

A Timbral Approach to Overlooked Oboe Works by Women Composers: Vivian Fine and Ruth Gipps

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Introduction

Through college degree programs, music students become familiar with traditional approaches to musical analysis, and the standard Western art music repertoire by white, male composers. Although essential to understand, solely focusing on theory and musicology for “traditional” composers ignores a wealth of valuable repertoire written by female and BIPOC composers. This lack of representation leads scholars to operate with an incomplete view of the full corpus of existing music.

Although many oboe works by female composers exist, a lack of awareness causes them to be overlooked in favor of “traditional” works by white, male composers. Yes, traditional works deserve study, but not to the detriment of new or non-standard compositions. This paper examines two lesser-known oboe works by two 20th-century female composers: *Solo for Oboe* by Vivian Fine and Ruth Gipps’ Oboe Concerto. My aim is to raise awareness of these great pieces, and also to demonstrate their worthiness to be included in the standard oboe repertoire. Short biographies and background information provide additional insight on the works before delving into the information about each piece, and briefly commenting on timbre.

A key but overlooked element essential to understanding a piece of music is timbre, an area of study especially beneficial for all performers. For double-reed players, especially oboists, timbre plays a vital role because every decision made in the reed-making process allows the oboist full control over sound quality.

Vivian Fine (1913-2000): A fearless and enthusiastic modernist

On September 28, 1913 in the city of Chicago, a future influential and prolific 20th-century American composer was born—Vivian Fine.¹ Vivian was the second-born of three children. Her parents were Russian-Jewish immigrants who, despite living at poverty level, supported Vivian’s musical career by paying for piano lessons.² Vivian’s mother took her to audition for the Chicago Musical College, where at five years old, she became the youngest student ever to be awarded a scholarship.³ There she studied with Helen Ross and Julia Lois Caruthers until she was nine.

When she was 11, Vivian began piano lessons with Djane Lavoie-Herz, a pupil of Alexander Scriabin. Under Mme. Lavoie-Herz’s tutelage, she received a “broad pianistic education,” studying the standard repertoire, but soon gained an interest in modern music.⁴ Mme. Lavoie-Herz introduced her to another one of her students, Ruth Crawford, who

became her theory teacher. Crawford was a vital role model for Vivian, and was the first person to encourage her to compose. When Fine showed Crawford a piece of incidental piano music she had composed called *Lullaby*, Crawford thought it remarkable for Fine's age.⁵ Recalling the moment, Fine later wrote:

Nobody had asked me to write a piece before. And so I wrote a piece...and I remember how she listened to it. When I turned around and looked at her, she was looking very thoughtful...and her response to it played a critical role in my life. She listened to it very carefully; I could tell she was really paying attention. I think this was a critical experience for me – to have somebody respond to something I did. She liked it very much. The piece was rather unconventional and had its own shape...I really believe it's possible I would never have composed, or composed much later, if I hadn't been asked then...You do need a role model, someone who says to you, "You too can compose."⁶

With Crawford as a role model, Fine never thought it was strange to be a woman composing music. She was "'very thick-skinned and unbothered to be blown off course by the prevailing winds of prejudice much later in her career.' Fine made being a composer who happens to be a woman look natural while navigating a world where she would have been the exception in any other case."⁷ Not only did Crawford play an integral part in Fine's professional musical life, the two formed a close friendship. Of Crawford, Fine said, "she didn't think of me as just 'some young thing.' We had a real friendship."⁸

At 14, after finishing the second quarter in June of 1928, Vivian dropped out of high school with the full support of her parents. She explained that, being Russian Jewish immigrants, they

had not had the opportunity of going to school but had educated themselves. They didn't associate education with school. There were, after all, such things as books. My mother once hid me in the closet when the truant officer came around.⁹

Despite her young age, Vivian was already developing a professional life, forming contacts with key figures who would be influential to her career including the composers Henry Cowell, Dane Rudhyar, and Imre Weisshaus.¹⁰

When Vivian was 17, Ruth Crawford left for New York City, but not before she had ensured that Vivian received a scholarship to study with Ruth's composition teacher Adolf Weidig. Fine studied with him for a year, but ultimately their compositional styles clashed. He was a traditionalist while Vivian was interested in the avant-garde.¹¹ In the summer of 1931 the 18-year-old Fine decided to follow Crawford to New York City. There, Crawford introduced her to Blanche Walton, an important music patron. This connected her to the New York new-music scene. Fine studied composition with Roger Sessions (1934–1942) and piano with Abby Whiteside (1937–1945). To make a living, she worked as a dance accompanist and a composer for dance. During the 1930s and 40s, she became known as one of the "best performers of contemporary piano music" in the city.¹² In 1935, she married the sculptor Benjamin Karp. They had two daughters born in 1942 and 1948.

During her 70-year career, Fine composed over 140 works. Her musical style can be divided into three major periods, two of which Judith Cody describes as “creative explosions” of composition. During the first “explosion” (1926–56), she wrote 54 works. Up until 1934, her writing was dissonant and atonal, but during her studies with Roger Sessions her music became tonal. By 1946, she had returned to an atonal style. From 1947 to 1970, she composed less due to her busy role as a wife and mother, and wrote only 33 compositions. Her final “creative explosion” occurred at the end of her life from 1971 to 1994 in which she wrote 62 pieces, many of which were considerably longer than her previous works.¹³ Although best known for her chamber music compositions, Fine wrote in many genres including keyboard works, solo pieces, chamber music (many with unusual instrumentation), vocal works, ballets, orchestral music, wind ensemble music, and two operas. For a complete list of Fine’s solo and chamber compositions involving oboe and English horn, see Appendix A.

Fine taught at various universities during her career. She served as a composer-in-residence at the Panorama of the Arts at the University of Wisconsin at Oshkosh, and held teaching positions at New York University, the Juilliard School, the State University Teachers College at Potsdam, NY, the Connecticut College School of Dance, and Bennington College. In the 1960s and 70s she gave a series of lecture-recitals on 20th-century music at colleges across the country. Her years at Bennington College (1964–1987) were “some of the happiest and most productive of her life.”¹⁴ In her own words:

My compositions were automatically played here [at Bennington College]. I didn’t have to shop around to find a place for them to be played...I had that situation where my works were going to be performed. *This was a wonderful thing for me!*... and performances... give you energy and impetus.¹⁵

Fine received many commissions and grants from the Ford, Rockefeller, Ditson, Woolley, Koussevitsky, Readers’ Digest, and Elizabeth Sprague Coolidge Foundations, and from the National Endowment for the Arts; she also received the Dollard and Yaddo Awards. In 1980 she was elected to the American Academy and Institute of Arts and Letters and received a Guggenheim Fellowship. Fine also was nominated for a Pulitzer Prize; her work placed runner-up. She helped found the American Composers’ Alliance and served as the musical director of the Rothschild Foundation (1953–60).

On March 20, 2000, Vivian Fine died at the age of 86 in Bennington, VT in an automobile accident.

Solo for Oboe (1929)

In Chicago on October 15, 1929, shortly before the Stock Market Crash of 1929 that led to the Great Depression, 16-year-old Vivian Fine composed her first published and performed work, *Solo for Oboe*.¹⁶ This piece contains three short movements—Allegretto, Lento, and Con Spirito. When writing this piece, she was not yet acquainted with any oboists. Instead she chose to write for the instrument because she liked how the oboe sounded. In addition, Fine explained, “I would not have been conscious of cells or motifs at that time. I just wrote

intuitively.”¹⁷ She was simply composing music in a similar fashion to the modern music she enjoyed. This work “caught Henry Cowell’s attention so that he arranged for it to be world premiered at a concert of the Pan American Association of Composers, Inc. where he was the acting president.”¹⁸ Fine was unable to attend the concert because she could not afford the trip to New York.

Unfortunately, this work has seldom been performed or recorded. Oboist D. Desarno played the premiere at Carnegie Chamber Hall, and it was not performed again until 1980 in Innsbruck, Austria at the Hall at the Center for New Music by James Ostryniec during his 1980 tour.¹⁹ More recent recital performances include those by Frank Rosenwein (2021) and Katherine Needleman (2020).²⁰

Formal structure and serious and solemn timbre

The ternary-form fast outer movements of *Solo for Oboe* frame a through-composed slow middle movement. Although not exactly serialist, the work shows some hints of 12-tone compositional techniques. Emphasis is placed on tritones, sevenths, ninths and half steps, and Fine uses extreme registers and big leaps. She also experiments with duration and dynamics and constantly shifting time signatures. As von Gunden so eloquently states, the work is “a study in energy as created by line and duration.”²¹ In the first movement, many of the large dissonant intervals resolve with smaller consonant intervals. The second movement explores extreme dynamic changes and utilizes many tritones and half steps. The rhythm and articulation (staccatos and accents) drive the third movement, and Fine plays with note lengths. The rhythmically quick 3/8, 4/8 and 5/8 sections contrast with the rhythmically slower 6/4, 7/4, 5/4 and 4/4 sections. The middle B section reflects the previous two movements, with clear tempo and rhythmic changes and direct quoting of musical material. Interestingly, all three movements end on B natural despite the lack of a tonal center, and the first and third movements, although different rhythmically, end with the exact same three notes: G# (Ab), G and B.

My experience with Vivian Fine’s *Solo for Oboe* leads me to adopt a serious and solemn timbre when playing it. Within the frame of this timbre, the three individual movements exhibit contrasting styles and unique tone colors that require a dark, flexible and versatile reed. In the first movement, the reed must be able to easily navigate large, slurred leaps, especially downward slurs, and articulate low notes with ease. The second movement requires a stable reed that can play at both *piano* and *fortissimo* dynamic levels on high and low notes. The fast articulated passages in the third movement need an articulate reed with good response.

Being for a solo oboe, the performer does not need to worry about blending with other instruments. Instead, the oboist should create a rich, resonant tone that can fill the performance space.

In the first movement, the reed needs to feel and sound smooth and rounded in order to navigate the long, slurred passages. Maintaining a round “O”-shaped embouchure with the lip corners pulled in will aid in both the technical execution and tone color of this movement. Like the opening of the second movement of Barber’s Violin Concerto Op. 14 and the slow oboe solo in Strauss’ *Don Juan*, the reed must allow the player to effortlessly

glide between notes, no matter how large or challenging the interval, contributing to a smooth, relaxed version of the solemn and serious timbre.

In contrast, in the second movement of Fine's piece, the reed must project a powerful, robust and aggressive sound for the loud dynamics while having the ability to instantly switch to a sweeter and warmer sound during the soft moments. The first movement of Poulenc's Oboe Sonata requires a similar ability to change dynamics and character within a single movement. To achieve these timbres, both works need stable, yet flexible reeds that the oboist can manipulate to suit their needs.

The staccato 8th notes in compound time in the opening and closing sections of the final movement call for a vibrant and brilliant reed that can sing out fast articulated notes at both extremes of the oboe's range. Ensuring the use of the very tip of the tongue will assist in establishing a perky, animated sound. The contrasting middle section briefly recalls the timbres of the first two movements, before concluding with the spirited 8th notes of the closing section. These lively, quick 8th-note sections within an overall serious-sounding piece present timbres similar to the fast sections in both movements of the Hindemith Oboe Sonata. The closing movement of Fine's *Solo for Oboe* presents a lighter, livelier shade on the spectrum of solemnity and seriousness.

Ruth Gipps (1921–1999): A bold and resourceful musician

On February 23, 1999, the world lost the multi-talented, but often underrated English composer, conductor, pianist, and oboist, Ruth Gipps.²² Although Gipps earned many commissions and awards for her numerous compositions during her 70-year career, much of her output was neither widely known, nor performed during her life, and unfortunately, this remains true today.²³ Gipps composed in many genres: orchestral music (including five symphonies), works for various chamber configurations, concertos, sonatas, and solo pieces.²⁴ Despite her bold, sometimes antagonistic personality, her confidence and unwavering determination paved the way for her conducting career in a world where professional female conductors were rare. As Halstead has written,

She was a woman who dared to confront the stereotype, an impresario courageous enough to make her own opportunities, a musician prepared to go out on a limb. She worked to ensure the diversity of English musical culture at a time when it was highly unfashionable to do so. Her enthusiasm for music-making was immense, and her passion for bringing audiences a range of music she believed they would enjoy was matched only by her enthusiasm for promoting young musicians. Despite the general disdain for her conducting work shown by the mainstream press during her lifetime, after her death many began to realize the value of her efforts.²⁵

From her birth on February 10, 1921, Ruth Dorothy Louisa Gipps never experienced life without music: her family's business *was* music. Their home literally housed a music school—the Bexhill School of Music—founded by Ruth's mother Hélène. Unsurprisingly, Ruth and her two older siblings were all musically trained. Under her mother's guidance, Ruth took to the stage at the age of four, and quickly achieved fame for her impressive piano

performances, gaining the titles “A Prodigy Pianist” and “Child Genius.”²⁶ As a result of her upbringing, Ruth became highly independent. This led to her estrangement from her fellow students in both secondary school and college, a trait that continued into her professional life. As a child, Ruth was a “tomboy” and “felt at home in the male-dominated environment,”²⁷ a preference that she maintained throughout her university training. Her self-isolation combined with her stubbornness and “prickly character” led to her infamous difficult reputation that created conflicts throughout the rest of her life. As a result of bullying, she left secondary school when she was 12 and in January 1937 at age 16 Gipps entered the Royal College of Music (RCM), studying composition with R.O. Morris, Gordon Jacob, and Ralph Vaughan Williams, and piano with Herbert Fryer, Arthur Alexander, and Kendal Taylor, and oboe with Leon Goossens.

Gipps first began instruction on the oboe in 1937, and remarkably progressed from beginner to professional in only three years. In 1940 she switched to oboe as her first study instrument. Because of her social awkwardness and “all-consuming sense of ambition,” she formed few friendships in college.²⁸ Her only lasting friendships were with her close friend, oboist Marion Brough, and her future husband, clarinetist Robert Baker. Gipps graduated from the RCM in Spring 1942, and in 1946, she began doctoral studies at Durham University, graduating as a Doctor of Music in 1948 at the age of 26.

Despite deciding early on in life that she would never succumb to marriage, in 1942 Ruth wed Robert Baker at the age of 21. She commented: “marriage could not in any way alter my attitude to my work; life without work would not be life.”²⁹ This sentiment was certainly true. Gipps never stopped her performance or compositional work for her family, only taking a break for the eight weeks before her son was born in 1947. After that, so that her work would not be interrupted, she hired a nursemaid.

Gipps’ orchestral career began with freelance jobs playing oboe and English horn in the BBC Theatre Orchestra, the Carla Rosa Opera Company, London Symphony Orchestra, National Philharmonic Orchestra, and Liverpool Philharmonic. In 1944 she received her first full-time orchestral job as second oboe/English horn with the City of Birmingham Symphony Orchestra where she was one of the few female members. She was generally disliked by the orchestra and eventually her time with this ensemble was cut short when rumors spiraled about her close friendship with the conductor George Weldon, with whom she had been spending a lot of time while her husband was away on military deployment. Her forced resignation ended her short career as an orchestral oboist. Unfortunately, she had to remain in Birmingham because her husband had taken a full-time job with the Symphony in 1945.

At this time, Gipps’ interest in conducting began to blossom. She became an “apprentice” to George Weldon and from 1948 to 1950, served as the chorus master of the City of Birmingham Choir, running rehearsals but not conducting performances—a job no male conductor would consider. She also took any freelance conducting jobs that came along, and in 1954, she started conducting lessons with Stanford Robinson. Because obtaining full-time work proved incredibly difficult for a female conductor, Gipps created her own opportunities. She formed the One Rehearsal Orchestra (later renamed the London Repertoire Orchestra) with the aim of preparing college music graduates for professional work since, in her opinion, young musicians were generally unprepared for the rigors of the short

rehearsal cycles in professional orchestras.³⁰ In 1961, she founded the London Chanticleer Orchestra, a professional, independently run orchestra, and eight years later Gipps became the first woman to conduct at Royal Albert Hall, and the first female to conduct her own symphony in a performance broadcast by the BBC. It was not until 1990, when she was 69 years old, that she received her first regular conducting job with an ensemble that she had not created herself, the Heathfield Choral Society.

Gipps accepted her first full-time teaching post at Trinity College, London in 1959 remaining there up to 1966. From 1967 to 1977, she worked as a lecturer at the RCM where she conducted the orchestra and taught composition. From 1977 to 1979 she served as a senior lecturer in music at Kingston Polytechnic.

Gipps strongly opposed modernist music and even stated, “I say straight out that I regard all so-called music and so-called avant-garde music as utter rubbish and indeed a deliberate conning of the public.”³¹ Her music is characterized by her sense of English nationalism, traditionalism, Romanticism, and anti-modernism. Key influences on her style include Arnold Bax, Arthur Bliss, Ralph Vaughan Williams, and William Walton. She favored traditionalism not only in terms of tonality but also in her use of 19th-century Classical forms, such as sonata form in her symphonies and concertos. As a result of shifting harmonies, tonal ambiguity and bitonality sometimes arise in her music. Her rich melodies, often displaying an affinity to folk music in Dorian, Mixolydian and Aeolian modes, combined with rural, pastoral and nature themes, tonal accompaniment, straightforward rhythms, spacious textures, and the use of traditional forms demonstrate how, in Gipps’ own opinion, Englishness was “*the* defining characteristic” of her music.³²

I write music naturally, to express something, and I am concerned far more with the something than with the means of expression...The music exists for one purpose – to make the listener feel the mood of the story and the meaning of the words.³³

Gipps became the second woman to chair the Composers’ Guild of Great Britain and was granted the title MBE (Member of the Order of the British Empire) for her services to music. When she was 65, Ruth took up organ, and became a church organist in High Hurstwood, East Sussex from 1986 to 1990. She remained an active musician and composer. In 1997, she suffered a stroke from which she never fully recovered, and passed away in 1999, two days after her 87th birthday. For a full list of her solo and chamber compositions for oboe and English horn, see Appendix B.

Oboe Concerto in D Minor, Op. 20 (1941)

The Great Depression and World War II overshadowed Ruth’s childhood and adolescence. Ruth and her family luckily survived the harrowing Blitz.

Each day would be filled with normal and mundane interests; each night with the terror of bombing raids, followed by the joy of waking each morning, having survived. Such anxiety created a state of creative overdrive as she worked frantically from one

composition to the next, fearing that if she stopped working on a piece for too long she might never complete it.³⁴

During the wartime, Gipps produced over 40 works. One such piece was her Oboe Concerto, composed in 1941, the year after she had begun composition studies with Vaughan Williams at the RCM.

In order to expand her knowledge of unfamiliar instruments she accompanied other students. Typically, she would abruptly end the collaboration once she had gained enough knowledge to write a short piece for the instrument in question, but this was not the case with oboist Marion Brough. Ruth and Marion went on to perform as a duo for many years. Their friendship “lasted a lifetime and was without doubt the most important female relationship of [Gipps’] life.”³⁵ Their collaboration resulted in two works for oboe: a sonata (1939), and concerto (1941).

Marion Brough performed Gipps’ Oboe Concerto in 1942.³⁶ Unfortunately, very few recordings exist of this compelling work – only one professional recording by Juliana Koch and the BBC Philharmonic, as well as a few YouTube videos – most notably the video recording by Katherine Needleman who performed the American premiere of the work with the Richmond Symphony on November 13, 2021.³⁷

Formal structure and pastoral and idyllic timbre

In her Oboe Concerto, Gipps calls to mind the beloved Oboe Concerto by Vaughan Williams with beautiful modal melodies sung by the oboe soloist floating over the orchestra. The primary theme of the first movement uses the Phrygian mode, and the third movement opens with a Mixolydian theme, followed by a secondary theme in the Aeolian. Under these melodies, Gipps sometimes creates tonal ambiguity through her use complex chromatic harmonies and chord progressions, constantly shifting tonalities, modal mixtures, and tonicizations of distant key areas. In particular, the second movement shifts to various key areas throughout. Many incomplete chords missing thirds, as well as moments of polytonality add to the sense of ambiguity. The first movement emphasizes the harmonic interval of open fifths and the melodic intervals of major sevenths and major seconds.

Following standard concerto form, Gipps’ Oboe Concerto is in three movements—Allegro moderato, Andante, and Allegro vivace. The first and last movements use a hybrid ritornello–sonata form, contrasting with the ternary form of the slow inner movement.

My experience playing Gipps’ Oboe Concerto has led me to an understanding of each movement as a distinct sound and tone color within the context of an overall pastoral and idyllic timbre. The contrasting themes in the outer movements present different flavors of the pastoral soundscape. To most effectively convey the shifting timbres of this concerto, I have found that a flexible reed works best, not only for the changes in sound, but to allow the soloist to project over the orchestra, and to blend into the texture where needed.

The primary theme of the first movement transmits a flowing, pure and warm timbre that shimmers and floats above the orchestral accompaniment, calling to mind the oboe concertos of Vaughan Williams and Eugene Goossens. The secondary theme emits a dark, resonant, powerful and serious tone color, similar to some of the heavier, moments of

Goossens' Oboe Concerto. Clear, ringing high notes, similar to the timbre of the oboe's high register solos in Debussy's *La Mer*, soar above the orchestra throughout the work.³⁸

The pure, gentle, smooth and silvery timbre of the second movement contributes to a relaxed and refined atmosphere, strikingly different from the surrounding movements. It is reminiscent of the calm but somber echoes of the oboe and English horn calls in the third movement of Eugène Bozza's *Shepherds of Provence Op. 43*, the peaceful opening and closing cadenzas of the second movement of Camille Saint-Saëns Oboe Sonata, and Gabriel Pierné's elegant *Pastorale* for woodwind quintet.

In stark contrast, the third movement of Gipps' Oboe Concerto opens with a bubbly, vibrant and buoyant primary theme reminiscent of the perky, spirited timbre of the third movement of Gustav Shreck's Oboe Sonata in F Major, Op. 13 and the primary theme of Frigyes Hidas Concerto for Oboe and Orchestra. The darker, mysterious and mellow secondary theme calls to mind some of the timbral elements of the oboe solos in the sixth movement of Mahler's *Das Lied van der Erde*,³⁹ and "Neffa," the second movement of Ibert's *Escales*, and the English horn solo in the fourth movement of *Pines of Rome* by Respighi. The more subdued, muted and rounded timbre of this slow theme provides an air of mystery and intrigue, especially during the statements in the development and recapitulation.

Conclusion

This survey of two 20th-century works for oboe by Vivian Fine and Ruth Gipps, highlights the attractiveness of the compositional styles of these women composers and strongly supports the inclusion of these works into the standard oboe literature. Each presents a unique style for the performer to explore.

Solo for Oboe by Vivian Fine is a strikingly distinctive piece. Fine structures her melodic writing in an overall serious and solemn timbre with the use of traditional compositional techniques, such as the ternary form of the opening and closing movements, and the return of previously heard material in an almost recapitulatory section in the last movement. Her high level of detail and care regarding rhythm and articulation both challenges and engages the performer. Although employing some elements of serialism, which many performers find daunting, her writing proves easily digestible and rewarding to play.

Ruth Gipps' Oboe Concerto takes the performer on an exhilarating ride filled with highs and lows within an overarching idyllic pastoral tone. Tuneful and appealing modal melodies colored with unexpected chromatic harmonies and tonicizations make this concerto an exciting work to perform. Gipps showcases the lyricism of the oboe, but also demonstrates its impressive technical capabilities. Despite the challenging technique, requiring a high level of preparation, Gipps' Oboe Concerto is quite satisfying and enjoyable to perform. The piece is a worthwhile addition to the 20th-century oboe concerto repertoire, holding its own amongst the great concertos by Gipps' male contemporaries Vaughan Williams, Goossens, and Richard Strauss.

Appendix A⁴⁰
Oboe and English Horn Solo/Chamber Works by Vivian Fine

Title	Instrumentation	Composition Date
<i>Solo for Oboe</i>	oboe unaccompanied	1929
<i>Second Solo for Oboe</i>	oboe unaccompanied	1947
<i>Sonatina</i>	oboe and piano	1942
<i>Four Pieces for Violin and Oboe</i>	ob., vln. (originally for 2 flutes)	1930
<i>Music for Flute (alto flute), Oboe (English horn) and Cello</i>	fl/alto fl., ob/eh, cello	1980
<i>Capriccio for Oboe and String Trio</i>	oboe and string trio	1946
<i>Divertimento</i>	ob., cl., bsn, piano, percussion	1933
<i>Dancing Winds</i>	ww quintet	1987
<i>Quintet (after paintings by Edvard Munch)</i>	ob., cl., vln., vlc., piano	1984
<i>Chamber Concerto for Cello and Six Instruments</i>	solo cello, ob., vln., vla., cello, double bass, piano	1966
<i>Nightingales, Motet for Six Instruments</i>	fl., ob., vln., 2 vla., double bass	1979
<i>Songs of Love and War</i>	soprano, vln., ob., bsn., percussion, piano	1991
<i>Oda a las Ranas</i>	women's chorus, fl., ob., cello., percussion	1980

Appendix B⁴¹
Oboe and English Horn Solo/Chamber Works by Ruth Gipps

Title	Instrumentation	Composition Date
<i>The Piper of Dreams, Op. 12b</i>	solo oboe	1940
<i>Kensington Garden Suite, Op. 2</i>	oboe and piano	1938
<i>Sea-Shore Suite, Op. 3b</i>	oboe and piano	1939
<i>Oboe Sonata No. 1 in G Minor, Op. 5a</i>	oboe and piano	1939
<i>Sonata No. 2, Op. 66</i>	oboe and piano	1985
<i>Sea-Weed Song, Op. 12c</i>	English horn and piano	1940
<i>Threnody, Op. 74</i>	English horn, piano or organ	1990
<i>Trio, Op. 10</i>	ob., cl., piano	1940
<i>Billy Goats Gruff, Op. 27b</i>	ob., bsn., horn	1943
<i>Flax and Charlock, Op. 21</i>	Eh, string trio	1941
<i>Pan and Apollo, Op. 78</i>	2 ob., eh., harp	1992
<i>Quintet, Op. 16</i>	ob., cl., vln., vla., cello	1941
<i>Lady of the Lambs, Op. 79</i>	Soprano, fl., ob., cl., bsn., horn	1941

Title	Instrumentation	Composition Date
Wind Octet, Op. 65	2 ob., 2 cl., 2 bsn., 2 horns	1983
<i>Seascape</i> , Op. 53	double ww quintet (1 ob., 1 eh.), optional string bass	1958
Sinfonietta, Op. 73	2 fl., ob., eh., 2 cl., 2 horns, 2 bsn., optional tam tam	1989
Oboe Concerto in D Minor, Op. 20	solo oboe, orchestra	1941



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and private lessons studio in Grove City, OH.

Endnotes

- Biographical details can be found in *Grove Music Online*, s.v. “Fine, Vivian,” by Heidi von Gunden.
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- Judith Cody, *Vivian Fine: A bio-bibliography* (Westport, CT & London: Greenwood Press, 2002), 2–4.
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- Robin Michelle Sweeden, “A Missing Piece of a “Fine” Puzzle: Filling a gap in American music history through the oboe music of Vivian Fine” (DMA diss., University of Oklahoma, 2022), 55.
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- Cody, 8.
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- For biographical information, see Jill Halstead, Lewis Foreman and J.N.F. Laurie-Beckett, “Gipps, Ruth (Dorothy Louisa) [Wid(dy) Gipps],” *Grove Music Online*.

- 23 Jill Halstead, *Ruth Gipps: Anti-Modernism, Nationalism and Difference in English Music* (Aldershot, England & Burlington, VT: Ashgate Publishing, 2006), 3, 23, 77.
- 24 Halstead, Jill. *The Woman Composer: Creativity and the gendered politics of musical composition* (London: Routledge: 1997; eBook: 2017), 204–5.
- 25 Halstead, *Ruth Gipps*, 56.
- 26 Ibid., 7.
- 27 Halstead, *The Woman Composer*, 113.
- 28 Halstead, *Ruth Gipps*, 10, 12.
- 29 Halstead, *The Woman Composer*, 80.
- 30 Halstead, *Ruth Gipps*, 33.
- 31 Ibid., 77.
- 32 Ibid., 84, 101–2.
- 33 Ibid., 125.
- 34 Ibid., 23.
- 35 Ibid., 12.
- 36 Halstead, *Ruth Gipps*, 24.
- 37 Ruth Gipps, *Oboe Concerto, Op. 20*, performed by Juliana Koch and the BBC Philharmonic (Chandos, 2022). Katherine Needleman, *Ruth Gipps: Oboe Concerto, Op. 20 / Katherine Needleman*, YouTube. “Masterworks 3: Beethoven’s Fifth! ON DEMAND,” Richmond Symphony, <https://www.etix.com/ticket/p/4543334/> (accessed January 10, 2023).
- 38 Claude Debussy, *La mer*, mvt. II, mm. 18–27.
- 39 Gustav Mahler, *Das Lied van der Erde*, mvt. II, beginning through 2 after rehearsal 4; mvt. VI, beginning through 3 after rehearsal 2.
- 40 Based on Cody, 172–258.
- 41 Halstead, 163–77.