonic style is beginning to appear in that added sixths and dominant ninth chords are prevalent. The opening melody is marked by ties across the bar which result in rather dissonant suspensions resolving upward. (Example 17.) The *leggiero* B section is composed of violinistic sixteenth-note figuration with broken sixths and octaves played by both instruments. (Example 18.) This figuration, which incorporates the added sixth, returns at the end of the piece in the tonic key and is quite typical of Barns's mature writing.

Somewhat similar to the opening of the third movement (*Recitativo-Fantasia*) of the Franck Sonata in A major, the second movement of Barns's Suite, *Adagio con disperazione* in F# minor (formerly "Adagio appassionato"), is highly chromatic and features the poignant sigh motive $\flat 6-5$. (Example 19.) Emotional intensity is conveyed throughout, beginning

² There are a few places in the manuscript, especially in the last movement, where the composer has not written all the notes to be played by the violin. Instead, she has merely indicated "scale" above the line connecting the first and last notes of a would-be scale, since the manuscript was meant for her own use.


Example 17. Suite, Op. 21, Allegretto amabile, m. 1-5.
(photocopy of MS located in British Library
[Lbm])



Example 18. Suite, Op. 21, Allegretto amabile, m. 40-41.



with the recitative-like opening on an augmented triad (v^b_6-5). Dominant harmony, numerous deceptive cadences, direct chromaticism, and a chromatically descending bass-line characterize this piece. The middle section, which is

faster, highly chromatic, and free of key signature, brings back the recitative-like opening through a passage employing the persistent minor third motive,  , in the piano part, which sometimes clashes with the prevailing harmony. (Example 20.) The tonic key is heard with great force at the end of this fairly challenging Late-Romantic movement.

Example 19. (a) *Barns Suite*, Op. 21, *Adagio con disperazione*, m. 1-2; (b) *Franck Sonata in A major*, *Recitativo-Fantasia*, m. 1-2.



Example 20. Suite, Op. 21, Adagio con disperazione, m. 32-35.



The *Andante quasi una rapsodia* is likewise highly chromatic, bearing many features typical of Barns's mature style, including extensive chromatically descending and ascending basses, parallel dominant seventh and six-four chords, added sixths, and prolonged dominant ninths and elevenths. The solo piano introduction, marked "Dreamingly," uses chromatic sideslipping similar to that in the piano introduction to Barns's *Elégie* from *Sonata No. 4 in G minor*. (See Example 27 below.) The piano also predominates in the rhapsodic B section, which employs various meters.

Finally, the *Allegro energico* attempts to unify the *Suite*. The *Adagio* introduction recalls the opening of the *Adagio con disperazione*, as does the *Allegro* itself. (See Example 21.) The writing for both instruments is the most

ambitious of any of the movements, including a *bariolage* passage for the violin in the B section.

In short, the *Suite* breaches the strict confines of Brahmsian harmony, especially in the chromaticism of its third movement, and extends the emotional scope of Barns's earlier chamber music. Yet, the *Suite*, Op. 21, remains a transitional work, in that its chromaticism and added-note harmony is not as pervasive as in the chamber works of 1910-11. The melodramatic pathos of the middle movements, indicated by the titles and the music itself, contrasts with the composer's previous emotional restraint. Because the *Suite* represents a less formal genre, Barns may have felt more emotional liberty in writing this piece than she did in the previous sonatas and piano trio.

Example 21. *Suite*, Op. 21, Adagio-Allegro energico: (a) m. 1-2; (b) m. 6-7.

(a)



(b)



The major remaining chamber works to be discussed in this chapter--the *Suite*, Op. 26, the *Sonata No. 4 in G minor*, Op. 24, the *Fantaisie for Two Violins and Piano*, and *Impressions of Switzerland*--are in Barns's mature, Late-Romantic style, using chromaticism and added-note chords extensively, while demonstrating metric flexibility and formal expansiveness, most notably in the *Sonata in G minor* and the *Fantaisie*. Although never published, the *Suite for Violin, Cello, and Piano*, Op. 26,³ was performed on a number of different concert series by the composer. Premiered on March 12, 1910, more than three years after *Suite*, Op. 21, Opus 26 provides greater contrast among its four movements, three of which are in modified ternary form.


The opening measures of the first movement, entitled *Andante con moto ma molto soave* or *Soave*, demonstrate the coloristic chromaticism of Barns's mature style. In the piano part the tonic chord alternates with a dominant seventh chord with a raised fifth degree. (Example 22.) Even more so than Opus 21, the harmonic devices include many added sixths, sevenths, and ninths, ascending and descending bass lines, and deceptive cadences. All three instruments are active, the cello playing in a fairly high register at times. The modulatory B section employs sextuplet and sixteenth-note figuration typical of Barns, with the violin

³ For location of the manuscript of *Suite*, Op. 26, see Chapter Three, p. 89 above. The manuscript has "Op. 26," while the program for the premiere on March 12, 1910, has "Op. 25." (Program in WHA.)

and cello alternating in the melodic role.

Example 22. *Suite*, Op. 26, *Andante con moto ma molto soave*, m. 1-8. (photocopy of MS located in Lbm)



The *Scherzo*, marked "Moderato," resembles that in the *Sonata in A major* because of the *ricochet* figures. (cf. Example 8 above and Example 23.) The octave doubling of the *ricochet* theme by the violin and cello in the *Suite*, however, seems inappropriate in this chamber music setting. The jaunty thirty-second-note scales, the play of two against three, and the use of added sixths and ninths make this movement more adventurous than its predecessor. With its  pattern, the B section adds even more

rhythmic interest. Thus, despite the similarity of meter, the *Scherzo*, with its minor key and rhythmic vitality, provides ample contrast to the first movement.

Example 23. *Suite, Op. 26, Scherzo, m. 1-5.*



The remaining movements are also in $\frac{3}{4}$ time, lessening the possibilities of rhythmic contrast. The *Waltz Dolente* or "Slow Waltz" in G minor, the parallel minor to the G major of the outer movements, is highly chromatic, utilizing coloristic harmonies found in the first movement and in the *Sonata in G minor*. The muted violin melody at the beginning is accompanied by an alternation of tonic and $\flat\text{VI}^{7}_{4-3}$ chords in an atmosphere similar to that at the beginning of the

Soave. (cf. Examples 22 and Example 24.) The sigh motive is frequent as are descending and ascending bass lines, while the middle section is very brief, allowing for a dramatic high-point (marked "rubato") near the end of the movement.

Example 24. *Suite, Op. 26, Waltz Dolente, m. 1-4.*



The final movement, *Allegro moderato ma piu animato*, is longer than the others, having two themes (the first in G and the second in D major) in its A section. It can be analyzed as a compressed, modified sonata form movement, with a short introduction and coda. In the recapitulation, however, the second theme is not transposed from its original key. As opposed to most of Barns's music, this movement is folk-like in its intervallic and rhythmic simplicity, emphasizing the minor third both in the piano introduction on the V_7^9 of G and in the first theme (m. 11). (Example 25.) The staccato eighth-notes and accented third beats also contribute to the folk atmosphere, in contrast to the first and

third movements. The *sostenuto* second theme, however, with its many added sixth chords and appoggiaturas, brings back the more characteristic Late-Romantic Barns sound. This movement is the most difficult of the four, with sixteenth-note passages being tossed from one instrument to another in the *Piu animato* middle section. The plagal cadence with added sixths in the final *Presto* recalls the final cadences in the first and last movements of *Sonata No. 2*. (See Chapter Four, p. 128 above.)

Example 25. *Suite*, Op. 26, *Allegro moderato ma piu animato*: (a) m. 1-2; (b) m. 11-14.



In summary, the *Suite*, Op. 26, is a light chamber work of moderate difficulty, having the harmonic characteristics of Barns's Late-Romantic style. The four movements are related

in key (G, e, g, G respectively), have contrasting characters although they are all in $\frac{3}{4}$, and exemplify the composer's successful writing for piano trio.

Despite its Late-Romantic harmonic techniques and expansiveness, *Sonata No. 4 in G minor*, Op. 24, which was premiered on October 29, 1910, has affinities with *Sonata No. 2* and *Sonata No. 3*. The classical forms used in the three movements of the former *Sonata* correspond to those used in the latter two *Sonatas*--namely, sonata allegro for the outer movements and modified ternary for the slow middle movement. Like the second *Sonata*, the fourth makes use of motivic transformation, motivic counterpoint, and imitation, as can be seen particularly in the first theme and transition sections of the first movement as well as the development; likewise, large sections from all three movements suggest the thematic importance of much of Barns's figuration. (See Appendix C for a copy of the exposition of the first movement of *Sonata No. 4*.) The two against three rhythm remains part of the composer's style as well, appearing in the very first measures of *Sonata No. 4* and as part of the third theme of the first movement.

The *Sonata in G minor*, however, differs greatly from Barns's earlier sonatas and her other chamber works written before the *Suite*, Op. 21, in its high degree of chromaticism, reminiscent of the harmonic style of Richard Strauss. In many sections the chromatic bass-line enables the music

to slide in and out of key areas, thereby giving it some of that "seamless" quality originally associated with Wagner. Parallel motion of chords, a technique made famous by Debussy, also characterizes several chromatic harmonic progressions throughout the Sonata. Added harmonic notes, particularly sixths and ninths, the substitution of the second inversion for root position triads, and the frequent use of the augmented sixth chord, especially in deceptive cadences, are now standard features of Barns's style. The texture is thicker in most of Sonata No. 4 and the piano writing in the first and third movements is more complex and more difficult than that in Sonata No. 2. There are also many changes of meter in the outer movements. Finally, the musical gestures are often more expansive, resulting, at least in the first movement of Sonata No. 4, in an enlarged sonata form movement.

Of the entire Sonata, the first movement will be the subject of the most detailed description. The exposition of this 218-measure movement, an *Allegretto ma molto agitato*, includes three themes in keys related by thirds. The first theme, in $\frac{6}{8}$, takes up almost as many measures as the second and third combined. The second, in $\frac{4}{4}$ and $\frac{3}{4}$, marked *Maestoso* and "marcato," is of a different character than the first, but functions in some respects as transition to the third theme and as closing material. The third theme, really the traditional "second" theme, is in $\frac{6}{8}$ with the markings "dolce" and "con espressivo."

The first theme area includes the initial statement of the expansive thematic material, development using the rhythmic motive of the opening measure (m. 14-21), and a return to the original idea in G minor (m. 22-27). Descending chromaticism, which characterizes so much of the bass-line in this first theme area, is presented immediately in the two against three of the opening measure. The ensuing chromatic bass, although omitting the A^b , encompasses an entire octave and is followed by a whole-step descent interrupted with a cadence on A^b (m. 8). This tonicization is fleeting, since the bass-line moves again down by half-steps leading to an eventual tonicization of G^b (m. 12). The music grows more imitative and chromatic, with rapidly shifting harmonies and occasional chromatic scale fragments (m. 24-27), a feature found in various forms elsewhere in this Sonata and in other late works by Barns. In this instance, the parallel chords represent another example of the thematic importance Barns attaches to figuration through repetition.

Contributing to the pervading sense of meandering is the undulating melodic line and the violinistic figuration, such as that in measure 5, which is used thematically and imitatively. The figure just mentioned is highly reminiscent of a gesture from the first movement of Schumann's *Sonata in A minor for Violin and Piano*, Op. 105⁴ a movement in $\frac{6}{8}$ similar

⁴ A copy of Schumann's *Sonata in A minor*, Op. 105, was found by Mrs. Sylvia Neame among Ethel Barns's possessions in the Neames' attic in May, 1984. Barns undoubtedly knew

in mood to Barns's. (Example 26.) Despite the expansiveness implied by the first theme, however, the transition to the second theme consists of a mere four measures -- a brilliant diminished-seventh solo piano passage (m. 28-31).

Example 26. (a) Barns Sonata No. 4, Allegretto ma molto agitato, m. 5-6; (b) Schumann Sonata in A minor, Op. 105, Mit leidenschaftlichem Ausdruck, m. 23-24.



The intensity of expression and density of texture associated with the music of Richard Strauss are apparent from the start of this Sonata. The *Maestoso* theme (m. 32) adds more of the virtuosity and orchestral writing also connected with Strauss. The grandeur and thick chordal writing of this three-measure piano theme are likewise reminiscent of the opening of Barns's Sonata No. 2 (See Appendix B), while the interplay of $\frac{3}{4}$ and $\frac{4}{4}$ suggests an increase in rhythmic freedom in Barns's works. The virtuosic thirty-second-note scales in the violin emerge from the previous transitional piano passage and provide a five-note scale figure shared by both instruments in the imitative B \flat minor section (m. 38-41).


this Sonata well. There is also some similarity of gesture between the Barns movement and the first movement of Grieg's Sonata in C minor, Op. 45, which Barns performed on the BPCC series in 1907, 1908, and 1913.

Unlike the first theme, the *Maestoso* theme area is short and sequential, serving as a prolongation of the B \flat major/B \flat minor key area. The second theme also provides an important harmonic link to the upcoming lyrical third theme in D \flat major, a tritone away from the original key of the movement. Although the B \flat major three-measure repetitive theme is sequenced up a half-step to B major (m. 35), a progression of parallel first-inversion triads (m. 36-37) forces the harmony back down, this time to B \flat minor (m. 38-41), which soon accompanies a three-measure "un poco meno mosso" link (m. 42-44) to the D \flat major theme.

The *dolce* third theme (m. 45) exemplifies the composer's tendency in her mature compositions to accompany a lyrical melody with nearly parallel lines of figuration employing a single note-value--"molto legato" eighths in this case--in a slow harmonic rhythm. The change of harmony is initiated by a five-note chord on every other downbeat, beginning with the D \flat $\frac{6}{4}$ with added sixth and continuing with harmonies colored with the added sixth or a ninth. Besides the pull of the melodic quadruplets against the piano's constant eighth-notes, this theme is notable for its relationship to the first theme. The imitative figure first heard in measure 5 becomes more and more recognizable as two measures of the third theme are sequenced and given shorter note-values (m. 55-58). Similar to the link between second and third themes, an extremely short transition of three measures,

using second theme material in parallel thirds, closes the exposition (m. 59-61). Thus, the legato transformation of the three-measure *Maestoso* theme supplies harmonically ambiguous links between second and third themes, as well as between exposition and development. Despite the length of the first theme area, Barns avoids long transitions in the exposition and concentrates on the presentation of three distinct musical ideas, while linking the first and third motivically and the second and third themes structurally.

The development section is long, having 83 measures compared to the 61 measures of the exposition; moreover, the development is highly sectional, with little overlapping of aspects from different themes except for the first and third themes. Although a chromatically shifting bass is quite pervasive in the development (which dispenses with a key signature), the key areas touched upon are confined to the tonic G minor and various forms of the sixth degree--E minor, E^b major, E^b minor, and E major at the climax. The German augmented sixth chord, whose identity in sound with the dominant seventh allows it to be used deceptively to leave or avoid the key implied by the dominant, is frequently employed.

Despite some skillful writing utilizing the rhythmic diversity of the second theme material, the development suffers from overuse of the first theme's imitative rhythmic motive  . In my opinion the repetition of this motive,

which was already amply present in the exposition, and the exact reiteration of the third theme a whole-step higher than in the exposition should have been avoided. The sixth section of the development effectively uses the sequential capabilities of the second theme to build to an "appassionato" climax on E major, while allowing the violin a new melody spun from third theme material (m. 124-131.) (See Appendix D for a copy of m. 124-144.) In the *tranquillo* retransition (m. 135-144), which prolongs a circle of fifths on the flat side, the bass finally drops from an E^b pedal to D, the root of the dominant of G minor, only one measure before the start of the recapitulation. The gently falling lines combining first and third theme elements and the slowly descending bass-line provide a smooth connection to the return of the opening.

As in Sonata No. 2, the recapitulation is only minimally recomposed. Typical of Barns's published works, the recapitulation does not duplicate exactly the dynamics and articulations of the exposition. It is difficult to tell to what extent the inconsistencies were intentional on the part of the composer. Both the second and third themes are transposed down a minor third, resulting in G major and B^b major respectively. The short coda, using motives from the first and second themes, brings the movement to a close in G minor.

Not only can Richard Strauss's influence be heard in the first movement of this Sonata, but it can also be heard in other movements, along with the influence of Debussy, possibly by way of Cyril Scott. First, a few parallels will be drawn between Barns's second movement (*Élégie*) and Strauss's *Improvisation*, the middle movement of his *Sonata in E^b*, Op. 18. Both were published separately with descriptive titles as recital or salon pieces, in addition to being published with their respective sonatas. Likewise, they are both in modified ternary form, although Barns's piece is much shorter (only 75 measures long) despite its introduction, and stays closer to the original music in the return. Finally, the violin is muted in the middle sections of both pieces, while Barns specifies "con sordino al fine" at the beginning of her B section.

In Barns's *Élégie*, a $\frac{4}{4}$ *Larghetto* in E^b, the Classical large-scale tonal plan where the middle section is in the dominant is colored by harmonies associated with Debussy, as well as with Cyril Scott. The parallelism hinted at in the first movement of this Sonata is highly conspicuous in the *Élégie's* ten-measure piano introduction, with the first three measures containing nothing but parallel chromatically descending dominant seventh chords in third inversion, which serve as dominant prolongation. (Example 27.) Barns uses this special chromatic effect, marked "Molto legato e dolente," to convey elegiac sorrow with fin-de-siècle senti-


mentality. The lack of key signature in the atmospheric B section emphasizes its relative freedom from a definite tonal center.

Example 27. *Sonata No. 4, Élégie*, m. 1-5.



Similar parallel chromatic progressions can be found in Cyril Scott's *Sonata for Violin and Piano*, Op. 59, dedicated to Ethel Barns and published by Schott in 1910, the year in which Barns's *Sonata No. 4* was premiered. It is possible that Barns was influenced by the pre-World War I style of the "English Debussy,"⁵ since she and her husband Charles Phillips were close associates of Scott and programmed many of his songs on their concert series. Scott's *Sonata* begins

⁵ Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966), p. 190, uses this nickname for Cyril Scott.

with parallel $\frac{6}{4}$ chords which descend and ascend chromatically. (cf. Examples 27 and 28.) Elsewhere in his first movement Scott writes similar progressions using dominant sevenths in second inversion, as well as augmented triads. It is quite possible, in addition, that Barns's fondness for the added sixth chord was acquired through her association with Scott. The rhythmic motive in $\frac{6}{4}$, , which Scott uses frequently in his Sonata even in the initial measure, is identical with the one Barns employs in the first movement of Sonata No. 4. While Barns's outer movements display some flexibility with respect to meter, however, all of Scott's movements except the slow one change meter in practically every measure. Furthermore, Barns's Sonata is far less chromatic than Scott's, which lacks a key signature throughout.

Example 28. Cyril Scott *Sonata for Violin and Piano*, Op. 59, Allegro moderato, m. 1-2.



The third movement of *Sonata No. 4*, marked *Allegro energico* ($\text{♩}=100$), beginning in $\frac{4}{4}$, has a very densely written piano part and bears some resemblance to Strauss's *Sonata in E \flat* , Op. 18, while also incorporating French-inspired harmonies. The rhetorical profile of the first theme is similar to that in Strauss's third movement (also an *Allegro energico*) as well as the first theme of his first movement. (Example 29.) Although a much shorter sonata form movement than Barns's first movement, her third movement also includes three themes in contrasting styles and meters, with the $\frac{6}{8}$ meter and motives from the first movement returning in the closing theme. (cf. Example 30 and m. 13ff in Appendix C.) Rich harmonies abound, starting with the added sixth in the opening measure, and include augmented chords, dominant ninths, and augmented sixth chords. While the density of the texture, the chromaticism, and the spirit recall the music of Richard Strauss, the use of added sixths and ninths implies the influence of Debussy, possibly through Cyril Scott.

Example 29. (a) Barns *Sonata No. 4*, *Allegro energico*, m. 1-4; (b) Strauss *Sonata in E \flat* , Op. 18, *Finale*, *Allegro*, m. 10-13; (c) Strauss *Sonata in E \flat* , *Allegro ma non troppo*, m. 1-2.





Example 30. Barns Sonata No. 4, Allegro energico, m. 35-37.



The development, while employing techniques similar to those used in the first movement, differs from the latter in that it ends with a *Fuga*. (Example 31.) With its initial diatonicism and orderliness, the "maestoso" *Fuga* offers temporary relief from the preceding chromaticism and intense emotionalism. The longest section of Barns's development, the *Fuga* represents a fairly common Romantic developmental technique. As Rey M. Longyear points out in *Nineteenth-Century Romanticism in Music*, late Romantics such as Liszt

and Chaikovskii transformed an already homophonically treated theme into a fugue subject (as Barns has done with the movement's first theme) for dramatic effect.⁶ Barns's "fugue," which is really a fugal section developing the first theme, begins in D^b major, a tritone away from the tonic G major, and has several unusual characteristics. Each interval of the fugue subject is one half-step larger than the corresponding interval in the first theme, beginning with a major sixth anacrusis. (cf. Examples 30 and 31.) The real answer enters one measure after the subject does, thus overlapping the latter by three beats. The first answer also strangely emphasizes the leading tone. The four entries of the subject, in D^b, E, B^b, and D, are followed by an episodic retransition using A and D pedals along with chromatic and diatonic parallel chords. In short, in the sole example we have of Barns's fugal writing, the composer uses her considerable contrapuntal skill in an attempt to extend the sonata form movement, combining late Romantic harmonies, such as the augmented sixth chord, and parallelism with the vestiges of a Baroque form. Despite the three against four rhythm used in several measures, however, the constant sixteenth-note motion combined with parallelism and heavy piano writing produces a rather tedious effect.

⁶ Rey M. Longyear, *Nineteenth-Century Romanticism in Music*, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1973), p. 36.

Example 31. Barns Sonata No. 4, Allegro energico, m.
86-91.

FUGA

The musical score is written for piano and consists of three systems of staves. The first system shows the beginning of the fugue with a piano introduction in the right hand and a forte (f) accompaniment in the left hand. The second system continues the fugue with multiple voices and includes a crescendo (cresc.) leading to a forte (f) section. The third system shows the final part of the fugue, including a coda with diminished-seventh arpeggios and a final modified plagal cadence. The score is marked with various dynamics such as piano (p), forte (f), and crescendo (cresc.).

Following the characteristic recapitulation, the lengthy coda uses many musical elements from the movement, including fugue material, and rich harmonies such as diminished-seventh arpeggios before the final modified plagal cadence

(with added sixth) in G minor. The coda serves to balance the development and is necessary to conclude the entire Sonata successfully, given the slight nature of the closing theme. The use of diminished-seventh arpeggios, however, seems to weaken the ending somewhat.

The finale, in my opinion, suffers from an overly dramatic treatment of the music at hand--music which is adorned from the start with very colorful harmonies and thick piano writing. In an effort to provide a climax to the Sonata, this composer, like many in the Romantic period, left behind the light finale of the Classical period and, as a result, restricted the variety of musical expression. In general, Sonata No. 4 is a well-crafted composition which superimposes Late-Romantic German and especially French coloristic harmonic devices on expanded as well as more concise Classical forms. Intensity of expression and dense piano writing characterize this work, whose first movement is the most interesting in content and form. The Sonata in G minor offers performers both a technical and an artistic challenge.

The *Fantaisie for Two Violins and Piano*, commissioned by W. W. Cobbett through the Musicians' Company, was premiered on November 4, 1911, one year after Sonata No. 4. Barns's latest chamber work available in its entirety at this time, the *Fantaisie* has the most advanced harmonies and the freest form of any of her chamber music for which we have the com-

plete score. Dedicated to her former teacher Émile Sauret and premiered by Sauret and Barns, the *Fantaisie Trio* is interesting from the point of view of its closely interwoven violin parts. Although this composition, like many of Barns's chamber works, frequently utilizes a chromatic bass-line, there are places in the *Fantaisie* where the harmonies are unpredictable, relying for their logic primarily on the linear bass-line and the whole-tone construction of the top voice.

There are three contrasting musical ideas in this composition. The first half of the piece consists of an *Andante con moto* ($\text{♩}=76$), a $\frac{3}{4}$ section primarily in D major. Above the main theme, which is introduced by the piano, the violins play undulating sixteenths in similar motion, creating a web of harmony highly characteristic of Barns. (cf. Example 32 and Appendix C, m. 45ff.) With its starting note, the first violin introduces the added sixth, which in the *Fantaisie* more than any of Barns's chamber works, accompanies nearly every major triad. Except for the recurrence of the undulating sixteenths, the violins have almost equally important parts consisting of independent, lyrical lines which sometimes dovetail. In keeping with the idea behind a musical fantasy, the lyrical material is treated freely, producing many melodic variants and countermelodies which are assigned to the first or second violin, until it is nearly impossible to tell the violins apart. (Example 33.)

Example 32. Barns *Fantaisie*, m. 1-9.

Andante con moto ♩ = 76

VIOLON I

VIOLON II

PIANO

pp

pp

mp

cresc.

dim.

cresc.

cresc.

cresc.

dim.

dim.

cresc.

cresc.

pp

pp

p poco animato

cresc.

Example 33. Barns *Fantaisie*, m. 56-58.

Preceding the B^b major second theme of the *Andante* is a solo piano transitional passage, whose second and third measures exhibit a five-note whole-tone scale fragment in the top voice accompanied by an enharmonically spelled B^b₇₅ chord in the third measure, which coincides with the start of a chromatic bass-line. (Example 34.) After first and second thematic material is developed in various keys, the first theme is heard in the tonic in a *fortissimo* closing statement.

Example 34. Barns *Fantaisie*, m. 41-48.



The transition to the *Allegro moderato* (the second large section of the piece) involves harmonic movement by thirds, a very characteristic device of the *Fantaisie*. The *Allegro moderato, et molto marcato* (♩=104), in the contrasting key of D minor, complements the *Andante* in many ways. A measure-long motto theme, marked "con fuoco," is given to the second violin with piano accompaniment at the opening of

this quasi-contrapuntal section. (Example 35.) With its sixteenth-note motion and parallel chromaticism, the *Allegro moderato*, though not fugal, sounds similar to the *Fuga* in the third movement of the *Sonata in G minor*. (cf. Examples 31 and 35.) The trills and thirty-second-note scales are familiar from Barns's scherzo movements. (cf. Examples 8, 23, and 35.) Also, the *Allegro moderato*, along with much of the entire composition, employs sequences and Barns's favorite type of deceptive cadence, wherein a dominant seventh or ninth chord resolves like an augmented sixth chord, the bass descending by a half-step to a $\frac{6}{4}$ chord.

Example 35. Barns *Fantaisie*, m. 130-135.

Allegro moderato, et molto marcato $\text{♩} = 104$

f con fuoco

p

cresc.

pizz.

A *Poco meno mosso* ("largamente") section in $\frac{3}{4}$ beginning in the dominant key, A major, is the third major musical element in the *Fantaisie*. The outgoing expressiveness of its arched melody and appoggiaturas typifies a large portion of the composer's musical idiom. (Example 36.) Further explorations of the music from the *Allegro moderato* and the *Poco meno mosso* include a statement of the latter in A \flat major, a half-step lower than before.

Example 36. Barns *Fantaisie*, m. 148-151.



The opening thematic material returns, at first in B major, with muted violins and the instructions "tempo primo ma piano poco ad lib.." This section is followed by music in F major derived from the *Allegro*. As the *Fantaisie* builds to its *fortissimo* conclusion, the violins are heard together in double stops; then, while the second violin continues in this fashion, the first violin has an *arpeggiando* passage utilizing three strings. (Example 37.) The rest of the composition, using diverse elements from the *Andante* and the *Allegro*, ends in D major, amidst the sounds of the augmented sixth chord and, especially, the added sixth.

Example 37. Barns *Fantaisie*, m. 246-249.



Thus, the *Fantaisie for Two Violins and Piano* with its combination of a loose form, recurring harmonic devices such as the augmented sixth chord and the added sixth, and highly expressive melodic content proves to be Barns's most "Romantic" chamber music piece available in entirety at this time. Only the *Sonata No. 5 for Violin and Piano* (1927)⁷ (for which we have the violin part from the first and last movements) reveals greater fluidity of harmony, rhythm, and phrase structure than that in the *Fantaisie*, with its unpredictable flow of harmonies and whole-tone segments. The unusual instrumentation of this composition, its nearly equal violin parts, and its medium difficulty make it an interesting work for student performers, as well as for professional violinists.

*Impressions of Switzerland*⁸ (unpublished), a suite of four movements each having a programmatic title, was premiered on December 7, 1912, at the Barns-Phillips Concerts. Manuscripts in the composer's hand of the first, third, and

⁷ See p. 171 below.

⁸ This composition may be related to the trip to Switzerland made by Barns and Phillips. (See Chapter One, p. 24 above.)

fourth movements' were discovered at the Neames' house and are now in the British Library's Department of Manuscripts. Each movement bears Ethel Barns's signature and two have her Hampstead, London address, but the general title, *Impressions of Switzerland*, is missing. Although each movement is given a Roman numeral (I, III, or IV), only the first two have their respective descriptive titles as well. The program¹⁰ for the premiere gives the titles of the individual movements and lists the composition as "Impressions of Switzerland, Op. 26." That opus number, however, appears on the manuscript of the *Suite for Violin, Cello, and Piano*,¹¹ so it is probably incorrect.

The movements of *Impressions of Switzerland*, like those of the *Suite*, Op. 21, and three movements of the *Suite*, Op. 26, are in modified ternary form. Unlike the latter two suites, though, the former is clearly programmatic. The first movement, "The Mountains," is an Adagio [$\frac{3}{4}$] in E major, utilizing a triadic triplet motive in a series of rising and increasingly louder sequences, which become a little tedious in this piece. (Example 38.) The B section is very chromatic, with chromatic scales in the piano and a reliance on pedal notes, the violin meanwhile playing *sostenuto* on the G string. There is a meter change and a cadenza-like piano solo in the B section involving parallel

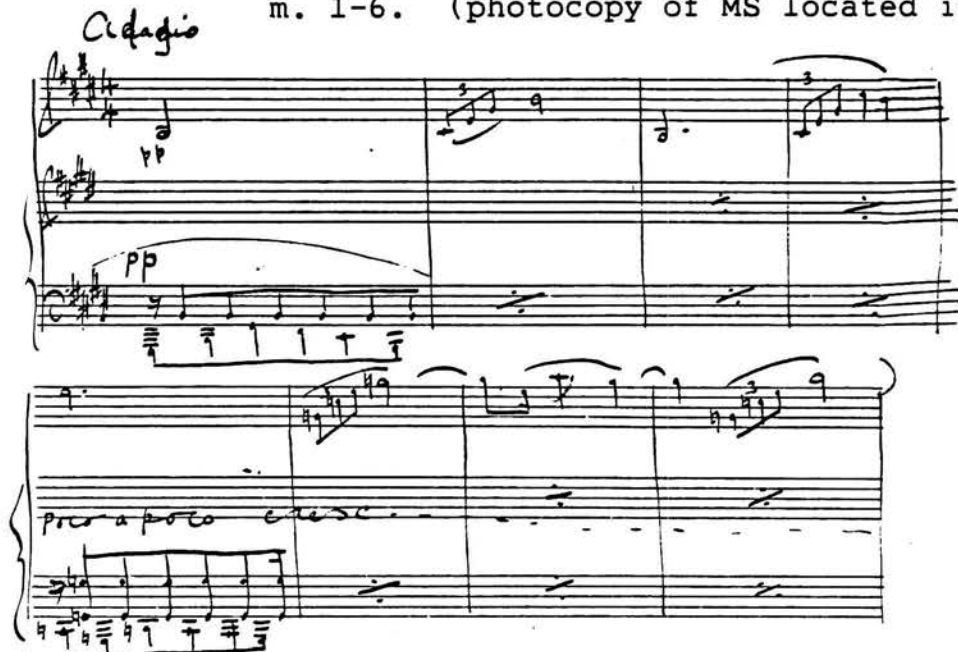
⁹ Microfilm of the three movements was used for this study.

¹⁰ Located in WHA.

¹¹ See Chapter Five, p. 134, fn. 1 and p. 140, fn. 3 above.

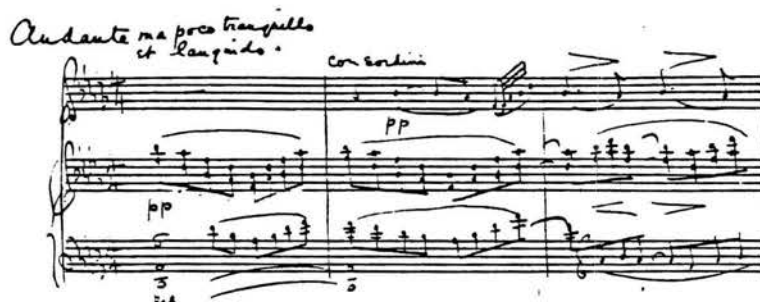
augmented triads and whole-tone material before the long, chromatic transition back to A', which is greatly changed.

Example 38. *Impressions of Switzerland, "The Mountains,"* m. 1-6. (photocopy of MS located in Lbm)



The second movement, "Among the Peasants," presumably a faster movement, is missing. The next movement, "The Lake," [4/4] in the surprising key of D^b major, is marked "con sordini" for the violin and "Andante ma poco tranquillo et languido." It opens with an undulating, arpeggiated added sixth chord piano accompaniment in three voices reminiscent of the opening texture of the *Fantaisie for Two Violins and Piano*. (cf. Examples 32 and 39.) Meter changes, added sixth chords, plagal chord progressions, and parallel dominant seventh chords are some of the salient features of this movement, whose B section is comprised of an accompanimental violin part in triplets against the piano's "marcato" melody and accompanying eighth-notes.

Example 39. *Impressions of Switzerland*, "The Lake," m.
1-3.



The fourth movement, "Fete Day" (according to the program¹² for the premiere), is an *Allegro ma ben marcato* [$\frac{3}{4}$] in A major. Thus, the last movement does not return to the key of the first movement, unlike the *Suites* Op. 21 and Op. 26. The opening fifths and fourths of the piano accompaniment in the introduction help to create a rustic atmosphere, as does the dance-like piano melody which begins the A section. (See Examples 40a and 40b, respectively.) The folk atmosphere in the last movement of Barns's *Suite*, Op. 26, can be compared to that in this movement. (cf. Examples 25 and 40.)

Despite the fact that *Impressions of Switzerland* was premiered one year after the *Fantaisie*, the former composition does not venture as far as the latter in harmonic and rhythmic fluidity. The modified ternary form, so often the basis of Barns's works, was not conducive to experimentation on the part of the composer, as will be seen in Chapter Seven below.

¹² Program in WHA.

Example 40. *Impressions of Switzerland, "Fête Day":*
 (a) m. 1-3; (b) m. 7-9.



Three incomplete manuscripts of unpublished chamber music by Ethel Barns remain to be discussed. All in the composer's hand, the three manuscripts were found by the Neames at their house and are now in the British Library. The first, an *Adagio*¹³ [$\frac{3}{4}$] in D minor for violin and piano, might be a movement from a sonata that was never completed. Parts of the piece were rewritten, several places remaining unclear. Although the *Adagio* might seem to qualify as a salon piece in that it is in modified ternary form and does not have a complex piano part, it is much longer than Barns's other slow salon pieces (140 measures) and is in a more serious style. The harmonic style is also a little hard to pinpoint, leading one to place the movement in the "transition-

¹³ "Adgaio" in the manuscript.

al" period between the Third and Fourth Sonatas (ca. 1906-1909). Despite the descending whole-tone progression of parallel dominant seventh chords and the dissonant neighbor notes in the opening piano introduction, the composition as a whole does not utilize the many added sixths and ninths of Barns's Late-Romantic style. (Example 41.) Yet the music tends to ramble, avoiding strong cadences. The violin part exemplifies familiar features of the composer's style-- a G-string melody contrasted with the E-string register and plentiful double-stops (almost the entire B section, in this case).

Example 41. *Adagio* in D minor for violin and piano, m. 1-4. (photocopy of MS located in Lbm)



The second manuscript, a nine-page fragment from a piano quintet, seems to adhere to Barns's mature harmonic style. The parts for the two violins and the piano seem to be the most complete. The sketch employs the characteristic thirty-second-note scales, augmented sixth chords, and chords with an added sixth in an apparently *maestoso* movement.

The one chamber work by Barns presumably written after World War I, her *Sonata No. 5 for Violin and Piano*, which was premiered on October 26, 1927, exists only in partial form. The manuscript consists of the violin part from the first and third movements. Using the review in *The Times* (of London)¹⁴ and the titles of the movements listed in the concert program,¹⁵ I have been able to identify the movements, even though the microfilm at my disposal shows neither a general title nor tempo designations for the movements. Because the piano parts are missing, the analysis of these Sonata movements will be limited. The $\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right]$ sonata allegro form first movement ("Moderato," according to the program) utilizes eleven of the twelve notes of the chromatic scale in its seven-measure first theme, which has an abundance of minor seconds. (Example 42.) The first theme begins in A minor but then proceeds to wander chromatically, as does the C major second theme, which reappears in the recapitulation in A major. Meter changes occur with some frequency in this movement, which could conceivably be described as "the development section of a sonata which (does) not develop,"¹⁶ the description of Barns's performance of the Sonata given in *The Times* review.

¹⁴ Review "Miss Ethel Barns," in *LT*, October 28, 1927, p. 12.

¹⁵ Located in WHA.

¹⁶ See fn. 14 above.

Example 42. *Sonata No. 5 for Violin and Piano, Moderato*, m. 1-7. (photocopy of MS of violin part located in Lbm)



The middle movement ("Andante," according to the program) is completely missing. Barns's third movement [$\frac{4}{4}$] ("Allegro giocoso" in the concert program) opens with a folk-like, Phrygian-sounding melody, which becomes rhythmically displaced in the third measure. (Example 43a.) The pentatonic "first theme," which seems to begin in the eighth measure of the violin part, contains meter changes and chromatic modifications. (Example 43b.) This playful yet rugged movement is probably in sonata allegro form, although no clear second theme can be found.

Example 43. *Sonata No. 5 for Violin and Piano, Allegro giocoso*: (a) m. 1-3; (b) m. 8-14.

(a)



(b)



Judging by the violin part, this Sonata is more fluid rhythmically and harmonically than any of Barns's previous works, sharing some affinity to *Sonata No. 2 for Violin and Piano*, composed by Frederick Delius in 1923 and played by Barns on the same recital¹⁷ as her own *Sonata No. 5*. More so than any other of her compositions, Barns's last Sonata, especially the third movement, refrains from emotional and violinistic display. Indeed, this manuscript, incomplete though it is, demonstrates a break with the Romantic tradition to which the composer had adhered so closely before the First World War.

To conclude, between 1907 and 1912 Barns's chamber music achieved a chromatic harmonic style which I have termed her "mature" style, since a sizeable number of her pre-World War I works utilize the composer's particular blend of Late-Romantic chromaticism, parallelism, and added note harmonies. While the occasional whole-tone episodes in the *Fantaisie for Two Violins and Piano* might imply further French-inspired harmonic experimentation in later compositions, the violin part to two movements of *Sonata No. 5* points to a new post-World War I sternness that avoids the emotionalism of the Romantic style as well as intrusions of violinistic effects (e.g. special bowings, double-stops, and cadenza-like passages) into the sonata realm.

¹⁷ See Chapter Three, p. 106-7 above.

Chapter VI

WORKS FOR VIOLIN AND ORCHESTRA

Two compositions for violin and orchestra by Ethel Barns survive--*Concerto No. 2 in G minor* (1904) and *Concertstück in D minor*, Op. 19 (1907). Another concerto whose first movement Barns performed at a Royal Academy of Music concert¹ during her student days is, presumably, the missing *Concerto No. 1*. Unfortunately, we do not have an example of a concerto in Barns's mature, Late-Romantic style. The *Concerto in G minor* and the *Concertstück*, Op. 19, however, are excellent examples of her High-Romantic and transitional styles respectively.

Three manuscripts of the *Concerto No. 2 in G minor* have been discovered,² but evidently the work was never published. An orchestral score of the first movement, "Maestoso,"³ is dated 1904, signed by Barns, and contains several comments and revisions by the composer, mainly with respect to orchestration. The manuscript of the violin/piano score,

¹ See program notes for BPCC on March 12, 1904, located in WHA.

² Discovered in Christopher and Sylvia Neame's attic, the manuscripts are now located in the Department of Manuscripts of the British Library. Photocopies of the manuscripts served as the basis of the present analysis.

³ The last 20 measures are missing from this score.

dated June 1, 1904, and signed by the composer, is incomplete, lacking pages 21-27 in the middle movement, but was probably a reduction of the aforementioned orchestral score. The complete orchestral score, which bears Barns's signature and address⁴ but no date, is a fair copy based on the revisions in the earlier orchestral score. In addition, further corrections were pasted over certain passages in the fair copy.⁵

The *Concerto in G minor* was premiered by the composer with the Bournemouth Symphony Orchestra, Dan Godfrey conducting, on November 10, 1904, and later (November 7, 1906) was given its London premiere by Barns with piano accompaniment on a Barns-Phillips Concert. The instrumentation calls for woodwinds in pairs, two⁶ French horns, two trumpets, three trombones, timpani, and strings. Except for the number of French horns, the *Concerto's* instrumentation is similar to that of Max Bruch's *Concerto No. 2 in D minor*, Op. 44 (published 1878) and his *Concerto No. 3 in D minor*, Op. 58 (1891), both of which Barns performed.⁷ Barns's instrumentation, however, most closely resembles that of Camille

⁴ It is hard to say without further research exactly when Barns lived at the London address given in the manuscript (75 Belsize Park Gardens). This address is given, however, in the article "Ethel Barns," in *Who's Who in Music*, 1913, p. 12.

⁵ See page 181 below.

⁶ Four was the typical number of French horns in the Romantic violin concerto.

⁷ See Chapter One, p. 8 and 20, Chapter Two, p. 36, Chapter Three, p. 85, 86, and 99 above.

Saint-Saëns's *Concerto No. 2 in C major*, Op. 58 (1858), which Barns performed early in her career,⁸ and his *Concerto No. 3 in B minor*, Op. 61 (1880), although Saint-Saëns's Op. 58 uses piccolo in the last movement, while his Op. 61 utilizes harp.'

The level of violin technique required by the Barns *Concerto* is about that of the Saint-Saëns *Concerto No. 3 in B minor*. Barns utilizes double-stops, particularly sixths¹⁰ and octaves, quadruple-stops for dramatic emphasis, and also provides many opportunities for expressive shifts in her themes. Scales and arpeggios are found in the episodic material. Besides *legato* and *staccato* playing, the writing calls for some mixed *legato* and *spiccato* bowings, as well as *ricochet*.

Barns's *Concerto in G minor*, like her *Sonata No. 2 in A major* which was written in 1903, employs High-Romantic harmonic language comparable to Brahms's and fairly standard nineteenth-century forms traditionally employed in the above genres. The first movement, a *Maestoso* in $\frac{4}{4}$, uses sonata form principles in a traditional first movement concerto form. Instead of avoiding a lengthy initial orchestral statement as did composers of violin concertos such as Men-

⁸ See Chapter Two, p. 31 above.

⁹ Interestingly, piccolo and harp are called for in Barns's *Concertstück*, Op. 19. (See p. 196 below.)

¹⁰ Sixths, a favorite sonority of Barns, were used in her *Sonata in A major* and the *Fantaisie for Two Violins and Piano*. (See Chapter Four, p. 115, 119, 122, and Chapter Five, p. 164.)

delssohn (*Concerto in E minor*, Op. 64), Saint-Saëns (*Concerto No. 3 in B minor*), Bruch (*Concertos No. 1 and 2*), and Sibelius (*Concerto in D minor*, Op. 47), Barns begins with a twenty-four measure *Tutti*,¹¹ comparable in length to the opening of Chaikovskii's *Violin Concerto in D*, Op. 35, the opening material of which, however, never returns. Because of its relatively brief introduction, Barns's *Concerto* proves to steer a middle course between the "Classical" concerto first movement form with its long opening *Tutti*, such as that found in the Brahms *Violin Concerto in D major*, Op. 77, and the compressed form found in works such as the Mendelssohn *Violin Concerto*.

The announcement of the introductory majestic theme by the orchestra in Barns's *Concerto* closely parallels the opening statement by the piano in the *Allegro maestoso* from her *Sonata No. 2 in A major*. (cf. Example 44 and Appendix B.) The use of the sigh motive, linear bass-line, and augmented sixth chord or $\flat VI$ (for modulations) in the introduction as well as in the rest of the *Concerto* are also familiar to us from Barns's chamber music. (See Chapters Four and Five above.) The "dolce" second theme (in B^b) is touched upon in the middle of the introduction by the solo

¹¹ Many changes in the orchestration of the introduction can be seen between the earlier and later scores. The opening of the original score has *divisi* strings and a very active double-bass part, compared to the thinner string writing and simple (mainly *pizzicato*) double-bass part in the later score. On the other hand, the conclusion of the introductory passage in the earlier score does not have as much doubling among the upper strings as does the later score.

Example 44. Concerto No. 2, Maestoso, m. 1-4. (photocopy of the later orchestral score located in Lbm)

Violin Concerto *Ethel Barnes*
7-1-10-10-10-10

Maestoso


The image shows a handwritten musical score for a Violin Concerto, Maestoso, measures 1-4. The score is written on ten staves. The title "Violin Concerto" and the name "Ethel Barnes" are written in the top right. The tempo "Maestoso" is written above the first staff. The score is marked with a large "I" in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "ff".

clarinet, but as in most nineteenth-century concerto first movements, that theme in its entirety is saved for the soloist.

The solo violin announces the entire first theme, which like so many of Barns's themes is gratifying to play as well as to listen to. (Example 45.)¹² The initial three measures are punctuated by resonant four-note chords using the open G string, with sonorous sixths filling out the rest of the sequential first and second measures. The brilliance and large range of the E string is also evident in this theme, while a few augmented chords and the tonicization of C minor provide harmonic interest.

Example 45. *Concerto No. 2 in G minor, Maestoso, m. 25-32.*



Then, while the flute, oboe, and trumpet intone the motto theme (the first two measures of the first theme), the solo violin begins sixteenth-note figuration in sixths, alternating two-note slurs with two notes in *spiccato*--- --a typically violinistic bowing. The episodic material continues with up-bow staccato arpeggios, *spiccato* sixths, and

¹² The a^{'''} in m. 31 is flatted in the violin/piano score.

melodic turns. (Example 46.) After a half-cadence in G minor and a repetition of the first four measures of Theme I, the transition to the second theme is accomplished harmonically in the short span of four measures,¹³ initiated by the augmented sixth chord of B^b major.

Example 46. *Concerto No. 2, Maestoso*, m. 36-37.



The middle register of the start of the contrasting, *legato* second theme is reached by a dramatic downward leap. (Example 47a, m.49.) This gracious melody, which at first seems to resemble the simpler tune from Barns's salon piece "Chanson Gracieuse" (pub. Schott, 1904), is treated in a more sophisticated manner than the latter. (cf. Examples 47a and 47b.) The *Concerto's* second theme is composed of two five-measure phrases¹⁴ separated by a two-measure echo on the A string, while the salon piece is in regular four-measure phrases. The Romantic *Concerto* theme is spun out harmonically by the movement up by thirds to F major (Example 47a, m. 55), returning to B^b by sequencing up the circle of fifths. The accompanying tempo indications in the later

¹³ Short transitions in Barns's chamber works have been discussed in Chapter Four, p. 125, and Chapter Five, p. 148-150.

¹⁴ The second of the two five-measure phrases actually has a landing on its sixth measure.

orchestral score ("poco rit.", "poco accel.", and "rall.")¹⁵ imply the *rubato* playing style characteristic of the Romantic tradition.

Example 47. Barns: (a) Concerto No. 2, Maestoso, m. 49-62; (b) "Chanson Gracieuse," m. 3-6.



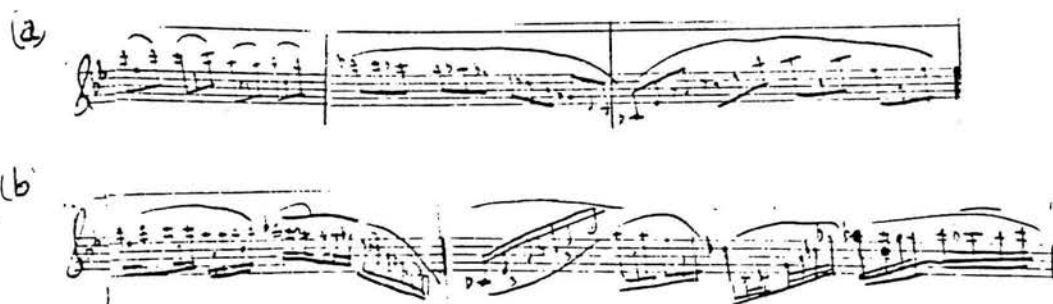
The closing section, marked "tranquillo," consists of modulatory violin figuration, beginning with broken sixths in sixteenth-note triplets. (Example 48a.) In the later orchestral score a revision halving the value of the original eighth-note triplets is pasted over seven measures, reducing them to four.¹⁶ (Example 48b.) The solo violin maintains the lead part in a developmental exploration link-

¹⁵ The later orchestral score shows revisions in Barns's dynamics and a large number of *accelerandos* and *ritardandos* written in, one would assume, by a conductor. The numerous "a tempo" and "poco rall." markings testify to the liberties taken by Barns, the violinist, in the Solo sections and by the conductor (perhaps Dan Godfrey) in the orchestral *Tutti's*.

¹⁶ The numbering of measures from this point on will follow the revisions in the later score unless otherwise indicated. A similar revision occurs later in this movement in the development section.

ing motives from the first and second themes, finally arriving (with arpeggios and a scale) at the development section (A major) through a typical augmented sixth chord resolution.

Example 48. *Concerto No. 2, Maestoso*: (a) earlier (1904) orchestral score, m. 63-65; (b) later orchestral score, m. 63-64.



Rather than a strikingly different presentation of the thematic material from the expository one, the development explores new harmonic areas and allows the soloist to play all of the previous themes. The *Concerto's* middle section begins with a traditional orchestral *Tutti*, which in this case features the first theme in the woodwinds and brass accompanied by the upper strings playing sextuplet scales in octaves. After a brief harmonic transition the soloist enters with the second theme in E major, then turns to E minor. Following a fermata on an e^{'''} over a diminished-seventh chord, the solo violin begins a new section using previously encountered first theme episodic material, ending with three measures of *arpeggiando* thirty-second-notes in

ricochet,¹⁷ which cover a circle of fifths. (Example 49.) Next, the violinist plays the introductory theme for the first time, using quadruple-stops and octaves, and sequences down to B \flat for the *fortissimo* "Largamente" on the first theme, which climaxes on an e \flat ^{III}. A brief allusion by the woodwinds (in A \flat minor) to material that will become the first theme of the second movement precedes the close of the development, wherein the solo violin is accompanied only by clarinets and bassoons. Then, the augmented sixth chord occurs leading into the four-measure transition, the soloist playing continuously into the recapitulation.

Example 49. *Concerto No. 2, Maestoso*, m. 106-107.



Barns alters the recapitulation only minimally. A change is made in the bridge so that the second theme can recur in G major.¹⁸ The soloist is given a rest while the solo flute

¹⁷ These arpeggiated figures, each of which can be played using the same fingering, exemplify Barns's penchant for writing figuration as well as thematic material that is both comfortable to play on the violin and euphonious. The use of *ricochet*, found also in the *Scherzo* movements of both *Sonata No. 2* and the *Suite*, Op. 26 (See Chapters Four and Five, p. 122 and 141 respectively) would seem to indicate Barns's fondness for and mastery of this bowing.

¹⁸ There are some note discrepancies in the solo part between the violin/piano score, the early orchestral score, and the later orchestral score (m. 154, 162-3 in

plays the closing motive twice,¹⁹ changing G major back to G minor for the repetition. A "cadenza" indication appears after a *Tutti* rendition of the motto theme. Unfortunately, no sketches for the cadenza proper can be found. After ending the cadenza on the indicated leading-tone trill, the violinist does not participate in the final ten measures, where a variant of the introductory theme is played and followed directly by the closely related motto from the first theme.

Thus, Barns's first movement, while not quite as traditional as that in Brahms's *Concerto in D*, is more conservative than many nineteenth-century concerto first movements. The *Allegro moderato* (a *Vorspiel*) from Bruch's *Concerto No. 1 in G minor*, Op. 26, for instance, has short cadenza-like passages at its beginning and end and is shorter than Barns's *Maestoso*. Barns, like Bruch (who was also a good violinist), favored Romantic expression over pure virtuosity.²⁰ Barns's introductory and first themes seem well-suited to an orchestral genre, making this *Concerto* movement more satisfying than the *Allegro maestoso* from her *Sonata No. 2 in A major*, whose opening theme has an orchestral grandeur. Appropriately, the *Concerto* movement is more

the orchestral score).

¹⁹ The original eighth-note triplets are indicated in the later orchestral score.

²⁰ Hans Engel, "Concerto: (5) 19th Century-(ii) "The virtuoso and symphonic concerto," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), IV, p. 637.

demanding technically than the Sonata, yet is still accessible to the non-virtuoso.

The second movement, an *Andante* in $\frac{4}{4}$ (also marked *Andante ma poco tranquillo* in the later orchestral score), is in a modified sonata allegro form, as opposed to the more commonly used ternary form. It is a fairly short movement of 100 measures in the key of E^b .²¹ The orchestra, originally intended to include two trumpets and timpani besides woodwinds in pairs, two French horns, and strings, was further reduced in the later orchestral score,²² eliminating the trumpets and using timpani in only three measures. Except for two brief pauses (a total of six measures), the solo violin plays throughout the movement, rarely sharing its thematic material with the orchestra.

Much of the style of writing for violin in the slow movement (e.g., the lyricism and characteristic sixths) can be found in the first movement, but some new aspects can also be observed. The twelve-measure "dolce" first theme, announced immediately by the soloist and already alluded to in the development of the *Maestoso*,²³ is as long as the latter's second subject. (cf. Examples 50 and 47a.) Both melodies begin with an ascending fourth, include sequences, and

²¹ The *Adagio* from Bruch's *Concerto No. 1 in G minor* is also in E^b , but is half again as long as Barns's *Andante*.

²² The composer has crossed out or pasted revisions over quite a number of measures throughout the later orchestral score of the *Andante*.

²³ See p. 183 above.

frequently follow a large leap with a step in the opposite direction. On the other hand, the *Andante*'s lyrical theme is more four-square in phrasing and employs more chromaticism than does the earlier movement's second theme. The violinist's part in the bridge (marked "poco animato" in the later orchestral score) utilizes a two-voice texture, not unlike that in the *Andante* from the Mendelssohn *Violin Concerto in E minor*, Op. 64. (Example 51.) Decorative solo trills occurring in the bridge on a descending chromatic (then diatonic) scale recur on the dominant note at the connection between the development and recapitulation, as well as at the conclusion of the movement, where the trill on $b^{\flat'''}$ is followed by trills on $b^{\flat''}$, c''' , and d''' , with an arrival on $e^{\flat''''}$ four measures from the end.

Example 50. *Concerto No. 2, Andante*, m. 1-12.




Example 51. (a) Barns: *Concerto No. 2, Andante*, m. 13-14; (b) Mendelssohn: *Concerto in E minor*, Op. 64, *Andante*, m. 597.



The soloist's B \flat minor and D \flat major passages (marked "Largamente") in the second theme area²⁴ exemplify Barns's *bravura* style, characterized by the use of diversified rhythms, double-stops, chromatic scales, and arpeggios of different lengths. Although not difficult to play, these passages hint at the demonstrative style featured in concertos such as the Ernst *Concerto in F minor*, Op. 23, with which Barns was well acquainted. A closing melody favors sixths in quarter-note triplets.

The development repeats the themes in the order of the exposition with the harmony progressing, at least initially, by thirds. The first two measures of the first theme are split between the solo violin and the flute, succeeded by two unaccompanied solo violin measures marked "ad lib.," which include the added sixth. The recapitulation arrives during the soloist's trills, when the first violins play the opening measure of the first theme. As the soloist takes

²⁴ The second theme area begins with two orchestral measures in B \flat major which are repeated in B \flat minor. Since the remainder of the movement is missing from the violin/piano score, the orchestral score is our only source.

over the theme in the second measure, the first violins' countermelody has indications in the orchestral score of a "Romantic" *portamento*  and, a few measures later, harmonics on two d''s. From the second theme onwards the music is rearranged. The dramatic portion of the second theme is omitted and replaced by "ad lib." accented solo eighths before the closing material. After the high trills mentioned above, this relatively straightforward movement concludes with the opening motive played imitatively by bassoon, clarinet, and solo violin.

The third movement, marked *Allegro Energico*²⁵ is a lively G minor movement in $\frac{6}{8}$ with a Spanish flavor.²⁶ The full orchestra is used, except for the trombones (in keeping with the spritely character of this movement), and plays an active role comparable to that in the first movement. Although the most difficult of the three movements, the *Allegro energico* is not beyond the capabilities of an accomplished violinist, employing octaves in a prominent fashion, besides sixths, thirds, trills, arpeggios, scales, and *spiccato*.

²⁵ *Allegro con spirito* appears to be the marking in the violin/piano score. *Allegro energico* is also the designation of the (G major) third movement of Bruch's *Concerto No. 1 in G minor*, Op. 26.

²⁶ Barns's *Suite for Violin, Cello, and Piano*, Op. 26, (1910) also has a movement (*Waltz dolente*) which seems somewhat influenced by Spanish idioms. (See Chapter Five, p. 142-143 above.)

This movement, like the first, uses sonata form principles. A short (six-measure) introduction and cadenza of unspecified length precede the first theme.²⁷ In the opening measures the duple rhythm, solo arpeggios, and trills (all of which reappear in the body of the movement) are stated. (Example 52.) The word "Cadenza" is followed by several cadential triple-stops in the orchestral score, concluding with a fermata over the last dominant chord.²⁸

After two measures of a syncopated rhythmic motive in the lower strings, the soloist presents the first theme in octaves. (Example 53.)²⁹ The syncopated accompaniment and

²⁷ Third movements having more lengthy introductions and written-out cadenza-like passages are found in the Chai-kovskii *Violin Concerto in D major*, Op. 35, and the Saint-Saëns *Violin Concerto No. 3 in B minor*, Op. 61. Neither is Barns's introduction as abbreviated as the eight-measure opening of the *Allegro molto vivace* from Mendelssohn's *Violin Concerto in E minor*, wherein the orchestra and soloist alternate motives, the soloist's arpeggio eventually becoming the upbeat to the first theme.


²⁸ The violin/piano score has the designation "Cadenza" at the start of a three-measure passage consisting of two measures of sixths which alternate with a D pedal, followed by one measure of duple rhythm triple-stops and single notes marked "rit." The next three measures are probably sketches which have been erased because they cannot be deciphered in the photocopy of the manuscript. The chords indicated in the orchestral score "Cadenza," however, could be played after the violin/piano score cadenza, resulting in a five-measure cadenza. The two measures of solo violin D trills which precede the cadenza in the orchestral score are followed, in the violin/piano score only, by two measures of solo double-stops on the major second C and D in three different octaves, where the D's are trilled.

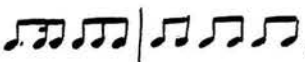
²⁹ One example of Barns's many revisions in the orchestral score occurs in m. 8-13, where the first and second violin parts have been crossed out or pasted over.

Example 52. Concerto No. 2, Allegro energico, m. 1-4.

Allegro Energico

Flute (2)
Oboe (2)
Clarinet in B-flat (2)
Bassoon (2)
Cor Anglais
Violin I
Violin II
Viola
Bass

habanera rhythm  in the melody give this theme a Spanish flavor, such as that associated with Edouard Lalo's *Symphonie espagnole*, Op. 21. Octaves, used by Ernst in his *Concerto in F minor*, Op. 23, to display sheer virtuosity, are employed by Barns for their sonorous effect. After a fortissimo repetition by the orchestra of the first half of

the theme in a contrasting low register, the soloist resumes with a transitional theme in *piano*, characterized by the opposition between the dotted eighth-note figure and a hemiola, , and later by the trills and arpeggios from the introduction.

Example 53. *Concerto No. 2, Allegro energico*, m. 12-18.
(photocopy of violin/piano score located in Lbm)



Departing from the Spanish idiom, the waltz-like, legato, second theme in B^b on the G string has a light accompaniment which begins with legato flutes, clarinet, and pizzicato strings. (Example 54.) A progression by thirds leads to a brief A minor digression before the return of the waltz theme on the E string. The remainder of the exposition consists of a B^b pedal area emphasizing repeated *spiccato* sixteenths, broken octaves, trills, and scales in the solo part, followed by similar material in D minor.

Example 54. Concerto No. 2, Allegro energico, m. 34-40.



After the first half of the first theme is heard in a four-measure *Tutti* in D minor at the start of the development, the soloist repeats the same music in F# major and then proceeds to the trills and runs derived from the introduction. There is some combination of motives from different theme areas, succeeded by part of a circle of fifths wherein the soloist sequences the first half of the first theme in octaves. Avoiding a complete repetition of the second theme, Barns has the violinist play a variant of the first part "dolce" on the E string. Turning A major to minor, the French horn and then the oboe continue the soloist's *ritardando*. This expressive moment is followed by the sudden return to B \flat and a retransition over a D pedal, the last eight measures of which consist of a cadenza-like violin solo accompanied only by punctuating chords³⁰ and timpani rolls. (Example 55.)

³⁰ It is difficult to tell in the orchestral score whether or not the chords are sustained.

Example 55. Concerto No. 2, Allegro energico, m.
120-123.



The recapitulation has more modifications than most recapitulations by Barns. The first theme is heard initially in the violin's lowest octave with a slightly different accompaniment than in the exposition, while the *Tutti* version of the theme is played by the first violins in octaves (*divisi*) in the soloist's original high register, doubled by second violins and three solo winds.³¹ Not surprisingly, the harmony changes in the bridge so that the second theme arrives in G major, resulting in the use of the open G string for the solo violin's first note. The closing is greatly expanded, allowing the soloist to demonstrate technical proficiency with broken octaves reaching up to d''' , *spiccato* sixteenth-note arpeggios, and a leap of a minor sixth up to an e''' followed by a descending chromatic scale. Beneath continuous solo sixteenths and orchestral first theme motives, a sequential bass-line and, finally, a deceptive cadence lead into the long G minor coda, which permits further technical display by the soloist. Seven and nine-note scales precede solo sixths which alternate with the

³¹ The dynamic for this four-measure *Tutti* appears to have been changed to *piano* in the orchestral score, but it is difficult to make out the original dynamic underneath.

open D string.³² The *Tutti* rendition of the first four measures of the first theme is followed by a reiteration of the solo passage in sixths (unaccompanied this time). After the orchestra repeats the theme, the soloist has three measures of unaccompanied arpeggios before the orchestra and soloist join for the final measures.

Although Barns performed the Ernst *Concerto in F# minor*, Op. 23, in February, 1904, and March, 1905,³³ the extreme virtuosity of the latter did not carry over into her own *Concerto No. 2*. Instead, Barns wrote a more symphonic type of concerto, yet one where the soloist's part contains the most important musical ideas. The *Concerto in G minor*, though a fairly traditional work in most respects, will prove gratifying to the skilled performer because of its expressive and sonorous solo part.

Barns's only other available orchestral composition was published by Schott in 1908 as *Concertstück* (sic) for Violin and Orchestra arranged with Pianoforte acc., Op. 19.³⁴ The composer gave the first performance of this two-movement work in D minor with the Queen's Hall Promenade Orchestra, Henry J. Wood conducting, on October 17, 1907.³⁵ The

³² See p. 189, fn. 28 above regarding similar figures in the cadenza from the violin/piano score.

³³ According to concert programs located in WHA.

³⁴ "Opus 20" is given in the program notes for the March 2, 1909, BPCC. (See program in WHA.)

³⁵ See Chapter Three, p. 79-80 above, for reviews of this concert. For an appraisal of the *Concertstück*, see Hans Engel, *Das Instrumentalkonzert* (Wiesbaden: Breitkopf &

orchestral score has not been found, but a set of orchestral parts in the composer's hand was discovered in 1985 by Sylvia Neame in the Neames' attic in Cheam, Surrey, and is now located in the British Library's Department of Manuscripts. According to Mr. Neame, the parts were addressed to "Monsieur Ansermet, Chef d'Orchestre, Mon..." Evidence of a performance of the *Concertstück* with L'Orchestre de la Suisse Romande has not yet been uncovered, however.

The orchestration of the *Concertstück* consists of two flutes and piccolo (the latter used in the second movement only), two oboes, two clarinets, two bassoons, four French horns, two trumpets, timpani, tambourine, triangle (the latter two in the second movement only), harp (first movement only), and strings. The harmonic style in this composition is what I have called Barns's "transitional" style,³⁶ utilizing more chromaticism, more added sixths and ninths, coloristic seventh chords, six-four chords, and augmented sixth chords than the *Concerto in G minor*, while maintaining a clear tonal center.

Perhaps the *Concertstück*, a shorter (252 measures), more entertaining composition than the *Concerto in G minor*, was written in anticipation of its premiere on a Queen's Hall Promenade Concert--a concert with a long program played for a large and diversified audience.³⁷ Contrasting with the

Härtel, 1974), II, p. 269.

³⁶ See also Chapter Five, p. 134-139 above for a discussion of the *Suite*, Op. 21, another transitional work.

more formal *Concerto*, the *Concertstück* avoids a traditional sonata allegro movement, although it relies heavily on sonata principles. Although a *Konzertstück* may contain only one movement,³⁷ Barns's composition has two short, connected movements--an *Andante espressivo* ($\frac{4}{4}$) in D minor and an *Allegro moderato* ($\frac{6}{8}$) in D major. Finally, the writing for violin in both of Barns's violin/orchestra works is similar, although the *Concertstück* is somewhat less challenging for the soloist.

Unlike the *Concerto*'s orchestral introduction, that of the *Concertstück* begins in a chromatic Late-Romantic manner, with an atmospheric seven-measure dominant prolongation in the woodwinds on sequenced motives from the first and fourth measures of the first theme. (cf. Examples 56 and 57.) As can be seen in Example 56, the bass motion supports coloristic neighbor chords (measures 1 and 4) and a dissonant passing chord (m. 3), while the poignant $B\flat^7_5$ chord, having dissolved to an augmented triad, leads into the tonic $\frac{6}{4}$ harmony of measure 8. At this point music from the second theme, including its sigh motive, is introduced by the upper strings (*fortissimo*), as the bass-line holds on to the A pedal amid diminished and half-diminished seventh chords. During the last two measures of the thirteen-measure intro-

³⁷ The "Proms," as they were called, were the predecessors of "Pops" concerts in the United States.

³⁸ Article "Konzertstück," in *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), X, p. 184.

duction, the neighbor chord VI_2 above a chromatically lowered bass note (m. 12) anticipates the harmonization of the first theme.

Example 56. *Concertstück*, Op. 19, Andante espressivo, violin/piano score, m. 1-13.

Andante espressivo.

VIOLINO. *Tutti*

PIANO. *p dolce* *cresc.*

Example 57. *Concertstück*, Andante espressivo, m. 14-23.

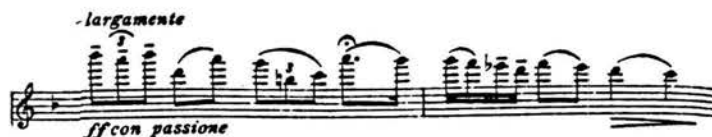
Played by the soloist upon entering, the first theme, which contains some neighbor-note melodic motion, is harmonized by the alternation of the tonic with the VI chord. (Example 57.) Harp chords and arpeggios add lushness to the accompaniment. The latter part of the theme, although travelling eventually to E minor, is melodically repetitious, ending in a measure with a fermata (marked "ad lib.") which emphasizes dramatically contrasting registers.³⁹ In the following transitional passage wherein the orchestra and soloist develop the head motive from the first theme, augmented sixth chords resolving to $\frac{6}{4}$ chords and a chromatic bass-line are the main harmonic devices, while the soloist contributes some figuration, including parallel sixths.

At the climactic arrival on a $B\flat \frac{6}{4}$ chord the soloist plays the second theme (marked *largamente* and *con passione*), with its sigh motives (6-5 above the bass). (Example 58.) After a repetition an octave lower, the head motive of the second theme is developed in the orchestra, while the figuration in the solo violin part (marked *tranquillo*) contains broken sixths in sixteenth-note triplets and an arrival on a d^{III} in a measure notable for the use of an added sixth which resolves to the fifth of the chord. (Example 59.) As this developmental section continues similarly in D major, the

³⁹ The repetitious portion of the first theme (Example 57, m. 18-21) resembles the second theme in the first movement of Barns's *Sonata No. 2 in A major*, Op. 9. Likewise, quasi-cadenza measures such as m. 22 in Example 57 appear with frequency in the same *Sonata*. (See Chapter Four, p. 113, 115, 116, and 121 above.)

Neapolitan sixth chord is heard in alternation with the tonic chord. A four-measure orchestral interlude on V^7/B^b features expressive cello writing and interwoven violin lines in preparation for the third theme.

Example 58. *Concertstück*, Andante espressivo, m. 35-36.



Example 59. *Concertstück*, Andante espressivo, m. 39-41.



Marked *espressivo* and *un poco meno mosso*, the fervent third theme, which begins in B^b and modulates to D major, exploits the dark colors of the solo violin's G and D strings.⁴⁰ (Example 60.) Because of the preparation for this theme and its decidedly lyrical quality, the third theme resembles the traditional sonata movement's "second" theme. Neither this theme nor the previous one, however, appears in the "recapitulation," although both are developed

⁴⁰ The published violin part for the *Concertstück* indicates the use of the D string in m. 50. (See Example 60.) It is assumed that the fingerings found in the violin part are those of the composer.

a little in the following section.

Example 60. *Concertstück*, Andante espressivo, m. 49-52.



The developmental section after the third theme utilizes fragments from the latter in the orchestra as the soloist plays the *tranquillo* figuration heard in the earlier "development" of the second theme. A fermata, this time on e^{'''}, the highest note of the piece, is followed by a typical quasi-cadenza measure. The third theme is heard again in the solo part in B, but is followed immediately by the (modified) second theme, which is sequenced by the soloist with emphasis on the major ninth above the bass. A chromatic progression using the triplet rhythm from the second theme builds to a final cadenza-like arpeggiated figure before the thirty-second-note scales leading into the final orchestral interlude. The latter, also the "retransition" to the recapitulation, is based on second theme material (played by the French horns), which disintegrates into a descending chromatic line.

The recapitulation of the first theme in the tonic is changed in the eighth measure, when the bass-line begins its descent to the nine-measure coda. (The entire "recapitulation" including the coda has only twenty-one measures.) A

close reminder of the introduction, the coda has a similar sequence on dominant chords. The solo violin part (marked "quasi recit.") has a variant of the first theme on the G string, ending on the V/d.

Thus, the ninety-eight-measure first movement of the *Concertstück* utilizes sonata form principles, but not as strictly as the traditional first movement of a concerto. The brevity of the return, no doubt having some relation to the small dimensions of the work as a whole, is reminiscent of the modified ternary forms found so frequently among Barns's works, particularly in her suites and salon pieces.⁴¹ The numerous *fermatas*, quasi-cadenza passages, and indications of tempo fluctuation attest to a highly Romantic, quite operatic style associated with many of this composer's more dramatic salon pieces as well.⁴²

The contrasting *Allegro moderato* is played more or less directly after the coda of the first movement, which also serves as a transition. Like the last movement of Barns's *Concerto in G minor*, this movement is also in $\frac{6}{8}$ and has a short introduction (fourteen measures). In addition, both movements make use of folk-dance idioms--the *Concerto* movement having rhythms derived from the *habanera* and the *Concertstück* utilizing elements associated with the southern Italian tarantella. Although Barns's D major *Allegro moder-*

⁴¹ See Chapters Five, p. 167 and Seven, p. 221 for examples of ternary movements where A' is greatly modified and/or abbreviated.

⁴² See Chapter Seven, p. 216 and 227 below.

ato utilizes some of the same bowing techniques as does the finale (*Allegro molto vivace*) from Mendelssohn's *Concerto in E minor*, Op. 64, hers is slower and less difficult than that prototypical violin concerto scherzo movement.

In the second movement of the *Concertstück* Barns combines aspects of the tarantella and scherzo, utilizing sonata form principles without a real development section (sonatina form). The use, in particular, of the tambourine (which is closely associated with the tarantella)⁴³ and the triangle gives this movement a folk dance quality. In the introduction, modal ambiguity is established with the sixteenth-note alternation first of A and B^b and then A and B⁷ in the woodwinds, with the solo violin trilling an A to B in the last two measures. (Example 61.) This alternation of a given note with its upper neighbor-tone, a characteristic of the tarantella,⁴⁴ is a central unifying device in the movement. The trills⁴⁵ that follow, not only in the short violin cadenza (m. 103-106) but in the flute and piccolo parts (on the B^b in m. 101 and the B⁷ in m. 109) and throughout the movement, can be seen as a virtuosic version of the upper neighbor motive, as well as a scherzo device. The descend-

⁴³ Erich Schwandt, "Tarantella," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XVIII, p. 575.

⁴⁴ *Ibid.*, p. 576.

⁴⁵ Many of the trills and other detailed and fast figuration are omitted in the violin/piano version, but appear in the orchestral parts.


ing triad⁴⁶ in the introduction is often preceded later in the movement by another eighth-note, which then receives the grace-note.⁴⁷

Example 61. *Concertstück*, Allegro moderato, m. 99-112.

The musical score for Example 61, *Concertstück*, Allegro moderato, measures 99-112, is presented in three systems. The first system shows the piano introduction with a triad in the upper strings, flutes, and piccolo. The piano part includes a crescendo, a solo section with a diminuendo and a brilliant section, and a piano section with a poco ritardando. The flute part includes a piano section with a rallentando.

⁴⁶ The triad is played by the upper strings in *pizzicato* and by the flutes and piccolo.

⁴⁷ The triadic motive, ornamented by an upper neighbor-note,

e.g., , is also found elsewhere in the movement in the flute parts. The flutes play these figures, which are not included in the piano part, in thirds and fourths, calling to mind the much more difficult *Scherzo* from the music for *A Midsummer Night's Dream* by Mendelssohn.

The first theme, introduced by the soloist, incorporates both half-step and whole-step forms of the upper neighbor-note motive in its sixteenth-notes, but also establishes the descending fourth as a contrasting motive. (Example 62.) This playful, syncopated theme, accompanied by syncopated eighth-notes and hemiola figures, utilizes a mixture of *spiccato* and slurs. The up-bow on the down-beat, preceded by an up-bow at the end of the previous bar, contributes to the lightheartedness of the movement. After four sequential measures the introductory eighth-note material returns, including *pizzicato* and triangle, beneath the trills of the soloist. The first measure of the first theme and the descending fourth are developed in a passage based on parallel sixth chords. The tarantella character of the movement comes to the fore in the following solo violin triplet sixteenth-note figuration, which employs the neighbor-note motive, arpeggios, and a chromatic scale accompanied by little more than downbeat A's. (Example 63.)

Example 62. *Concertstück*, Allegro moderato, m. 113-116.



Example 63. *Concertstück*, Allegro moderato, m. 136-138.



After a brief transition, the first four measures of the duple-metered second theme are played by the solo violin in parallel thirds in the relative minor key and then rhythmically sequenced, each of the succeeding four-measure phrases being in a different key. (Example 64.) The modal interchange, the neighbor-note figuration played by unison flutes, and the syncopated tambourine part all contribute to the rather exotic, folk-like atmosphere. The chromatic scales ending this sixteen-measure theme are found in the next developmental passage, which also uses the introductory descending triad. Second theme material is heard again, after which comes the orchestral retransition wherein the introductory descending eighth-note triads, now in the second half of the measure following the trilled dotted quarter-note, precede descending sixteenth-note chromatic scales.

Example 64. *Concertstück*, Allegro moderato, m. 148-155.

The musical score for Example 64, measures 148-155, is presented in two systems. The first system shows measures 148-151, and the second system shows measures 152-155. The violin part (top staff) plays a melodic line with parallel thirds, starting in the relative minor key and then moving through different keys in a rhythmic sequence. The piano accompaniment (bottom staff) features a syncopated tambourine part and descending sixteenth-note chromatic scales. The score is written in G major (one sharp) and includes a piano (p) dynamic marking.

Recomposition in the recapitulation occurs in the section which develops the first measure of the first theme. The parallel sixth-chords section is extended, the solo violin having *arpeggiando* figures crossing three strings in broken sixths in one of the many examples of two against three rhythm in this movement. The tarantella-like solo violin figures in sixteenth-note triplets⁴⁸ are varied in a virtuosic "poco animato" section also using broken octaves, followed by the transition (utilizing chromatic, broken fourths in the solo part) to the second theme. Four measures of the second theme in D major are then played over a modified version of the original accompaniment. More tarantella-like solo figuration, including the use of the added sixth in the D major harmony, precedes the thirteen-measure *Tutti* coda in D, marked "piu animato." The exhilarating ending on first theme motives emphasizes the alternation between I and VI (melodically A and B \flat)--a fitting conclusion to the entire *Concertstück*.

Thus, the second movement of the *Concertstück* has no actual development section but demonstrates the compact implementation of sonata principles, as does the first movement. Taken as a whole, this orchestral work exemplifies Barns's "transitional" style, since it is structured diatonically yet includes some chromatic parallelism. The lush Romantic melodies of the *Andante espressivo* and the playful, folk-like, and quite virtuosic *Allegro moderato* combine to

⁴⁸ See Example 63 above.

form a short, entertaining composition for violin and orchestra, suitable for inclusion in regular orchestral or "pops" concerts of today.

Barns may have written three orchestral works other than the violin/orchestra compositions already mentioned above. *Two Dances for Pianoforte or Orchestra* were published for piano in 1907 in London by J. Williams, but an orchestral version has not been discovered. Likewise, "Idylle Pastorale," a genre piece for violin and piano published by Schott in 1909, was originally written for violin and orchestra according to a Barns-Phillips Chamber Concert program,⁴⁹ although no orchestral version remains. Only in the *British Music Society Catalogue of Composers* (1922) is mention made of a rhapsody for orchestra among a list of Barns's works.⁵⁰ Nothing else is known about the existence of such a work.

⁴⁹ Program for November 3, 1908, located in WHA.

⁵⁰ "Ethel Barns," in *British Music Society Catalogue of Composers* (London, 1922), p. 16, vaguely gives "Concerto, rhapsody, orchestra," as part of a list of Barns's manuscripts.

Chapter VII

SHORT INSTRUMENTAL PIECES AND SONGS

It is not surprising that the majority of published and unpublished works by Ethel Barns consists of short violin and piano pieces, solo piano pieces, and songs. Not only were short pieces popular with concert audiences around the turn of the century, pieces of this type were in great demand by amateurs and professionals for use as domestic entertainment. The English middle class often spent evenings at home listening to or performing so-called drawing room or salon music (primarily short piano pieces and songs) "before the days of [the] wireless."¹ As a result, much of the music which was published around the turn of the century catered to mediocre players and provided little intellectual challenge to the listener.²

In the following discussion, those short pieces and songs of Barns which are not technically or intellectually challenging will be identified as "salon"³ music, while a small-

¹ E. D. Mackerness, *A Social History of English Music* (2nd ed.; London: Routledge and Kegan Paul, 1966), p. 232.

² Nicholas Temperley, "Drawing-Room Music," in *The Romantic Age (1800-1914)*, edited by Nicholas Temperley (London: Athlone Press, 1981), p. 119.

³ "Salon music," according to *Webster's Third New International Dictionary of the English Language Unabridged*, edited by Philip Babcock Gove (Springfield, Mass.: G.+C.

er number of her pieces, particularly some of those for violin and piano, will be termed "concert" music, because of their higher level of sophistication. In actuality, however, this distinction is somewhat arbitrary, for it is not known which pieces were performed in a private setting and there undoubtedly was some overlap between the public and private use of music.

The violin and piano pieces, comprising the largest category of Barns's short pieces, will be discussed first. Since Barns was primarily a violinist and composed her most serious works for the violin, her short violin pieces will undergo greater scrutiny than will the piano pieces and songs. Of the fifty-three violin and piano pieces which she is known to have written, forty-six, all published, are available. Titles of seven other pieces are known through reviews and concert program. Although a few of these works may be duplicates of available ones whose titles were changed for publication, Barns may also have written others completely unknown to me.

Most of these compositions were performed by Barns at least once in the Barns-Phillips Chamber Concerts or other public concerts. Several, particularly eight⁴ pieces published between 1909 and 1912, have not been found on concert

Merriam Co., 1981), p. 1004, is "instrumental music of a light, pleasing, and often sentimental character suitable for the drawing room rather than the concert hall."

⁴ In addition to these pieces, 8 *Pièces--1^{ère} position* were published in two "cahiers." These are Barns's easiest and shortest pieces, evidently intended for students.

programs and are unassuming musically and violinistically. Although it is difficult to discern to what extent any of Barns's pieces were played by the composer or others in private drawing rooms, it seems likely that the more modest pieces were written with such a setting in mind.

In the Barns-Phillips Chamber Concerts, three or four of Barns's short violin works were often performed by the composer as one segment between segments of solo piano pieces or songs, in order to balance the more serious violin sonata which usually began the program. Most of the short works have characteristic titles commonly used by nineteenth and early twentieth-century composers. Although some stylistic changes, particularly in harmonic language, can be observed in Barns's genre pieces, their conventional ABA' form and their function as light entertainment seem to have produced less stylistic development than that evident in her larger works, e.g., sonatas, trios, and concertos. Instead, the genre pieces more readily display a variety of levels of violinistic technique, lyricism, dramatic expression, or poetic atmosphere.

Five concert pieces were published during Barns's student years.⁵ Except for the earliest piece, "Romance" (Stanley Lucas, 1891), which has a pretty melody in $\frac{6}{8}$ but a rather unsophisticated piano part, the other four ("Polonaise," "Mazurka," "Valse Caprice," and "Tarentelle" [sic], first

⁵ See Appendix E: *List of Works* for information on all of the short pieces, including publisher and date.

published between 1893 and 1895) are all in dance-related styles used by nineteenth-century virtuosi/composers such as Vieuxtemps and Wieniawski. Barns's pieces, while difficult, are not as virtuosic as their more famous models and are very suitable for advanced students. The most difficult, "Polonaise" (Ashdown, 1893), in E major, utilizes up-bow *staccato*, *ricochet*, and some *spiccato* near the end. (See Example 65.) Compared with Wieniawski's *Polonaise No. 1 in D*, Op. 4, his *Polonaise Brillante No. 2 in A*, Op. 21, and Vieuxtemps's *Ballade et Polonaise*, Op. 38, which were all originally composed for violin and orchestra, Barns's "Polonaise" seems less grandiose, befitting chamber music.

Example 65. Barns, "Polonaise," m. 5-12.




Barns's "Mazurka" (Cocks, 1894) is an attractive composition written in High-Romantic harmonic style and will be well-liked by today's more advanced students. (See Example 66.) It includes a broad spectrum of violin techniques, such as double, triple, and quadruple stops, repeated down-bows, *ricochet*, and *spiccato*, besides "dolce" lyrical sections, and a challenging codetta. "Mazurka," which is list-

ed in Alberto Bachmann's *An Encyclopedia of the Violin*,⁶ deserves to be studied and performed.

Example 66. "Mazurka," m. 1-8.



The "Tarentelle" (Cocks, 1895) resembles Wieniawski's *Scherzo-Tarantelle*, Op. 16, in its piano introduction, the phrase structure of its opening violin theme, the  bowing pattern, besides the "Tranquillo" section where the violin melody is in dotted quarter-notes. (See Example 67.) Although Barns's "Tarentelle" is much less difficult than Wieniawski's, it requires skill in broken octaves and *spiccato*. The characteristic alternation of a note with its upper neighbor in Barns's "Tarentelle" occurs in her

⁶ Alberto Bachmann, "Ethel Barns," *An Encyclopedia of the Violin*, trans. by Frederick H. Martens, ed. by Albert E. Wier (New York: Da Capo Press, 1966; reprint of 1925 ed.), p. 435. The other short piece listed by Bachmann is "Swing Song."

"Mazurka," as well as in the second movement of her Concertstück, Op. 19.⁷

Example 67. (a) Barns: "Tarentelle," m. 1-10; (b) Wieniawski: *Scherzo-Tarantelle*, Op. 16, m. 1-13.

(a)

Allegro con spirito.

(b)

Presto

Presto

leggero

pp legg.

⁷ See Chapter Six, p. 204ff above.

Like Barns's *Sonata No. 2 in A, Op. 9, "Chanson Gracieuse"* was published by Schott in 1904.⁸ One wonders how many violin pieces she may have written between 1896 and 1904, despite the fact that none are mentioned in the Barns-Phillips programs. "*Chanson Gracieuse*," in any case, is a charming, lyric, salon piece of only 54 measures, marked "*Con sordini ad lib.*," as are several of her other salon pieces. (See Example 68 and Chapter Six, p. 180 above.) Perhaps one of her better known short pieces,⁹ this one resembling *Sonata No. 2* in its High-Romantic harmonic style,¹⁰ exemplifies the standard modified ternary form used by Barns for nearly all her short pieces.¹¹ As has been shown in Chapters Four, Five, and Six above, she had a fondness for modifying the repeated material in a given movement. Ending with violin harmonics and *pizzicato*, "*Chanson*

⁸ Unlike most of Barns's compositions, "*Chanson Gracieuse*" was published slightly before it was premiered on the BPCC on February 7, 1905. Two other short pieces, "*Danse*" and "*Elegy*," were premiered with "*Chanson Gracieuse*" (according to the concert program located in WHA), but were probably not published and have not been recovered.

⁹ The first three braces of "*Chanson Gracieuse*" appear on the outside cover of Barns's "*Nachtgesang*" (Schott, 1912), along with similar quotes from Elgar's "*Salut d'Amour*" and from pieces by Charles Dancla and C. Forsyth. Barns's most famous salon piece, "*Swing Song*" (Schott, 1907), also appears on this and other covers of her violin pieces published by Schott.

¹⁰ The harmonic movement down to F# major from the tonic G major and the deceptive move down a half-step using an augmented sixth chord are both smoothly handled.

¹¹ The main exceptions to the ABA' form are "*Polonaise*" (1893), "*Mazurka*" (1894), and "*Valse Caprice*" (1894), which are more sectional and generally ABACDA.

Gracieuse" and many other subdued pieces benefit greatly from the composer's skillful changes.

Example 68. "Chanson Gracieuse," m. 1-9.



Schott published six violin and piano compositions by Barns in 1907. "Moto Perpetuo" and "Chant Élégiacque," both rather virtuosic concert pieces, were premiered on June 20, 1905, by the British violinist Henry Such in a Queen's Hall recital.¹² The former piece, written in the tradition of Paganini's "Moto Perpetuo,"¹³ while more challenging than Barns's "Tarentelle," is shorter, more leisurely in tempo, and less taxing than Paganini's famous work. (See Example 69.) Barns's composition, in the comfortable key of A major, contains frequent alternations between the notes of a chromatic scale and a pedal, thus resembling the "Perpetuum

¹² See Chapter Two, p. 70.

¹³ Paganini's "Moto Perpetuo," unlike that of Barns, was originally written for violin and orchestra.

Mobile" by Ottakar Nováček, although the latter is faster and longer. Utilizing a relatively high register at times, Barns's piece does have some unadorned as well as trilled eighth-notes amidst the sixteenth-notes. Towards the end there are two measures of double-stops, followed immediately by a leap up to e^{'''}, which marks the beginning of a descending chromatic scale.

Example 69. "Moto Perpetuo," m. 3-6.



The contrasting "Chant Élégiac" is a dramatic concert piece in D minor. (See Example 70.) Using descending chromatic lines for an "elegiac" effect, it utilizes a number of augmented sixth chords for color and modulation. This work requires a secure technique on the G string, a powerful tone, an accurate left-hand for the arpeggios, and good double-stop technique, including parallel octaves. Well-written and effective, "Chant Élégiac" should be performed by accomplished violinists.

"L'Escarpolette" ("Swing Song"), which was first published by Schott in 1907, republished in 1908 and 1909 and assigned to Carl Fischer, who reissued it until 1980 or so, is Barns's most famous composition. (See Example 71.) A short, simple salon piece with a range up to a^{'''}, skillfully written for both instruments, its lilting $\frac{6}{8}$ melody and added

Example 70. "Chant Élégiacque," m. 1-11.



sixth harmony attracted nine violinists--most notably Mischa Elman and Daisy Kennedy--who each made a recording of it.¹⁴ Several arrangements of "Swing Song" by others for various instruments and ensembles were published by Schott and Carl Fischer.¹⁵

Other pieces published in 1907 include the following: (1) the virtuosic "Danse Caractéristique," a spritely Vivace in G minor which combines aspects of the polonaise and mazurka and utilizes many of Barns's favorite devices, such

¹⁴ Elman recorded "Swing Song" twice. See Appendix F for details about the recordings. Henry Such also performed this piece, according to the December 7, 1907, BPCC program in WHA. The programs do not list a performance by the composer.

¹⁵ See Appendix E.

Example 71. "L'Escarpolette" ("Swing Song"), m. 1-10.

as multiple stops, *ricochet*, up-bow staccato, a melody on the G string, and thirty-second-note scales, besides chromatic scales and artificial harmonics; (2) "Légende," a lyrical, expressive piece, which emphasizes the contrast in character between the G and E strings; (3) "Hindoo Lament" and two unpublished compositions entitled "Cradle Song" and "Capriccio Scherzoso."¹⁶

Schott published the greatest number of violin pieces by Ethel Barns in 1909. "Idylle Pastorale" is her most complex and unique genre piece. According to the Barns-Phillips program for the premiere on November 3, 1908,¹⁷ "Idylle Pas-

¹⁶ The latter two pieces were supposedly "in press" at Schott's at the time of their premiere, according to the Barns-Phillips program for March 9, 1907, located in WHA.

torale" was originally for violin and orchestra before it was arranged for violin and piano, indicating a more serious piece than the others. A somewhat long (111 measures) and atmospheric concert piece, it has one of the most varied piano parts of any of Barns's short violin pieces. Although in modified ternary form, it begins with a twelve-measure introduction or prolepsis, which opens with a violin cadenza based on B^b dominant seventh arpeggios over a sustained piano chord. (See Example 72a.) In the third and fourth measures, the violin presents a pastoral or bird call motive. This descending and ascending tritone motive is then varied in the ensuing "quasi recit." section, each measure of which descends by a whole-step in the violin part until the dominant seventh chord of the real tonic (E major) is reached. The long and developmental A section incorporates the woodland motive into a *cantabile* melody in $\frac{6}{8}$, utilizing many perfect fourths. (See Example 72b.) Added sixths and ninths, a chromatically shifting bass-line, and a melody which climbs out of the tonic in sequence place this piece in Barns's "mature" compositional style, sharing some of the features of the middle movement (*Elégie*) from her *Sonata No. 4 in G minor*, Op. 24, which was premiered in 1910.¹⁸

¹⁷ Located in WHA.

¹⁸ See Chapter Five, p. 152-153 above.

Example 72. *Idylle Pastorale*: (a) m. 1-4; (b) m. 13-17.

Andante ma poco tranquillo.

(a)

(b)

The B section, which has many meter changes, begins in $\frac{3}{4}$ with seven measures of piano solo on dominant ninth chords utilizing legato sixteenths in two voices in the right hand, figuration already introduced near the end of the A section. The remainder of the B section is mainly devoted to figuration for the violin (which is muted to the end of the piece) over sustained piano chords. Broken sixths in sixteenth-note triplets,¹⁹ thirty-second-note arpeggios, and trills

¹⁹ See Example 59 in Chapter Six above.

comprise the thematic material, as in many sections of Barns's works. The last section (A'), which includes a two-measure quote from the introduction, is greatly modified and curtailed. "Idylle Pastorale" would make an interesting Late-Romantic recital piece.

It is revealing to note that, in her Wigmore Hall recital on October 26, 1927, Barns performed "Idylle Pastorale" and "Danse Nègre (Scherzo)," which was also published in 1909, as the first two pieces in a segment that included three pieces published in 1928. The salon piece "Danse Nègre," with its pentatonic melody and added sixth chord harmony, recalls Cyril Scott's "Danse Nègre" Op. 58, No. 5, for piano, first published in 1908 by Elkin. (cf. Examples 73a and 73b.) Both pieces are in $\frac{4}{4}$ time, begin in C major pentatonic, and have similar rhythmic and melodic motives and phrasing. Barns's composition, however, does not contain the sequential chromaticism which pervades Scott's middle section. The two pieces employ some of the characteristics of American minstrel music, including a narrow melodic range, the repetition of short sections of melody, and the use of "pentatonicism."²⁰

In a similarly jovial mood, the once popular "Humoresque," published for violin and piano in 1909 and for piano alone in 1910, is a very brief but delightful salon piece,

²⁰ Clayton W. Henderson, "American Minstrelsy," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), XII, p. 352.

Example 73. (a) Barns, "Danse Nègre," m. 3-4; (b) Cyril Scott, "Danse Nègre," m. 3-4.



containing parallel thirds in the violin part in its B section. (See Example 74.) "Humoresque" was recorded in Belgium by Yvonne Curti²¹ and, according to the 1916 article in *Strad*, competed with Dvořák's in popularity.²²

Example 74. "Humoresque," m. 1-4.



²¹ James Creighton, *Discopaedia of the Violin 1889-1971* (Toronto: University of Toronto Press, 1974), p. 137.

²² Wells-Harrison, "Ethel Barns. Sonata No. 2, in A Major," *The Strad*, p. 107.

The six remaining 1909 publications include two lyric/expressive pieces. "Adagio Appassionata," a very emotional composition filled with chromaticism and appoggiaturas, ends in the subdominant key and has a range up to e^b''' .²³ Barns's *Andante (sur la Corde de Sol)* is a well-written and expressive contribution to this standard nineteenth-century category of violin piece, which was introduced into the repertory by Paganini earlier in the century. The *Andante* is worthwhile as a teaching piece. The other four works are salon pieces of medium difficulty, entitled "Petite Valse," "Sérénade," "Lullaby," and "Canzonetta."

The 8 Pieces--1^{ere} position--...Violon et Piano, published in 1910 by Schott "en 2 cahiers," appear to be the composer's only published pieces for young students or beginning adults. Each piece is very short--one page per violin part--and has a characteristic title (e.g., "Babette," "Pierrette," "Spring Song"). They are all made relatively easy by the repetition in the ABA' form, the choice of key, the simple rhythms, the narrow range, and simple piano parts. "Le Faun" and "Aria" in the second *cahier* are a little more sophisticated than the others.²⁴ Along with "Pierrette," these two pieces would make especially good recital pieces for students.

²³ The violin/piano score (Schott, 1909) mistakenly has g''' .

²⁴ "Le Faun" was still being published by Schott until recently. Both "Le Faun" and "Aria" were in Schott's archives in London in 1983 and had been reissued by Schott in the late 1930's, according to a letter (Nov. 23, 1983) from Mr. Alan Woolgar to the author.

In each of the three years before the First World War, Barns published three salon pieces for violin and piano with Schott. Six of these, however, do not appear in the reviews or programs for the Barns-Phillips Concerts. "Petite Pastorale" (pub. 1911) is a very simple, straightforward work compared to "Idylle Pastorale." "Andante Espressivo" (pub. 1911) is a typical, expressive salon piece, with many *appogiaturas*. "Andante Grazioso" (pub. 1911), in the lighter style of "Humoresque," is a very charming and more showy piece, having some *staccato*, parallel sixths, trills, and *portamenti*. It is unique in that it has a false return of the opening material before the real A' occurs.

In addition to the slight salon pieces "Bagatelle" and "Berceuse," "Nachtgesang (Notturmo)" was also published in 1912. Barns dedicated the latter work to Efrem Zimbalist, whose London *début* took place in 1907 at the age of seventeen.²⁵ Barns premiered this piece, along with "Berceuse" and "Danse Fantastique" (which was not published) on March 2, 1912, but Zimbalist also performed it, according to the CEB pamphlet.²⁶ Perhaps inspired by Zimbalist's particular qualities as a violinist, "Nachtgesang" is an unusually sombre short piece for Barns in the little-used key of B^b minor, having a four-measure introduction for solo violin on an ascending fifth motive. (See Example 75.) In Late-

²⁵ Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster, 1983), p. 430.

²⁶ See Chapter Two, p. 66, fn. 128 above. The writer, WHA, and the Neames all have a copy of this pamphlet.

Romantic fashion, the harmony is very chromatic, utilizing pedal notes for stability. Parallel thirds and sixths occur in the violin part towards the end.

Example 75. "Nachtgesang," m. 1-8.



The two very short salon pieces which were published together by Boston Music Company in 1913²⁷ may have been linked to the visit Barns and her husband made to the United States before their separation.²⁸ A light, playful piece like "Humoresque" and "Andante Grazioso," "Coquette" (also marked "Andante grazioso") utilizes Barns's standard sequence technique in its *animato* section and a flirtatious *glissando* from a' to b" near the start of its violin melody. "Morceau," by way of contrast, is a lyrical Andante marked "affettuoso," whose melody employs several appoggiaturas and is repeated so much that there is little other music in the composition.

²⁷ The Two Compositions for Violin and Piano are still in the Boston Music Company's archives.

²⁸ See Chapter One, p. 24-25 above.

Also published in 1913, this time by Schott, was the lovely "Crépuscule (Twilight)," which the composer did perform on her London concert series. According to the CEB pamphlet, this salon piece was performed by Fritz Kreisler. "Crépuscule" is a simple piece, having a steady quarter-note piano accompaniment largely in treble clef and a melody containing at times the added sixth or ninth of a given chord. The three *glissando* indications are reminiscent of Kreisler's style of playing.

In 1917, three very simple salon pieces were published--two by Ashdown ("Pierrette" and "Aubade") and one by Elkin ("Carina"). It is quite likely that these pieces were so simple because of the publishers involved. Schott, a German firm, probably would not have been doing business with the British during the War. Unlike Schott, which was interested in more serious instrumental music,²⁹ Elkin and Ashdown favored popular music, especially piano music and songs.

In 1918, Elkin published Barns's arrangement for violin and piano of Cyril Scott's song "Lullaby," Op. 57, no. 2. Barns transcribed this unassuming melody into A major (an easy key for the violin) and wrote in fingerings for certain notes, suggesting that most of the composition be played in third position. Thus, "Lullaby" would be a good piece for the student who is learning vibrato, which is usually taught

²⁹ According to D. W. Krummel, "Music Publishing," in *The Romantic Age (1800-1914)*, edited by Nicholas Temperley (London: Athlone Press, 1981), p. 56. German publishing firms specialized in instrumental music.

initially in third position. As can be seen in the piano score, where the melody is written in tenor clef with fingerings, this work can also be played on the cello.

Barns's last three compositions for violin and piano were all published by Schott in 1928,³⁰ following her performance of them in the recital on October 26, 1927, at Wigmore Hall.³¹ "Poème" and "La Chasse" exemplify a difficult lyrical/expressive piece and a highly virtuosic concert piece respectively. Unlike the third piece, "A Vision," the former two works stress the nineteenth-century predilection for sensuous melody, on the one hand, and virtuosic display, on the other. They represent a return to the virtuosity of Barns's earlier published genre pieces (i.e., those published from 1893-1909). "Poème" combines expressivity (especially the use of the G and E strings) with violinistic feats (double-stops, thirty-second-note scales and arpeggios). Harmonically, the techniques belong to the standard Late-Romantic Barns style and include appoggiaturas, a few major sevenths, added sixth chords, and the use of the augmented sixth chord for deceptive cadences, the latter device occurring with annoying frequency in the sequential B section.

³⁰ The parts have "Printed in England by Augener Ltd., Acton Lane, London, W4."

³¹ A fourth composition, "A Lament," also performed on this recital, was not published.

"La Chasse," on the other hand, emphasizes pure technique at the expense of harmonic color. In the tradition of pieces bearing this title, the composers of which have ranged from Porpora³² to Kreisler, Barns's "La Chasse" abounds in double-stop triplets. (See Example 76.) One of her most challenging short pieces, it rivals her concertos in the variety of technical skills required--*ricochet* and *spiccato*, double and triple stops, thirty-second-note arpeggios and scales (some of which occur in a short cadenza-like passage), trills and harmonics, and a chromatic thirty-second-note passage in sixths. The repetition of the opening melody and the virtuosic techniques recall the more sectional "Polonaise" and "Mazurka" from Barns's student years. In fact, "La Chasse" might have been written several years before it was published, since harmonically it is very simple and straightforward.³³

The last violin work of Barns to be discussed and one of her most Debussy-like pieces, "A Vision", sounds pentatonic because of the pervasiveness of the added sixth chord. (See Example 77.) In addition to sixths, sevenths and ninths are also treated as essential harmonic and melodic notes, even into the last measure. Except for some parallel dominant seventh chords in third inversion, the harmony of this piece relies mainly on movement from one pentatonic sound to an-

³² Porpora's "La Chasse" was played by Barns on a number of occasions.

³³ See Chapter Three, p. 102-3 above regarding the possibility that Barns played this piece in 1917.

Example 76. "La Chasse," m. 1-6.

Allegretto.

The musical score for Example 76, "La Chasse," measures 1-6, is written in G major and 2/4 time. The tempo is marked "Allegretto." The score is presented in two systems. The first system shows measures 1-3, and the second system shows measures 4-6. The melody is in the right hand of the piano, featuring eighth and sixteenth notes, with some triplets. The bass line is in the left hand, primarily consisting of eighth notes. Dynamics include "cresc." (crescendo) and "p" (piano). The piece concludes with a fermata over the final note.

other. The phrasing is also unusual in its reliance on four, five, and nine-measure phrases.

Example 77. "A Vision," m. 1-6.

Andante tranquillo.

The musical score for Example 77, "A Vision," measures 1-6, is written in G major and 4/4 time. The tempo is marked "Andante tranquillo." The score is presented in two systems. The first system shows measures 1-3, and the second system shows measures 4-6. The melody is in the right hand of the piano, featuring quarter and half notes, with some slurs. The bass line is in the left hand, primarily consisting of half notes. Dynamics include "pp" (pianissimo) and "con sordini." (con sordini). The piece concludes with a fermata over the final note.

All in all, there are a large number of violin pieces by Barns that are well worth studying and performing. These vary in difficulty from simple pieces in first position to virtuosic concert pieces akin to those by Wieniawski. While the violin technique called for in some of the most difficult pieces (e.g., "Polonaise," "Mazurka," "Chant Élégi-ique," "Idylle Pastorale, "La Chasse") approaches the level of Barns's concerto writing, there are many pieces (e.g., "Romance," "Chanson Gracieuse," "Swing Song," "Légende") which use technique equivalent to that in her chamber music. A few pieces exemplify even simpler writing for the violin (e.g., *Eight Pieces in First Position*, "Carina," and "Aubade").

Barns used a variety of tempo markings for her pieces, but seemed to favor "Allegretto grazioso," as in "Swing Song" and "Humoresque." Thus, a leisurely gracefulness characterizes many of her small compositions. Other key descriptive words for her violin pieces include "Andante espressivo" (e.g., "Chant Élégi-ique") and "Andante ma poco tranquillo" (e.g., "Idylle Pastorale"). The faster tempo indications, such as "Allegro con spirito" ("Tarentelle") and "Allegro leggiero" ("Moto Perpetuo") are more rare.

The change in Barns's harmonic style from High-Romantic to Late-Romantic and the harmonic language of Debussy is apparent in the violin pieces. Compared with her chamber music, however, the short pieces (except for "Idylle Pastro-

rale") are more conservative, lacking experimentation with meter changes and form. They do reveal the essence of her own violin technique, her skillful piano writing, her creativity with respect to melody and dramatic expression, as well as her overuse of sequences and augmented sixth chord modulations at times.

One salon piece for cello and piano by Barns, "Idylle" (J. Williams, 1913), is available. It is typical of Barns's lyrical and "popular" style, recalling "Crépuscule" (1913) for violin and piano in its reliance on the added sixth throughout. Augmented sixth modulations prevail in the B section. "Cantabile," also for cello and piano, may have been published around 1907, but is unavailable.³⁴

Barns composed eighteen works that we know of for solo piano and one arrangement, all of which are in modified ternary form. (Several of these are sets of pieces, making the total number of individual pieces twenty-nine, plus the one arrangement.) Of the nineteen, eight published works and the arrangement of "Humoresque" are available, including both the manuscript and published version of "Cri du Coeur." Another manuscript, "Prelude" in F# minor, also exists. It is not known whether the latter and the remaining ten original compositions were published or not.

³⁴ According to the program for the March 9, 1907 BPCC, the "Cantabile" was "in the press--Schott--all new."

As has been pointed out earlier, Barns was an accomplished pianist who sometimes accompanied her husband on their concert series. Her piano pieces were performed on the series by a variety of British pianists, who also played the chamber music segments of the programs with Barns, the violinist. As with the violin and piano pieces, some of the publications are undoubtedly meant for amateurs, while others demand the skill of an accomplished pianist. The composition and publication of piano pieces and songs³⁵ by Barns, as well as their performance on the Barns-Phillips Concerts, were prompted by the enormous popularity of piano music and songs as home entertainment in the nineteenth-century. According to John Parry, in the late nineteenth-century

a few British-born composers turned their hand occasionally to piano music of serious intent, but it was not until after 1900 that a British composer again produced works of lasting importance.³⁶

Barns's known piano works date from 1899 to 1919. The earliest, *Four Sketches* (Cramer, 1899), is geared to amateurs and does not aim at musical profundity. The first two "sketches," "Mazurka" and "Andante," are fairly easy. Even at this early date we find Barns's use of the augmented sixth chord for modulation and some instances of the added

³⁵ See p. 240-249 below.

³⁶ John Parry, "Piano Music: 1870-1914," in *The Romantic Age (1800-1914)*, edited by Nicholas Temperley (London: Athlone Press, 1981), p. 424.

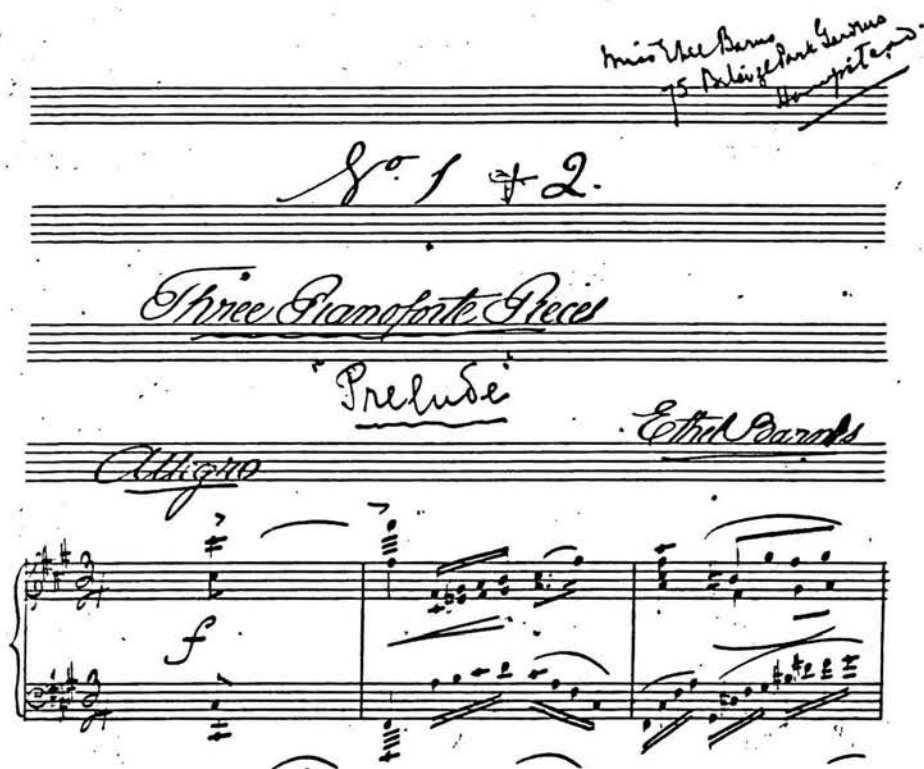
sixth chord. The latter two "sketches," "Allegretto con grazia" and "Agitato," are more difficult--the former involving sixteenth-note arpeggios and the latter constant eighth-note motion in cut-time.

I know of no other piano pieces until the three which were premiered by the London pianist Horace Kesteven in 1906 on a Barns-Phillips Concert: "Prelude," "Dalliance," and "In Pixieland." Although the last two are unavailable, a manuscript of a "Prelude," which is probably the piece by that name mentioned above, was discovered at the Neames' house and is now located in the British Library's Department of Manuscripts.³⁷ The manuscript is the only one of Barns's written in another person's hand. The composer's signature and Hampstead address are added at the top of the first page. This page also has "No. 1 & 2. Three Pianoforte Pieces. 'Prelude'" (the latter in Barns's hand). Then "Ethel Barns" is written with what is probably a crossed out "e" between the last two letters of "Barns." (See Example 78.) The copyist has made several mistakes in spacing throughout the composition. The piece begins Allegro in F# minor, but the B section is marked "Un poco meno mosso" and is in F# major. The "Prelude" is 114 measures long, a good deal longer than the piano pieces discussed so far, and is more serious in content and more difficult technically.

³⁷ Pages 3 through 8 were discovered first and were studied by the writer, whereas the first two pages were found on another occasion and were microfilmed for the purposes of this study.

Parallel first and second inversion chords frequently occur in the ascending sixteenth-note figures.

Example 78. "Prelude" (1906), m. 1-2. (photocopy of MS located in Lbm)



In the following year (1907), *Two Dances for the Piano-forte or Orchestra* were published by J. Williams for solo piano.³⁸ These dances are not difficult and would be suitable for young students, especially the second of the two, "Dance of the Gnomes," with its rhythmic ostinato. (See Example 79.)

³⁸ The CEB pamphlet has "for orchestra--arranged for piano," implying that the *Two Dances* were originally for orchestra. The *Dances* seem appropriate for orchestration, yet no orchestral version is available.

Example 79. *Two Dances for the Pianoforte or Orchestra*,
 "Dance of the Gnomes," m. 1-7.



Four Piano Pieces, Op. 23 ("Prelude," "Scherzo," "Nocturne," and "Toccata") were premiered in 1908.³⁹ Only the first of these is available, assuming it is the composition by that name published by Elkin in 1908. The 1908 "Prelude" was evidently one of Barns's most popular piano pieces, having been played five times on the Barns-Phillips series.⁴⁰ Her publicity pamphlet (CEB) lists Katharine Goodson, Leginska, and Archy Rosenthal as additional performers of this composition.⁴¹ An *Andante espressivo* in $\frac{6}{8}$, it is in D^b major and has only 44 measures. Very simple harmonically and musically, the "Prelude" consists of an harmonic rhythm that moves by the measure and a very slow melody in an inner voice, answered by descending eighth-note figures in three voices. (See Example 80.) Unlike the fast, showy, and rhythmically varied "Prelude" of 1906, this one is a slow, dreamy work whose climax at the beginning of the A' section eventually fades away, amidst chromatic prolongation, to a

³⁹ According to the BPCC program for March 7, 1908, in WHA.

⁴⁰ The performers were Maud Agnes Winter and Percy Waller.

⁴¹ Katharine Goodson performed Barns's "Prelude" on May 14, 1911, at a recital in AEolian Hall.

pianissimo codetta. "Prelude" is a good recital piece, demanding skill in chord-playing.

Example 80. "Prelude" (Elkin, 1908), m. 1-3.



"Valse Gracieuse" (Elkin, 1908) is another of Barns's light, "Allegretto con grazia" compositions.⁴² The added sixth chords, circle of fifth progression, and frequent augmented sixth modulations are very familiar devices of Barns's.

In 1910, Schott published Barns's piano version of "Humoreske" (sic), first published for violin and piano by Schott in 1909.⁴³ The piano edition is marked "Allegretto scherzando" and is in the same key (G major) as the violin version.

Three more piano pieces (*Woodland Scenes*, No. 1, "Nocturne," and "Étude de Concert") were premiered on March 4, 1911, by May Elliot on the Barns-Phillips series.⁴⁴ The

⁴² See p. 230 above for the frequent usage of "Allegretto grazioso" in Barns's violin pieces.

⁴³ See p. 221-2 above.

⁴⁴ According to the program located in WHA.

latter two are not available. *Scènes Villagoises* (Schott, 1911), however, which is in Barns's Late-Romantic harmonic style, contains three short, simple pieces with the titles "Les Glaneuses," "Dans la Forêt," and "Au Soir." The first one of these might be synonymous with *Woodland Scenes, No. 1* above. "Dans la Forêt" is another "Allegretto con grazia" piece, with many added sixths, augmented sixth modulations, and bird imitations (broken fourths or larger intervals in sixteenth-notes). Like "Les Glaneuses," "Au Soir" would be a good student piece, while "Dans la Forêt" is a little more difficult.

Although we do not have "Capricieuse," "Étude de Concert," or "Nuit Mystérieuse," all premiered in March, 1912, by Percy Waller,⁴⁵ we do have a work which Barns dedicated to the renowned British pianist Harold Bauer,⁴⁶ called "An Impression" (Elkin, 1912). This *Adagio con dignità* in E major (♩ = 56), marked "molto sostenuto," is one of Barns's more difficult and serious piano compositions, undoubtedly written with the famous pianist in mind. (See Example 81.) It has many details of dynamics, expression, tempo variation, and pedalling. Very chromatic, especially in the B section, "An Impression" is filled with added sixth chords and 6-5 sigh motives. It would be well-worth playing.

⁴⁵ According to the BPCC program in WHA.

⁴⁶ Bauer performed "An Impression," according to the CEB pamphlet.

Example 81. "An Impression," m. 1-4.

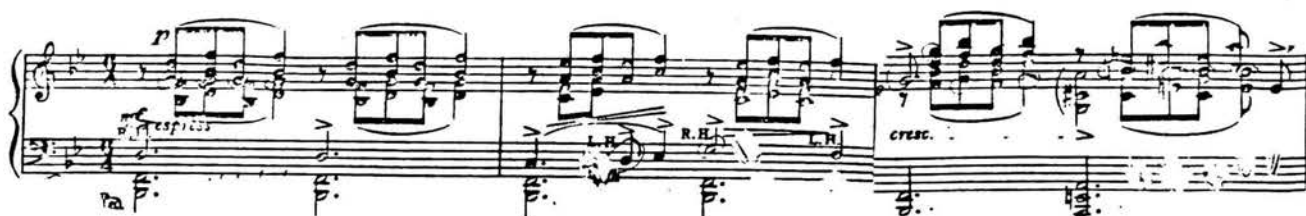


Harmonically Barns's most complex piano piece, "Cri du Coeur" was published during World War I, in 1916, by Elkin and was criticized by *The Musical Times* for its "modernity."⁴⁷ Found by the Neames, the manuscript (marked merely "Andante espressivo"), now located in the British Library's Department of Manuscripts, is signed and dated December, 1913. Like "An Impression," "Cri du Coeur" is a fairly long, slow piece. Even more so than the earlier work, this one is highly chromatic and is completely riddled with added sixths, ninths, half-diminished seventh chords, appoggiaturas, and secondary sevenths and ninths. (See Example 82.) As in the 1908 "Prelude," the slow melody (marked "ben sostenuto") in an inner voice is sometimes hard to follow. As is typical of Barns's more serious style, the chordal accompaniment figure $\text{♩} \text{♩} \text{♩} \text{♩}$ is used thematically. The pentatonic sound is most apparent in the B section, while the end of A' is greatly extended in what seems to be a very loud and repetitious codetta, ending "Grandioso" on a B^b minor sev-

⁴⁷ "Reviews--Violin and Pianoforte," in *MT*, LVIII (1917), p. 177. See Chapter Three, p. 100-1 above.

enth chord. "Cri du Coeur" is an impassioned composition, perhaps an expression of anguish over the dissolving of Barns's marriage.⁴⁸

Example 82. "Cri du Coeur," m. 1-3



In the same harmonic style but light-hearted in mood, "Monkey Land (Scherzo)," also published by Elkin in 1916, is an *Allegro con brio* ($\frac{9}{8}$) in E major. Effectively written, with its jaunty dotted rhythm and chromatic runs, it was one of Barns's more popular pieces, according to Mrs. Evelyn Bishop.⁴⁹ The Debussy-like, "pentatonic" sound is created by the added sixths and ninths, as well as parallel fourths and fifths in the right hand.

Barns's last available piano piece, *Landscapes: Four Short Pieces for Piano* (Ashdown, 1919), marks a return to the more simple salon style and the country setting of *Scènes Villagoises*.⁵⁰ The music itself does not have much to do with the poetic titles of the pieces⁵¹ and was

⁴⁸ See Chapter One, p. 24.

⁴⁹ From an interview with the writer on May 19, 1984.

⁵⁰ See p. 237 above.

⁵¹ See Appendix E for the titles of the individual pieces.

undoubtedly meant to give pleasure to amateurs, as were similarly simple pieces by Barns for violin and piano published in 1917.⁵²

Thus, Barns's available solo piano music includes four sets of pieces or dances suited to amateurs, two "Preludes" and "Valse Gracieuse" on a more sophisticated level, and three pieces ("An Impression," "Cri du Coeur," and "Monkey Land") in her most advanced harmonic style. In addition to these, she wrote other salon and concert pieces. Barns may also have written a piano sonata, judging by the information in the British Music Society Catalogue.⁵³ While not a major contributor to the field of solo piano music, Barns did add several good pieces to the turn of the century's repertoire of shorter works.

The final category of works by Barns, the songs, comprises 37 known compositions written or published between 1892 and 1918. Of these, 22 are available⁵⁴ including two arrangements. The available songs are in modified strophic form, for the most part, and were sung by Charles Phillips, one of his female pupils, or another female singer on the Barns-Phillips Concerts. Most of these are love songs with

⁵² See p. 226 above.

⁵³ See Chapter Three, p. 104, fn. 136 above.

⁵⁴ Four songs--"Mahala," "No day that ever dawns," "April Meadows," and "Sunset"--are manuscripts which were found at the Neames' house. Since I have seen neither the original manuscripts nor photocopies of them, no mention will be made of them in the following discussion. These four songs, along with song fragments, can be found in the British Library.

sentimental texts by little-known authors and, thus, might be termed "ballads" in the Victorian and Edwardian sense of the word. Nicholas Temperley describes the Victorian ballad as "any kind of sentimental popular song."⁵⁵ In Ethel Barns's day, songs of this type were composed and published for commercial purposes. Compared to others' ballads, Barns's songs are fairly high in quality, some deserving to be revived. Their melodies are memorable in many instances, while the accompaniments are well-written but do not participate much in the musical expression. The songs published in 1904 and later were printed in two different keys, a third apart, for high and low voice.

Two of Barns's songs, "A Fancy" and "Waiting for Thee," were published by Stanley, Lucas, Weber and Co. in 1892, while Barns was a student at the Royal Academy of Music, and are among her earliest published works. "A Fancy," which has some awkward piano writing, introduces us to the sigh motive 6-5, which later becomes a frequent part of Barns's song style. The anonymous narrative text is set to music skillfully, as is the case with most of Barns's songs. The sombre episode in the parallel minor, possibly influenced by Schubert, also entails a change of meter from $\frac{3}{4}$ to $\frac{4}{4}$. "Waiting for Thee," an Allegretto in $\frac{6}{8}$, has an active, although at times awkward, piano part conveying the image of

⁵⁵ Nicholas Temperley, "Ballad: II. The 19th-century art form; 2. The English Sentimental Ballad," *The New Grove Dictionary of Music and Musicians*, 6th ed., edited by Stanley Sadie (London: Macmillan, 1980), II, p. 76.

the river and occasionally changing to depict a detail of the text.

"Berceuse," originally published by Stanley Lucas in 1896, was published with "'Twas ever Thus" in 1901 by Leonard as "Two Songs." "Berceuse" is in modified strophic form, uses the sigh motive, and has some six-bar phrases to offset the predominantly four-bar phrasing. "'Twas ever Thus," an Allegro vivace, is the only available Barns song that is light-hearted and somewhat tongue-in-cheek. Missing songs premiered between 1897 and 1901 include *Two Heine Songs* and "O Tsurī San (a Japanese lament)."

"Susani" (Elkin, 1903), Barns's arrangement of a fourteenth-century German carol, translated into English by A. Kalisch and originally arranged by Hugo Riemann,⁵⁶ was the most popular song on the Barns-Phillips Concerts, appearing once a year almost every year between 1901 and 1913. It is unlike Barns's original songs, in that it is completely diatonic with a chorale-like piano part. The composer's other known (but unavailable) arrangement is of "My Charming Fair," an anonymous old English melody.

With "Remembrance" (Elkin, 1903), Barns began to produce what would prove to be her more characteristic songs, with only two-measure piano introductions and expressive melodies. (See Example 83.) "Remembrance" makes a more graceful attempt at word painting (depicting bird song) than does "Waiting for Thee."

⁵⁶ According to *LT*, March 8, 1900, p. 14.

Example 83. "Remembrance," m. 1-4. (words by Nellie Fielding)



"Remember or Forget" (Elkin, 1904), like "Remembrance," was popular on the Barns-Phillips Chamber Concerts. It is the only available song by Barns with a text of high literary quality. The poem by Christina Rossetti beginning "When I am dead, my dearest," has been set to music some fifty-nine times by various composers up to the present day, including Coleridge-Taylor (Augener, 1904) and Alexander Mackenzie (Novello, 1878).⁵⁷ The skillful setting by Barns deserves to be heard. (See Example 84.) The 6-5 motive occurs only in the piano introduction ; likewise, the text is discreetly depicted.

⁵⁷ Bryan M. S. Gooch and David S. Thatcher, *Musical Settings of Early and Mid-Victorian Literature: A Catalogue* (N.Y. and London: Garland, 1979), p. 474-75.

Example 84. "Remember or Forget," m. 3-10. (words by Christina Rossetti)

When I am dead, my dear - est,

Sing no sad songs for me; Plant thou no ro - ses

at my head. Nor sha - dy Cy - press tree;

Barns's songs were frequently sung by her husband's students. As can be seen from the programs for the Barns-Phillips Concerts, Katherine Saunders, a Phillips pupil, made her public début on the series in 1904 singing three songs of Barns's--"Berceuse," "'Twas ever Thus," and the premiere of "Spring Carnival."⁵⁸ Moreover, the song titles which Barns used can sometimes be found to coincide with songs by other popular song writers of the day or of the

⁵⁸ BPCC program for December 3, 1904, in WHA. Barns was the accompanist for the songs.

recent past. "Remember or Forget," besides two presently unavailable songs--"Spring's Carnival" and "Humility"⁵⁹--are all mentioned as titles to others' songs in Harold Simpson's *A Century of Ballads (1810-1910)*.⁶⁰

Most of the remaining songs to which we have access employ lyrics by ballad lyricists who are listed by Simpson.⁶¹ "A Ransom" (Elkin, 1907) and "Dewdrops"⁶² (Elkin, 1912) utilize poems by Harold Simpson, himself a ballad lyricist. The former song uses many added sixths, even in the final chord, suggesting Barns's Late-Romantic style. Appoggiaturas are also a common feature of this love song, while "Dewdrops" is very diatonic, befitting a less emotional text.

"Sleep, Weary Heart" (Boosey, 1911) is the one song by Barns known to have been published by Boosey and Co., which, along with Chappell, promoted its published ballads in very

⁵⁹ Performed by Minda da Morgan in 1906, according to BPCC program in WHA.

⁶⁰ Harold Simpson, *A Century of Ballads (1810-1910)--Their Composers and Singers* (London: Mills and Boon, [1910.], p. 166 and 294. Simpson lists "Carnival of Spring" rather than "Spring's Carnival" on page 294. Simpson (p. 142) also mentions another "I arise from Dreams of Thee," a title used by Barns in a song premiered in 1910, according to *LT*, November 2, 1910, p. 12.

⁶¹ *Ibid.*, p. 304 lists, among others, Fred. G. Bowles, P. J. O'Reilly, and G. Hubi-Newcombe, the lyricists for Barns's "I Long to Live," "A Talisman," and "For Thee," respectively.

⁶² Although "Dewdrops" was not published until 1912, it was performed on March 9, 1907, along with "A Ransom" and "I Think of Thee" (a "sonnet" for voice, violin, and piano), according to a BPCC program in WHA.

popular "ballad concerts," usually employing famous singers. Madame Clara Butt who, according to the front cover, sang "Sleep, Weary Heart," was an immensely popular British contralto who frequently concertized with her husband, the baritone Kennerley Rumford. "Sleep, Weary Heart" might well be a true "royalty ballad"⁶³ if Boosey and Co. paid Clara Butt to sing the song in order to promote its purchase for home and concert use. Despite its pleasing melody, the song overuses the 6-5 sigh motive and the augmented sixth chord.

Chappell and Co., which specialized in popular music after 1850,⁶⁴ published the last five of Barns's songs. Of these, all of which were published after the demise of the Barns-Phillips Concerts, three will be mentioned. "I Long to Live" (Chappell, 1914), sung by Mr. Thorpe Bates,⁶⁵ is a short but dramatic song, despite the many 6-5 and 9-8 appoggiaturas. (See Example 85.) In the composer's Late-Romantic style, it utilizes seventh chords besides dominant ninth and augmented chords.

⁶³ The practice related to "royalty ballads" was that the lyricist and composer received little money from the publisher for a given ballad compared to the amount given to the singer, "who agreed to sing it at every public appearance for a specified period," in order to promote home and concert use of the song, according to Temperley, "Ballad," *The New Grove*, II, p. 76.

⁶⁴ According to D. W. Krummel, "Music Publishing," in *The Romantic Age (1800-1914)*, edited by Nicholas Temperley (London: Athlone Press, 1981), p. 58.

⁶⁵ According to CEB pamphlet.

Example 85. "I Long to Live," m. 3-6. (words by Fred. G. Bowles)



"Soul of Mine," (Chappell, 1914, with ad lib. organ accompaniment) may have been Barns's most famous song.⁶⁶ At least two well-known singers performed it, one of whom made a recording of the song. The music itself has "sung by Madame Kirkby Lunn" on the front cover, while the Barns publicity pamphlet (CEB pamphlet) also mentions Madame Ada Crossley, both famous contraltos of the day. Kirkby Lunn made a recording of "Soul of Mine" with Percy Pitt and E. Stanley Roper.⁶⁷ The religious tone of the words is paralleled by the stately, chorale-like accompaniment. The melody is sim-

⁶⁶ A copy of this song, along with Barns's Second and Fourth Violin Sonatas, is located in the Music Library of the Royal Academy of Music, as well as in the British Library.

⁶⁷ According to the *Rigler and Deutsch Record Index* of the Library of Congress.

pler and has more repeated notes than those in Barns's love songs. A sustained major seventh, part of a slow melodic descent, lends dissonance to the usual added sixth chord elegance. (See Example 86.) "Soul of Mine" was sung at a Red Cross benefit during the First World War, on January 17, 1917, in the newly reopened Wigmore Hall.⁶⁸

Example 86. "Soul of Mine," m. 15-20. (words by Teresa Hooley)

The image shows a musical score for the song "Soul of Mine" by Teresa Hooley, measures 15-20. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are "come thou to me O soul of mine,". The piano accompaniment features a sustained major seventh chord in the right hand and a descending melodic line in the left hand. The dynamic marking "ff" (fortissimo) is present at the beginning of the piano part, and "dim." (diminuendo) is marked towards the end of the excerpt.

"Out on Deep Waters" (Chappell, 1918) combines the repeated-note style of "Soul of Mine" with the chromatic harmonies and typical appoggiaturas of Barns's style, returning to the earlier Barns practice of an eight-measure piano introduction.

⁶⁸ See Chapter Three, p. 102 above.

Thus, Ethel Barns wrote over one hundred short compositions for violin and piano, cello and piano, solo piano, and voice and piano. Probably the best of these on the whole, her violin and piano pieces are interesting from the standpoint of violin technique, lyricism, and dramatic expression. They underline Barns's particular technical skills as a violinist--skills also apparent in her concertos--besides highlighting the graciousness and theatricality of her compositional style. The fact that Barns wrote so many short compositions which were published attests to the economic realities of being a composer at the turn of the century. Barns was able to compose popular songs, piano pieces, and violin pieces on a fairly high level, relative to contemporary standards. The songs as a whole and most of the piano pieces accentuate the popular style of writing of which Barns was capable. Not having any "art" songs of hers nor any larger piano pieces, we must assume that Barns's excursions into more "serious" writing were confined largely to the violin chamber music and works for violin and orchestra.

Chapter VIII

CONCLUSION

This study of Ethel Barns has answered many questions regarding her life and works, despite the impossibility of gathering enough information for a complete biographical portrait or of uncovering her entire musical output. The research I have done in connection with Barns's life, using her birth and marriage certificates, her will, obituaries, Royal Academy of Music records, the recollections of her relatives, and the interview with her in *The Strad*¹ has not only corrected many of the inaccuracies in previous biographical accounts, but has augmented our knowledge as well. In addition, study of Barns's numerous concert programs (especially those found in the Wigmore Hall archives) and reviews has supplied us with a clearer picture of her musical career and has provided a context in which to view her works.

The assembling of copies of Barns's published music from the British Library and B. Schott's Söhne in Mainz, and the discovery by Mr. and Mrs. Christopher Neame of fifteen² man-

¹ Windust, *op. cit.*, p. 25-27.

² Of the fifteen manuscripts, ten are of complete compositions, while five are incomplete. These figures do not include the complete set of orchestral parts for the *Concertstück*, Op. 19, also found by the Neames.

uscripts have yielded a total of eighty-seven compositions--seven chamber works, two compositions for violin and orchestra, forty-six short pieces for violin and piano, ten piano pieces, twenty-two songs, and two pieces for cello and piano. Thus, of the total one hundred and twenty-four compositions attributable to Barns, seventy percent is available, with sixty-five percent in published form.

As a violinist, Barns was an accomplished virtuoso with an emotional, robust playing style.³ Although her training took place in England, it was largely in the Franco-Belgian virtuosic tradition of her teachers at the Royal Academy of Music, Sainton and Sauret. Her violinistic training shows through in her compositions by means of such devices as double-stops (most notably sixths), *ricochet*, *staccato*, and *arpeggiando* figures, melodic use of the G-string, and cadenza-like passages.

Like her teachers and many performers of the day, Barns wrote music which both she and those closely associated with her performed. The disciplined approach to composition instilled in her by her harmony and composition teacher, Ebenezer Prout, is evident throughout her works. Writing first in the High-Romantic harmonic style, with Brahmsian characteristics evident in her well-written, though conservative *Sonata No. 2 in A Major*, Op. 9 (1904), Barns gradually incorporated Late-Romantic style characteristics such as

³ See Chapter Two, p. 33 above for an example from the reviews of her performances.

extensive chromaticism and formal expansiveness, as well as Debussy-like traits such as parallel harmonic progressions, metric flexibility, and added-note harmonies in what I have termed her mature compositions, e.g., the *Sonata No. 4 in G minor*, Op. 24 (1910) and the *Fantaisie for Two Violins and Piano* (1912). Although most of Barns's compositions, thus, can be categorized as "Romantic" or "Late-Romantic," the surviving violin part to her *Sonata No. 5 in E minor* (1927) reveals a break with the Romantic tradition in the fluidity of its harmony and rhythm and the austerity of its musical expression, which avoids emotional and violinistic display.

In keeping with popular tastes of the time, Barns wrote more short pieces and songs than she did chamber music and works involving orchestra. A clear change in compositional style occurs within the context of her five violin sonatas (of which the Second, Fourth, and the violin part from the Fifth are extant), as well as between the *Concerto No. 2 in G minor* and the *Concertstück*, Op. 19, revealing a dedication to "serious" composition. Certain quotations appearing in Barns's publicity brochure⁴ testify to her reputation with some writers as one of the most important⁵ British women

⁴ This pamphlet, given to me by Christopher Neame, is entitled "Recent Notices of Ethel Barns as Composer and Violinist." It contains quotations from eight different periodicals and was probably printed after Barns's marital separation. The frontispiece has "For Concerts and At Homes, Address: 41, Queen's Gate Gardens, S.W., Tel. 4111 Kensington. and usual Agents." In smaller print is the information that "Miss Barns also receives a limited number of Pupils."

⁵ Wells-Harrison, *op cit.*, p. 107, was typical of the writ-

composers of the day--a reputation she probably enjoyed for a limited time and in a limited geographical area, but whose extent cannot be fully evaluated. Unlike Ethel Smyth, the pioneering British woman composer who was able to establish herself in a hitherto male profession, Barns did not gain widespread recognition purely on the basis of her compositions.

It is interesting to compare Barns's life and career with the well-documented life and career of the American pianist and composer Amy Cheney Beach (known by her professional name, Mrs. H. H. A. Beach), a contemporary of Barns's, who lived from 1867 to 1944. Both of these women had dual careers as performers and composers, and both wrote primarily in the Late-Romantic harmonic style with touches of the musical language associated with Debussy.⁶ Barns's career, though, was shorter-lived and her music less well-known than Beach's.

Some of the important differences between these women center around the effects of marriage and World War I on their respective careers. In 1885, at age eighteen, Amy Cheney married the well-to-do surgeon Dr. H. H. A. Beach, who was thirty-four years her senior. During their mar-

ers of the day who noted that Ethel Barns was one of the few British women composers who wrote "serious" music, i.e., chamber music and other large forms, as opposed to merely writing popular songs.

⁶ Sylvia Glickman, introduction to Amy Beach, *Piano Music* (New York: Da Capo Press, 1982), p. vii, and Adrienne Fried Block, introduction to Amy Beach, *Quintet in F-sharp minor* (New York: Da Capo Press, 1979), p. viii.

riage, which lasted until Dr. Beach's death twenty-five years later, Amy Beach wrote most of her important compositions.⁷ After her husband's death she expanded her dual career, gaining European recognition before World War I, especially in Germany. She settled in New York in 1915 and maintained an active career, touring and performing during the musical season and composing in the summer.

Whereas Amy Beach had an active musical career throughout her life, composing a symphony, a one-act opera, and choral works, besides songs, piano works, chamber music, and a piano concerto, Ethel Barns's career was sharply curtailed by the break-up of her marriage and the onset of World War I. Barns's career was interwoven with that of her husband, baritone Charles Phillips, even prior to their marriage in 1899; moreover, as Evelyn Bishop has said,⁸ Barns did not cultivate influential musical friendships to any great extent and lacked the support of a large number of musicians once her marriage disintegrated, unlike Beach, whose life was closely associated with many well-known musicians.⁹ Despite the appearance of independence symbolized by the use of Barns's maiden name in her profession and despite the predominant role she played as both performer and composer in the Barns-Phillips Concerts, it was Charles Phillips who maintained a vocal studio in Bechstein (Wigmore) Hall and

⁷ Block, *op. cit.*, p. vi.

⁸ See Chapter One, p. 25-26 above.

⁹ Block, *op. cit.*, p. viii.

performed there several times as an assisting artist after their marriage dissolved, although he may have lost his teaching post at the Royal Academy as a result of the separation.¹⁰

Barns composed, published, and performed very little after the separation in 1913 and her public musical activities virtually came to an end after 1928. The *Sonata No. 5 for Violin and Piano*, which may have been composed as late as 1927, was the only large-scale work she seems to have written after 1913. Fifteen smaller works (songs, piano pieces, and violin and piano pieces) were published between 1914 and 1928. I have only been able to document four public performances during this period, although there may have been more. In addition to the cultural stigma attached to marital separation, the difficulty women had in achieving an independent place in society in the early twentieth century, and Barns's own personality, World War I must have contributed to the decline in her career after 1913. In the United States, on the other hand, Amy Beach was able to concertize heavily during the War. She must have had the motivation, the independence of spirit, and the public recognition necessary to enable her to pursue a dual career with intensity the rest of her life.

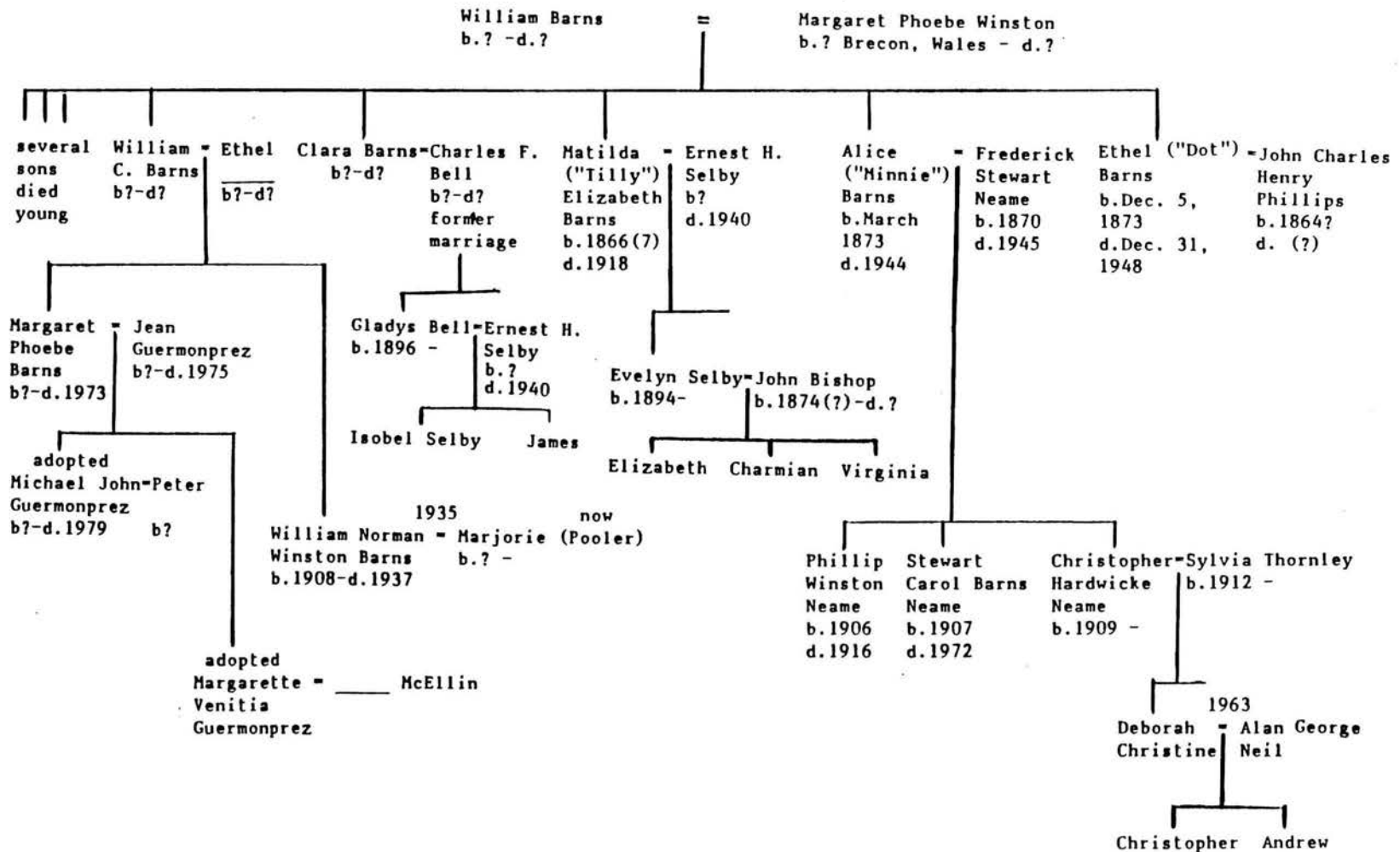
Today, Barns's music (especially the *Sonata No. 2 in A major*, Op. 9, the *Sonata No. 4 in G minor*, Op. 24, the *Suite for Violin, Cello, and Piano*, Op. 26, the *Fantaisie for Two*

¹⁰ See Chapter One, p. 26 above.

Violins and Piano, the *Concerto No. 2 in G minor*, and the *Concertstück*, Op. 19) deserves to be heard more often in public performances. Many of her short violin and piano pieces are suitable for the advanced student, while a few can be used by the beginner. Even though Barns was not an innovative composer and wrote a limited number of large works, those works and many of the shorter ones, all reflecting a disciplined yet expressive compositional style, should prove welcome additions to the Romantic and Late Romantic repertoire.

Appendix A

BARNS FAMILY TREE



Appendix B

Ethel Barns--*Sonata No. 2 in A major*, Op. 9

Allegro maestoso

(1904)

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Christopher Hardwicke Neame

2^{me} SONATE.

To my Pupils
Marguerite and Doris Rücker.

I.

Ethel Barns.

VIOLON.

Allegro maestoso ♩ = 100.

PIANO. *ff* *poco rall.* *poco animato* *cresc.* *ff*

L.H.

First system of musical notation, measures 18-20. The system includes a single melodic line and a piano accompaniment. The piano part features a series of chords and arpeggiated figures. A forte (*ff*) dynamic marking is present in measure 20.

Second system of musical notation, measures 21-23. The piano accompaniment continues with complex arpeggiated patterns. A measure rest is indicated in measure 22.

Third system of musical notation, measures 24-26. The system is marked *dolce* and *p* (piano). Both the melodic and piano parts show a crescendo, indicated by *cresc.* markings. Measure 26 contains a measure rest.

Fourth system of musical notation, measures 27-29. The piano accompaniment features a series of chords and arpeggiated figures, with a piano (*p*) dynamic marking in measure 28.

This page of musical notation consists of four systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system features a treble staff with a melodic line and a bass staff with a more complex, rhythmic accompaniment. Dynamics include *mp* (mezzo-piano) and *f* (forte). Fingerings are indicated by numbers 1-5.

System 2: The second system continues the melodic and accompanimental lines. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. A *p* (piano) dynamic is also present. A *mf* (mezzo-forte) dynamic is marked in the treble staff.

System 3: The third system features a *mf marcato* (mezzo-forte, marked) dynamic in the treble staff. The bass staff has a *p* (piano) dynamic. A *cresc.* (crescendo) marking is present in the treble staff. A *f* (forte) dynamic is marked in the bass staff. A *L.H.* (Left Hand) marking is present in the treble staff.

System 4: The fourth system features a *L.H.* (Left Hand) marking in the treble staff. The bass staff has a *p* (piano) dynamic. A *cresc.* (crescendo) marking is present in the treble staff. A *f* (forte) dynamic is marked in the bass staff.

The page number 27543 is printed at the bottom center.

Musical score for measures 258-261. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano (*p*) section with a crescendo (*cresc.*) and a fortissimo (*f*) section with a marcato (*marcato*) marking. The piano section has a triplet of eighth notes. The fortissimo section has a triplet of eighth notes.

Musical score for measures 262-265. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a fortissimo (*ff*) section with a poco ritardando (*poco rit.*) marking. The fortissimo section has a triplet of eighth notes. The poco ritardando section has a triplet of eighth notes. The fortissimo section has a fortissimo (*ff*) marking and the poco ritardando section has a poco rit. marking.

Musical score for measures 266-269. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a piano (*p*) section with a poco ritardando (*poco rit.*) marking. The piano section has a triplet of eighth notes. The poco ritardando section has a triplet of eighth notes. The piano section has a piano (*p*) marking and the poco ritardando section has a poco rit. marking.

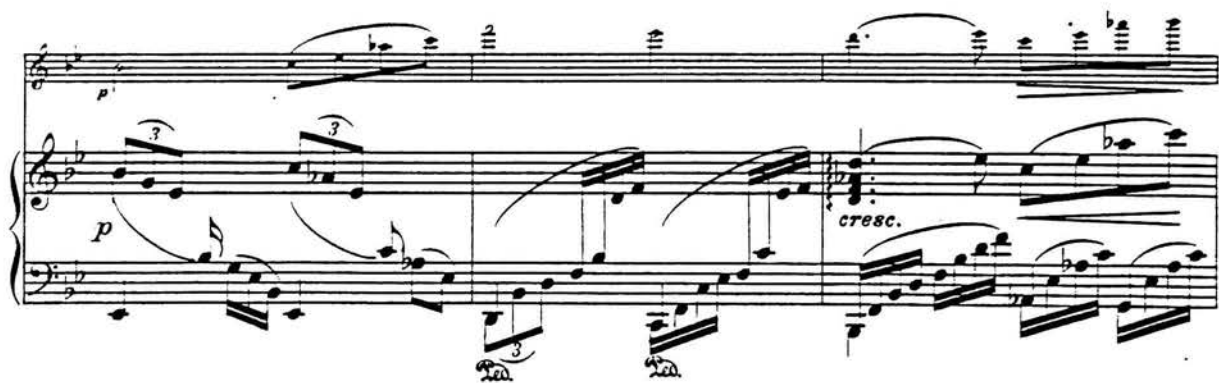
Musical score for measures 270-273. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features a mezzo-forte (*mf*) section with a poco ritardando (*poco rit.*) marking. The mezzo-forte section has a triplet of eighth notes. The poco ritardando section has a triplet of eighth notes. The mezzo-forte section has a mezzo-forte (*mf*) marking and the poco ritardando section has a poco rit. marking.



First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ff* (fortissimo) in both staves.



Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and ties, and the bass staff provides a harmonic accompaniment. The music is characterized by complex rhythmic patterns and dynamic markings.



Third system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) and *cresc.* (crescendo).



Fourth system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo).

ad lib.

pp

ppp

pp

pp

f

cresc.

ff

ff

ff accel.

a tempo

mf

First system of musical notation. The top staff features a melodic line with a fermata and the instruction *ad lib.* below it. The bottom staff, marked *L.H.*, contains a complex, dense texture of overlapping notes and rests, with a *rit.* marking and a *pp* dynamic at the end.

Second system of musical notation. The top staff continues the melodic line. The bottom staff, marked *L.H.*, features a dense, rhythmic texture with multiple *ff* (fortissimo) markings. A *poco rall.* (poco rallentando) marking is present above the staff. The system concludes with a *ff* marking and a triplet of eighth notes.

Third system of musical notation. The top staff continues the melodic line. The bottom staff, marked *L.H.*, features a dense, rhythmic texture with multiple *ff* (fortissimo) markings. The system concludes with a triplet of eighth notes.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff, marked *L.H.*, features a dense, rhythmic texture with multiple *ff* (fortissimo) markings. The system concludes with a triplet of eighth notes.



First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with complex chords and arpeggios. Dynamics include *f*, *cresc.*, and *ff*. There are triplets marked with a '3' in both staves.



Second system of musical notation. The top staff continues the melodic line with triplets. The bottom staff features dense chordal textures. Dynamics include *dim.* in both staves.



Third system of musical notation. The top staff has a melodic line with triplets. The bottom staff has a rhythmic accompaniment with triplets. Dynamics include *p* in the bottom staff.



Fourth system of musical notation. The top staff has a melodic line with triplets. The bottom staff has a rhythmic accompaniment with triplets. Dynamics include *p* in the bottom staff.

This page of musical notation consists of four systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system introduces a *marcato* section in the treble and a *mp* (mezzo-piano) section in the bass. The third system features a *f* (forte) section in the bass and a *mp* section in the treble. The fourth system includes a *p* (piano) section in the treble and a *p* section in the bass. The notation is highly detailed, with many slurs and ties indicating complex phrasing and articulation.

27543

Appendix C

Ethel Barns--*Sonata No. 4 in G minor*, Op. 24,
Allegretto ma molto agitato (exposition)
(1911)

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SONATA N^o IV

I

E. BARNES, Op. 24

Allegretto ma molto agitato $\text{♩} = 76$

VIOLON

PIANO

3

cresc.

5

mp *p* *cresc.* *cresc. largamente*

rit. *A* *rit.* *p* *p tranquillo* *p*

p tranquillo *p tranquillo* *p* *f*

pp *poco rall.* *pa tempo tranquillo* *p*

28960

The musical score consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system shows a piano introduction with a *p* (piano) dynamic. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The section concludes with the instruction *animato* and a *f* dynamic.
- System 2:** The second system continues the piece, featuring a *cresc.* marking and a *f cresc.* (forte crescendo) marking.
- System 3:** The third system includes a *dim.* (diminuendo) marking and a *con fuoco marcato ff* (with fire, marked, fortissimo) instruction.
- System 4:** The fourth system features a *ff brillante* (fortissimo, brilliant) instruction.

Maestoso d.d.

B

marcato

p

p

rit.

colle violino

28960

un poco meno mosso

C dolce

con espress.

poco rall.

molto legato

p espress.

poco rall.

pp molto legato

duo rall.

cresc.

poco cresc.

dim.

cresc.

dim.

pp dim.

un poco più mosso

dolce *p* *cresc.*

Appendix D

Ethel Barns--*Sonata No. 4 in G minor*, Op. 24,
Allegretto ma molto agitato
(m. 124-44 of the development)
(1911)

Reproduced with permission of
Christopher Hardwicke Neame

This musical score is for a piano and voice piece, spanning three systems. The key signature is D major (two sharps) and the time signature is 4/4. The first system features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal melody and piano accompaniment, with a *cresc.* marking above the piano part. The third system includes a *f appassionato* marking for the piano part and a *sostenuto dim. poco a poco* marking for the vocal part, indicating a sustained and gradually decaying performance.

f *cresc.*

f appassionato *sostenuto dim. poco a poco*

musical score for piano and voice, page 278. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Voice:** Starts with a half note G4, followed by a quarter rest, then a half note A4. A fermata is placed over the final G4. The tempo/mood marking *molto tranquillo* appears above the staff.
- Piano:** The right hand begins with a *dim.* (diminuendo) marking and plays a series of chords. The left hand plays a bass line. The dynamic *pp* (pianissimo) is indicated.

System 2:

- Voice:** Continues with a half note B4, followed by a quarter rest, then a half note C5. A fermata is placed over the final C5. The tempo/mood marking *sostenuto* appears above the staff.
- Piano:** The right hand plays a series of chords. The left hand plays a bass line. The dynamic *pp* (pianissimo) is indicated.

System 3:

- Voice:** Continues with a half note D5, followed by a quarter rest, then a half note E5. A fermata is placed over the final E5.
- Piano:** The right hand plays a series of chords. The left hand plays a bass line. The dynamic *ppp* (pianississimo) is indicated. The tempo/mood marking *rit.* (ritardando) appears at the end of the system.

Appendix E
LIST OF WORKS

This complete catalogue of Ethel Barns's compositions is arranged chronologically according to genre. Dates given are either the publisher's copyright date, the date of an autograph, or the date of the first performance of a work. Microfilm of most of the extant compositions (with the exception of the *Adagio* from *Piano Trio in F minor*, Op. 10, *Sonata No. 4 in G minor*, Op. 24, the arrangements of "L'Escarpolette," *Two Compositions for Violin and Piano*, *Humoreske, pour Piano à 2 mains*, and "Soul of Mine") can be found on microfilm donated by the author to Mugar Memorial Library, Boston University. Lbm is the siglum for the British Library.

I. ORCHESTRAL WORKS

Concerto No. 1 for violin and orchestra (Composed, first movement performed while a student at Royal Academy of Music between 1887 and 1894.) Unpublished. Not extant.

Concerto No. 2 in G minor for violin and orchestra.
Sources: orchestral score of first movement (1904)
Lbm ADD. MS. 63634; incomplete violin and piano score
(June 1, 1904) Lbm ADD. MS. 63058; complete orchestral score Lbm ADD. MS. 63634. Unpublished.

Two Dances for Pianoforte or Orchestra (Date of orchestral version unknown. Piano version published London, J. Williams, 1907.) Not extant.

Concertstück (in D minor) for violin and orchestra, Op. 19. (Violin and piano version published London, Schott, 1908.) Sources: piano reduction and complete set of orchestral parts Lbm ADD. MS. 63635.

Idylle Pastorale for violin and orchestra (Violin and piano version published London, Schott, 1909. Date of orchestral version unknown.) Unpublished. Not extant.

Rhapsody (?) listed in *British Music Society Catalogue of Composers* (1922).

II. CHAMBER MUSIC

Sonata No. 1 in D minor for violin and piano (First performance December 6, 1899. Date of composition unknown.) Unpublished. Not extant.

Sonata No. 2 in A major, Op. 9, for violin and piano (London: Schott, 1904.)

Trio in F minor, Op. 10, for piano, violin, and cello (First performance November 1, 1904. *Adagio* published London, Schott, date unknown.) Remainder of composition unpublished and not extant.

Sonata No. 3 in C minor for violin and piano (First performance November 7, 1905. Date of composition unknown.) Unpublished. Not extant.

Adagio in D minor for violin and piano (Date of composition unknown, but probably between 1905 and 1910.) Possible sonata movement. Unpublished. Source: Lbm ADD. MS. 63637.

Suite, Op. 21, for violin and piano (First performance November 5, 1907. Date of composition unknown.) Unpublished. Source: Lbm ADD. MS. 63636.

Suite for Piano, Violin, and Cello, Op. 26 (First performance March 12, 1910. Date of composition unknown.) Unpublished. Source: score and parts Lbm ADD. MS. 63059.

Piano quintet movement. Sketches. (Date unknown, but probably between 1910 and 1913.) Source: Lbm ADD. MS. 63639.

Sonata No. 4 in G minor, Op. 24, for violin and piano (London: Schott, 1911.)

Élégie from *Sonata No. 4 in G minor*, Op. 24 (London: Schott, 1911.)

Fantaisie for two violins and piano (London: Schott, 1912.) Commissioned by the Musicians' Company headed by W. W. Cobbett. Dedicated to Émile Sauret.

Impressions of Switzerland for violin and piano (First performance December 7, 1912. Date of composition unknown.) Unpublished. Source: Lbm ADD. MS. 63637.

III. SHORT INSTRUMENTAL PIECES

A. VIOLIN AND PIANO PIECES

"Romance" (London: Stanley Lucas, Weber and Co., 1891; London: Schott, date unknown.) Dedicated to John Rutson, Esq.

"Polonaise" (London: Ashdown, 1893.)

"Mazurka" (London: Robert Cocks, 1894; London: Schott, date unknown.)

"Valse Caprice" (London: Robert Cocks, 1894; London: Schott, date unknown.)

"Tarentelle" (London: Robert Cocks, 1895; London: Schott, date unknown.)

"Chanson gracieuse" (London: Schott, 1904.)

"Danse" (First performance February 7, 1905. Date of composition unknown.) Unpublished. Not extant.

"Elegy" (First performance February 7, 1905.
Date of composition unknown.) Unpublished.
Not extant.

"Moto perpetuo" (Premiered by Henry Such at
Queen's Hall, June 20, 1905; published London,
Schott, 1907.)

"Chant Élégiacque" (Premiered by Henry Such at
Queen's Hall, June 20, 1905; published London,
Schott, 1907.)

"Danse caractéristique" (London: Schott, 1907.)

"L'Escarpolette. Swing Song" (London: Schott,
1907; Carl Fischer, date unknown.)

Arrangements:

- (1) for piano, A. Andrée (London: Schott,
1908.)
- (2) for cello and piano, A. Kaiser (London:
Schott, 1910.)
- (3) for orchestra, Chas. J. Roberts (New
York: Carl Fischer, ca. 1910.)
- (4) for organ, Dr. A. W. Pollitt (London:
Schott, 1915.)
- (5) for string orchestra, F. Louis Schneid-
er (publisher and date unknown.)
- (6) for four violins and piano, vcl. ad
lib., Ambrosio (New York: Carl Fisch-
er, date unknown.)

"Capriccio Scherzoso" (First performance March 9,
1907. Date of composition unknown.) Unpub-
lished. Not extant.

"Cradle Song" (First performance March 9, 1907.
Date of composition unknown.) Unpublished.
Not extant.

"Hindoo Lament" (London: Schott, 1907.)

"Légende" (London: Schott, 1907.)

"Idylle Pastorale" (London: Schott, 1909) Orig-
inally for violin and orchestra, according to
program for BPCC premiere on November 3, 1908.

"Adagio appassionato" (London: Schott, 1909.)

"Danse Negre. Scherzo" (London: Schott, 1909.)

- "Andante for the IV String" (London: Schott, 1909.)
- "Humoresque" (London: Schott, 1909.)
- "Canzonetta" (London: Schott, 1909.)
- "Lullaby" (London: Schott, 1909.)
- "Petite Valse" (London: Schott, 1909.)
- "Sérénade" (London: Schott, 1909.)
- "8 Pièces--1^{ere} Position--2 cahiers" (London: Schott, 1910.)
- "Andante espressivo" (London: Schott, 1910.)
- "Andante grazioso" (London: Schott, 1911.)
- "Petite Pastorale" (London: Schott, 1911.)
- "Bagatelle" (London: Schott, 1912.)
- "Berceuse" (London: Schott, 1912.)
- "Nachtgesang--Notturmo" (London: Schott, 1912.)
Dedicated to Efrem Zimbalist.
- "Danse Fantastique" (First performance March 2, 1912. Date of composition unknown.) Unpublished. Not extant.
- "Two Compositions for violin and piano. 1. Coquette. 2. Morceau." (Boston: Boston Music Co., 1913.)
- "Crépuscule" (London: Schott, 1913.)
- "Memory, La Chasse" (Performed January 17, 1917.)
May be two separate pieces. Unpublished and not extant in this form. See "La Chasse."
- "Aubade" (London: E. Ashdown, 1917.)
- "Carina" (London: Elkin, 1917.)
- "Pierrette" (London: E. Ashdown, 1917.)
- "Lullaby" by Cyril Scott, originally for voice and piano, arr. E. Barns (London: Elkin, 1918.)

"A Lament" (Performed October 26, 1927.) Unpublished. Not extant.

"La Chasse" (London: Schott, 1928.)

"Poème" (London: Schott, 1928.)

"A Vision" (London: Schott, 1928.)

B. CELLO AND PIANO

"Cantabile" (Listed in March 9, 1907 BPCC program; Schott,?) Not extant.

"Idylle" (London: J. Williams, 1913.)

C. PIANO

"Four Sketches for Pianoforte" (London: J. B. Cramer, 1899.)

"Prelude" (First performance February 6, 1906. Date of composition unknown.) Unpublished. Source: Lbm ADD. MS. 63637 (not in Barns's hand.)

"Dalliance" (First performance February 6, 1906. Date of composition unknown.) Unpublished. Not extant.

"In Pixieland" (First performance February 6, 1906. Date of composition unknown.) Unpublished. Not extant.

"Two Dances for Pianoforte or Orchestra. 1. Cymbal Dance. 2. Dance of the Gnomes." (Piano version published London, J. Williams, 1907.) Orchestral version not published and not extant.

Four Piano Pieces, Op. 23. 1. Prelude. 2. Scherzo. 3. Nocturne. 4. Toccata. (First performance March 7, 1908. Date of composition unknown.) Unpublished and not extant, but see "Prelude" (London: Elkin, 1908) below.

"Prelude" (London: Elkin, 1908.) May be from *Four Piano Pieces*, Op. 23.

"Valse Gracieuse" (London: Elkin, 1908.)

"Étude de Concert" (First performance March 4, 1911. Date of composition unknown.) Unpublished. Not extant.

"Nocturne" (First performance March 4, 1911. Date of composition unknown.) Unpublished. Not extant.

Woodland Scenes, No. 1 (First performance March 4, 1911. Date of composition unknown.) May be synonymous with "Les Glaneuses," the first movement from *Scenes Villageoises*. Unpublished and not extant under title listed.

Scènes Villageoises pour Piano. No. 1. Les Glaneuses. No. 2. Dans la Forêt. No. 3. Au Soir. (London: Schott, 1911.)

"Capricieuse" (First performance March 2, 1912. Date of composition unknown.) Unpublished. Not extant.

"Étude de Concert" (First performance March 2, 1912. Date of composition unknown.) Unpublished. Not extant.

"Nuit mystérieuse" (First performance March 2, 1912. Date of composition unknown.) Unpublished. Not extant.

"An Impression...for the Pianoforte" (London: Elkin, 1912.) Dedicated to Harold Bauer.

"Cri du Coeur" (London: Elkin, 1916.) Source: Lbm ADD. MS. 63637.

"Monkey Land (Scherzo)" (London: Elkin, 1916.)

Landscapes. Four short Pieces for piano. 1. O'er a sunlit meadow. 2. Drooping willows. 3. A woodland roundelay. 4. On the crest of the hill. (London: E. Ashdown, 1919.)

Sonata (?) listed in *British Music Society Catalogue of Composers* (1922).

IV. SONGS

"A Fancy" (London: Stanley Lucas, Weber and Co., 1892.)

"Waiting for Thee" (London: Stanley Lucas, Weber and Co., 1892.) Words by Mortimer Collins. Dedicated to Hon. Mrs. Reginald Capell.

"Berceuse" (London: Stanley Lucas, Weber, Pitt and Hatzfeld, 1896; London: Leonard and Co., 1901, as No. 1 of *Two Songs*.) Words by J. E. Woolacott.

Two Songs (London: Ascherberg and Co., date unknown.) Words by Heine. First known performance February 25, 1897. Not extant.

"The Humble Swain" (London: Forsyth Bros., date unknown.) First performance November 14, 1898. Not extant.

"O Tsuru San" (London: Forsyth Bros., date unknown.) First performance November 14, 1898. Not extant.

"E'en as a lovely flower" (Date of composition unknown. Listed on 1902-3 BPCC brochure.) Not published. Not extant.

"My Love" (London: Forsyth Bros., date unknown.) First known performance February 7, 1900. Not extant.

"Come then" (London: Forsyth Bros., date unknown.) First known performance February 7, 1900. Not extant.

"'Twas ever thus" (London: Leonard and Co., 1901, as No. 2 of *Two Songs*.) Words by Katharine E. Smith.

"My Charming Fair" (Date of arrangement unknown. First known performance March 8, 1901.) Anonymous, arr. E. Barns. Published London, Edwin Lloyds, date unknown. Not extant.

"Sir Knight" (Date of composition unknown. First performance December 10, 1901.) Words by Frank Taylor. Unpublished. Not extant.

"Remembrance" (London: Elkin, 1903.) Words by Nellie Fielding.

"Susani" (London: Elkin, [1903]) Fourteenth-century German carol. English version by A. Kalisch. Arr. by E. Barns.

"Remember or Forget" (London: Elkin, 1904.) Words by Christina Rossetti.

"Spring's Carnival" (Date of composition unknown. First performance December 3, 1904.) Unpublished. Not extant.

"Allan Weir" (Date of composition unknown. First performance probably November 7, 1905.) Ballad. Unpublished. Not extant.

"Humility" (Date of composition unknown. Performance on March 10, 1906.) Unpublished. Not extant.

"A Ransom" (London: Elkin, 1907.) Words by Harold Simpson.

"I think of Thee". (Date of composition unknown. First known performance March 9, 1907.) "Sonnet" for voice, violin, and piano. Words by Walter Besant. Published Schott (?), date unknown. Not extant.

"Dewdrops" (London: Elkin, 1912.) Words by Harold Simpson.

"Desire" (Date of composition unknown. First performance November 1, 1910.) Unpublished. Not extant.

"I arise from Dreams of Thee" (Date of composition unknown. First performance November 1, 1910.) Unpublished. Not extant.

"Sleep, weary Heart" (London and New York: Boosey and Co., 1911.) Words by Jessie J. Elliot. "Sung by Mme. Clara Butt."

Two Little Songs--"The Breeze is singing low" and "A Fair thief" (Date of composition unknown. First performance March 2, 1912. Unpublished. Not extant.

"The Knight's Leap" (Date of composition unknown. First performance March 2, 1912.) Unpublished. Not extant.

"For thee" (London: Chappell, 1914.) Words by G. Hubi-Newcombe.

"I Long to Live" (London: Chappell, 1914.) Words by Fred. G. Bowles. "Sung by Mr. Thorpe Bates."

"Soul of Mine" (London: Chappell, 1914, with organ acc. ad lib.) Words by Teresa Hooley. "Sung by Madame Kirkby Lunn" and by Mme. Ada Crossley.

"A Talisman" (London: Chappell, 1914.) Words by P. J. O'Reilly.

"Out on deep Waters" (London: Chappell, 1918.) Words by Edward Lockton.

"Mahala" (Date of composition unknown.) Words by E. Lockton. Unpublished. Source: Lbm ADD. MS. 63638.

"No day that ever dawns" (Date of composition unknown.) Words by F. Bowler. Unpublished. Source: Lbm ADD. MS. 63638.

"April Meadows" (Date of composition unknown.) Words by Helen Taylor. Unpublished. Source: Lbm ADD. MS. 63638.

"Sunset" (Date of composition unknown.) Words by Teresa Hooley. Unpublished. Source: Lbm ADD. MS. 63638.

Appendix F

DISCOGRAPHY*

Ethel Barns, "Humoresque"; Y. Curti, vln., G. Andolfi, pf.
Pathé, 78 rpm, X9834; with G. Andolfi, "Berceuse."

_____, "Idylle"; C. Sharpe, vlc., H. Harty, pf. Gramo-
phone, 78 rpm, 07885.

_____, "Soul of Mine"; K. Lunn, voice, P. Pitts, E. S.
Roper. Gramophone, 78 rpm, 2-3063.

_____, "Swing Song"; R. Chemet, vln., I. Newton, pf. HMV,
78 rpm, 5-7929.

_____, "Swing Song"; P. Cochrane, vln., pianist unknown.
Aco, 78 rpm, G15517; with Wolstenholme, "Allegretto."

_____, "Swing Song"; M. Delmor, vln., pianist unknown.
Aco, 78 rpm, G15104; with d'Ambrosio, "Petite Chanson,"
Op. 28.

_____, "Swing Song"; M. Elman, vln., P. B. Kahn, pf. HMV,
78 rpm, 3-7915 and 37957; Victor, 78 rpm, 61183.

_____, "Swing Song"; D. Kennedy, vln., pianist unknown.
Columbia, 78 rpm, 2697; with Drdla, "Danse," Op. 96.

_____, "Swing Song"; M. Lorenzo, vln., pianist unknown.
Banner, 78 rpm, 2058; Imperial, 78 rpm, 1224 (or 1225);
Regal, 78 rpm, 9334; each with Boisdeffre, "Au bord, du
ruisseau" (Sérénade champêtre), Op. 52.

_____, "Swing Song"; Members of New York Philharmonic
Orchestra, H. Hadley, cond. Ginn Music Education
Series, 78 rpm, no. unknown.

_____, "Swing Song"; M. Dawson Morrell, vln., pianist
unknown. Vocalion, 78 rpm, 14310.

_____, "Swing Song"; R. Perutz, vln.; T. P. Williams, pf.
Gennett, 78 rpm, C3; with Gardner, "From the Cane-
brake," from "(2) Pieces," Op. 5, No. 1.

_____, "Swing Song"; Arthur Pryor's Band. Victor, 78 rpm, 17022.

_____, "Swing Song"; S. Smith, vln., pianist unknown. Pathe, 78 rpm, 699, 1320, 77178; with Mendelssohn, "Spring Song," from *Songs without Words*, Op. 62, No. 6.

Note: Some of these listings are incomplete because I have not had access to all the recordings.

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