

ABSTRACT

Title of dissertation: THE OBOE IS A LADY: THE LEGACY OF BRITAIN'S
FEMALE PROFESSIONAL OBOISTS, 1920-2000

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From the 1920s through the present day, professional female oboists have worked in a variety of settings throughout the United Kingdom, as soloists, chamber musicians, and orchestral players. This group of musicians has been highly influential, inspiring numerous compositions and premiering important works, many of which have become mainstays of the repertoire. Beyond their roles as performers and collaborators, almost all of these oboists were also dedicated educators, directly influencing future generations of musicians. This paper details the lives and careers of several prominent female oboists, including lists of pieces associated with each musician.

THE OBOE IS A LADY:
THE LEGACY OF BRITAIN'S FEMALE PROFESSIONAL OBOISTS, 1920-2000

by

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Chapter 1. Introduction

“I do have a real interest in the lives of women between the wars, and the barriers that were brought down simply because there were two million more women than men, as revealed by the 1921 census – a direct result of wartime losses. Those barriers went up again later, but I certainly believe an archetype was born in that time – the independent British woman.”¹

-British novelist Jacqueline Winspear

“I really don’t think anybody should ever write a biography of a composer, performer . . . or anybody else working in the arts. Our lives are of no interest to anybody, because all that matters is what we produce. ‘By their works shall ye know them.’”²

-Composer (and oboist) Ruth Gipps

“Perhaps it was Léon’s conception of the oboe’s femininity which led to his special rapport with his female students. He always stressed that the oboe was very much the lady of the orchestra . . .”³

-Goossens biographer Carole Rosen

The twentieth century saw a steady rise in the number of women able to sustain a professional career in music. Various fields within music became more accessible during this period, creating a path that successive generations of women have been able to follow. This is certainly the case in the United Kingdom, where women, especially in the period between the two World Wars, were able to build careers and find success as professional musicians.

Before World War I, there had been several women involved in music as both performers and composers. One important aspect in generating these careers was a solid educational foundation, provided by two key institutions: the Royal Academy of Music and the Royal College of Music. The Royal Academy of Music (RAM), which was

¹ Author interview with Jacqueline Winspear, printed at the end of Jacqueline Winspear, *Pardonable Lies*, New York: Picador, 2005.

² Jill Halstead, *Ruth Gipps: Anti-Modernism, Nationalism and Difference in English Music* (Aldershot, UK: Ashgate, 2006), ix.

³ Carole Rosen, *The Goossens: A Musical Century* (Boston: Northeastern University Press, 1993), 140.

founded in 1822 and received its royal charter in 1830, was a coeducational institution from its inception, accepting “an equal number of male and female students”.⁴ The RAM “became a haven for women musicians who, banned from taking music degrees at Oxford and Cambridge, found it difficult to study abroad.”⁵ Similarly, the Royal College of Music (RCM) was opened in 1883, the same year it received its royal charter. Within a few years, women as performers had become a common sight, as “London’s music lovers had been used to concerts dominated by women since the explosion of ladies’ orchestras following the violin-learning craze in the late nineteenth century.”⁶ While the study of violin and piano by women was widely accepted at these institutions, certain areas of focus were much slower to embrace women interested in their subjects.

The opportunities for women afforded by musical education at schools such as the Royal College of Music were also assisted by larger societal trends. There was an expansion of professional possibilities, beginning with the presence of women in a variety of fields during the first World War. Many of the women who started working during the war were reluctant to leave the freedom of the workforce behind after peace was precariously re-established in 1918-9. Work had also become a path to stability and survival for the women looking beyond marriage, especially with a generation of men killed during the war. The victories of the suffrage movement in the United Kingdom in 1918 and 1928 also helped expand the power and influence of women’s voices. It was in this environment that women began exploring options that had previously been closed or

⁴ Jane Bowers and Judith Tick, eds., *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana and Chicago: University of Illinois Press, 1986), 307.

⁵ Ibid.

⁶ Sophie Fuller, “‘Putting the BBC and T. Beecham to Shame’: The Macnaghten-Lemare Concerts, 1931-7,” *Journal of the Royal Musical Association* 138, vol. 2 (November 2013), 397.

at least dominated by men, picking up different instruments and entering new career paths in music.

While the wind sections of orchestras and conservatories in Great Britain were exclusively male at the start of the 20th century, this swiftly began to change thanks to the presence of women in the oboe sections. Female oboists were able to earn places in the prominent music schools, eventually leading to professional careers in a variety of musical fields, from orchestral positions to chamber ensembles, solo careers to eminent teaching positions.

Throughout the 20th century, professional female oboists have worked in a variety of settings throughout the United Kingdom, as soloists, chamber musicians, and orchestral players. This group of musicians has been highly influential, inspiring numerous compositions and premiering important works, many of which have become mainstays of the repertoire. Beyond their roles as performers and collaborators, nearly all of these oboists were also dedicated educators, directly influencing future generations of musicians.

Chapter 2. The Goossens School: A Generation Emerges Between the Wars

Léon Goossens (1897-1988)

As odd as it feels to begin a paper about fascinating and extraordinary women with a description of a man's career and influence, it is nevertheless important to start with the figure of Léon Goossens. His instruction and example helped inspire many of his students, with his female pupils most closely emulating various facets of his own career. The development of a new oboe sound, the establishment of the oboe as a solo instrument, as well as his unorthodox teaching technique, helped carve a path of success for many of his students.

Goossens helped create a distinctive English school of oboe playing, transforming the instrument “from a necessary, but often unpleasant, bleating noise in the orchestra to an instrument capable of producing unimagined refinement and beauty of tone.”⁷ According to his student, Evelyn Rothwell, “he really changed the oboe sound. He made people realise that the oboe could be a beautiful instrument and a solo instrument.”⁸ One of the most important things imparted to all of his students was this distinctive ‘Goossens sound’. Natalie Caine, one of Goossens’ students and a friend of Rothwell’s, noted that “only Goossens pupils could make a sound like that and we knew that if we learnt to play like him, one day we would be able to produce that magic sound too.”⁹ Another student, Helen Gaskell, recalled that “for him the most important thing was the quality of sound you produced.”¹⁰ As this revolutionary sound became more in demand, Goossens’

⁷ Rosen, *Goossens*, 125.

⁸ *Ibid*, 134.

⁹ *Ibid*, 136.

¹⁰ *Ibid*.

students were able to find work as their teacher's schedule filled up. Orchestras knew they would secure a solid musician with that desired sound by hiring one of his students.

Besides his characteristic sound, "the virtuoso qualities that he revealed, together with his delicacy of phrasing and richness of sound, put the oboe on the map as a twentieth-century solo instrument".¹¹ More than one hundred works were written for him by many of Britain's leading composers, including Bax, Bliss, Britten, Elgar, Holst, and Vaughan Williams.¹² Goossens appeared frequently in recitals with piano; as a chamber musician with strings, winds, and piano; as a soloist with orchestra; and in radio broadcasts. As the oboe became a sought-after instrument in these multifarious venues, Goossens' students were able to continue the trend. Many of his pupils commissioned or promoted new works from friends, fellow students, and established composers on recitals, concert series, and BBC broadcasts.

The appointment of Léon Goossens to the faculty of both the Royal College of Music and the Royal Academy of Music in 1924 played an important role in promoting the widespread acceptance of female oboists. Goossens himself was an unorthodox teacher, at least by today's standards. His lessons "were like a continuous class. Pupils would arrive half an hour early and stay well into the lesson after theirs, so that there were always three or four in the room."¹³ One of his first students at the Royal Academy, Helen Gaskell, recalled: "I don't think he knew much about teaching and he wasn't really interested."¹⁴ While he would work with his students on whatever music they brought to

¹¹ Ibid, 125.

¹² Ibid, 126.

¹³ Sarah Francis, "Joy Boughton – A Portrait Compiled by Sarah Francis", *The Double Reed*, vol. 17, no. 3 (Winter 1994), 63.

¹⁴ Rosen, *Goossens*, 134.

him, there was no clear pedagogical course or technical emphasis in his lessons. Instead, Goossens relied on practical experience and an early establishment of professionalism for his students.

Practical experience came from several different sources, opening up further opportunities for Goossens' students after they left school. Gaskell felt she learned the most in orchestra rehearsals at the Royal Academy of Music sitting between Léon Goossens and James McDonagh.¹⁵ When she improved, she would move to the principal part.¹⁶ Margaret Eliot, in noting how helpful her teacher had been as she started her professional career, emphasized that ““if you were playing second and [Goossens] first he was always very helpful, making suggestions as to the best way to play and how you could make things easier.””¹⁷

This practical training extended beyond the Academy, beginning with theatre orchestras, a steady source of income for freelance musicians in the 1920s. Goossens would recommend his students for the second parts, with himself on principal. His students would also learn the first parts so that they could fill in for him when needed. Goossens could then accept solo engagements and other work knowing that he had self-generated cover when needed, and it also provided an invaluable opportunity for his students. They would get professional playing experience, a chance to network, as well as income. This exposure proved effective, as several students who participated in this deputizing landed important orchestral positions soon afterwards, with oboists like Evelyn Rothwell granted auditions based on her playing during these theatrical gigs.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid, 140.

In addition to the practical step of helping his students enter the network of theatre orchestras, Goossens also offered ample advice to his students on maintaining a successful freelance career. One of his students, Natalie Caine, remembered:

He was very fatherly and as we got busy and started earning money, he would always advise us how to accept engagements and whether to refuse them or not. . . . He used to give us a little homily, words of advice which he called ‘from Pro to Pupe: never accept a fee that’s too low. Take into account whether you will have to buy an evening dress. Remember if it’s a wet night you’ll have to take a taxi. You’ve got to keep the fee up for the rest of us!’”¹⁸

While slightly self-serving, this advice was particularly important in an industry in which women were not on an equal footing to men. Often these players were among a minority of women in the orchestra. Helen Gaskell, engaged to play in the Proms for a ten-week season, noted that “I felt I was resented at first by all those men in the orchestra but I was accepted quite soon. Without Lee [Léon] I would never have succeeded. He got me into the Musicians’ Union.”¹⁹ Goossens was known for his “total professionalism and dedication to the highest standards of performance which he expected his students to share.”²⁰

As his solo career took off, Goossens became less interested and available to fulfill his teaching duties, remaining officially on the books of the Royal Academy of Music through 1935 and the Royal College of Music through 1942.²¹ While his teaching career tapered off, his busy schedule did provide an inadvertent benefit to many of his former students and other oboists. Goossens became more particular about the pieces he would perform, requesting certain parameters from composers and rejecting works that

¹⁸ Ibid, 136.

¹⁹ Ibid, 138.

²⁰ Ibid, 140

²¹ Ibid, 133-5.

didn't meet his demands. Often these pieces were picked up by other performers, many of whom were women. British oboist Nicholas Daniel makes note of this when writing about the *Phantasy Quartet*, composed by Benjamin Britten in 1933 for Goossens: “. . . Britten was commanded to put a big break into the music by Goossens, who wanted a nice rest to recover his chops (an oboists' term for mouth muscles) in the middle. He asked many composers for this, and would often refuse to play pieces where they didn't provide it”.²²

This is perhaps the reason that Goossens refused to perform Herbert Howell's Oboe Sonata, completed in 1942. When the composer showed Goossens the work, the oboist later recalled that he had ““serious reservations about the structure of the piece””.²³ Howells reclaimed his score, telling Goossens he would ““have another go at it””.²⁴ Goossens never performed the work, which was instead premiered in 1984 by Sarah Francis and Peter Dickinson. The sonata has since become a staple of the oboe repertoire, with several recordings available and numerous performances occurring annually.

Another example might be William Alwyn's Concerto for oboe, string orchestra, and harp (1944-5). The work waited four years before it was premiered by Evelyn Rothwell and the London Symphony Orchestra in August of 1949. Both the composition date and instrumentation suggest Goossens as the original recipient, as Léon with his sister Sidonie on harp had premiered Alwyn's Suite for oboe and harp in 1945, a piece written for and dedicated to them.

²² Britten Oboe Quartet, *'A Tribute to Janet'*, with liner notes by Nicholas Daniel, Harmonia Mundi, CD HMM 907672, 2017, CD.

²³ Herbert Howells, *Sonata for Oboe and Piano*, with preface notes by Peter Dickinson (London: Novello & Company Limited, 1987).

²⁴ Ibid.

As for his teaching, what enabled so many women to study the oboe with Léon Goossens during this time period? As noted in the introduction, the Royal College of Music and Royal Academy of Music were accepting of both male and female instrumentalists. For his part, Goossens didn't seem to care about the gender of the students he accepted into his studio, instead being drawn to ability and enthusiasm. Seeing women excel on the instrument must have also been an influential factor, encouraging other women to pick up the oboe, knowing that they would find a receptive teacher in Goossens.

Another reason why Léon Goossens might have taken such a liberal approach to accepting female students was that he looked upon the oboe as a feminine instrument, referring to it often as “the lady of the orchestra.”²⁵ Upon describing the oboe's historic role in the orchestra, Goossens notes:

My conception of the modern lady is much the same as a lady of the eighteenth century. If we lose her feminine qualities, we neutralize the sound which thousands of years of history have sought to sustain and beautify. Strauss invariably uses the oboe as soon as there is any romance in the orchestra, as does Wagner in *Tristan*. For Delius it is the essential voice of Nature, always depicted something outdoors.²⁶

This attitude allowed him to impart his unique sound and style of playing to an entire generation of oboe players, many of whom were women. His students have greatly advanced not only the British style of oboe playing, but the approach to the oboe worldwide. The legacy of Goossens and his students is also strongly felt in the repertoire they helped inspire, with numerous staples of the oboe literature having been written for these players.

²⁵ Rosen, *Goossens*, 140.

²⁶ *Ibid*, 140.

Helen Gaskell (1906-2002)

Though not a familiar name to most oboists, Helen Gaskell was one of the first women to hold a professional orchestral woodwind position in the United Kingdom.

Gaskell was born in Twickenham, London in 1906. She was persuaded to take up the oboe by Gustav Holst, her music teacher at the St. Paul's Girls School, who needed woodwind players for his classes. By her own recollection, she was "fifteen or sixteen" at the time.²⁷ She won a scholarship to the Royal Academy of Music (RAM) in 1924, where her older sister, Lillian, had studied piano. She was one of Léon Goossens's first oboe students, studying with him for five years at the RAM.

While still a student, Helen Gaskell embarked on her professional career. She began by deputizing for her teacher Goossens in various musical shows such as *The Immortal Hour*. By 1927 she held the post of second oboe in Sir Henry Wood's orchestra for the Promenade Concerts. The BBC Symphony Orchestra was officially formed in 1930, and in 1932 Helen Gaskell was appointed the Cor Anglais player for the orchestra. She held this post for more than three decades, retiring in 1965 following the death of her husband, Paul Marinari, who was a cellist with the orchestra. In addition to her orchestral position, she also taught at the Royal Academy of Music for many years. Several prominent oboists of the next generation studied under her, most notably Janet Craxton. Helen Gaskell "was greatly admired by colleagues, not only as a superb cor anglais player but as a lovely person."²⁸

²⁷ Ibid, 134.

²⁸ Maurice Abbott, "Lives Remembered", *The Times*, October 28, 2002, accessed December 1, 2018, <https://www.thetimes.co.uk/article/lives-remembered-75m6cldm9d0>.

Being primarily an orchestral musician, there are not as many compositions associated with Helen Gaskell. The pieces that exist mostly date from the 1930s, early in her career with the BBC Symphony Orchestra. Perhaps the best known of these pieces is Elizabeth Maconchy's Quintet for Oboe and Strings from 1932. As the third prize winner of the *Daily Telegraph* competition, the Quintet featured on a BBC concert and was broadcast on May 13, 1933 with Helen Gaskell and the Griller Quartet performing.²⁹ This same group of performers also recorded the work for HMV, "the first commercial release of a Maconchy composition."³⁰

Despite receiving several performances in England and in Europe over the next few years, the Quintet fell into obscurity and was lost until shortly before Maconchy's death in 1994. The discovery of microfilm of the score allowed the piece to be revived in 1996 at the Cheltenham Festival, which was followed by the discovery of the original manuscript score and performing parts.³¹ A similar fate befell another work written for Gaskell, William Alwyn's Sonata for oboe and piano (1934). The sonata was composed in January of 1934 for Helen and Lillian Gaskell, who premiered the work at a New Music Society concert at the Royal Academy on May 24, 1934. Though it remained unpublished until the mid-1990s, 62 years after its premiere, the work has now been recorded several times and is steadily gaining popularity among oboists.

Works written for/premiered by Helen Gaskell:

Alwyn, William - Sonata for oboe and piano (1934)

Bax, Arnold - Concertante for Three Solo Instruments and Orchestra (1949)

Concerto for flute, oboe, harp, and string quartet (1936)

Maconchy, Elizabeth - Quintet for oboe and strings (1932)

Rawsthorne, Alan - Oboe Quartet no. 1 (1935)

²⁹ Elizabeth Maconchy, *Quintet for Oboe and Strings*, with an introduction by Jenny Doctor, London: Chester Music Ltd., 2000.

³⁰ Ibid.

³¹ Ibid.

Richardson, Alan - Roundelay (1935)
 Three Pieces, Op. 22 (1952)

Sylvia Spencer (1909-1978)

Sylvia Spencer was born on March 3, 1909, the youngest of three children. Her father, Leonard Spencer, was the keeper of minerals at the British Museum. Her mother, Edie Spencer, ran a successful school in London. Her older brother became famous for the Spencer dry cleaning machine while her sister Penelope was a celebrated dancer who worked with the Glastonbury Festival, the British National Opera Company, Covent Garden Opera, and the Royal College of Music.

Sylvia attended her mother's school and then the St. Paul's Girls School, where the head of music was Gustav Holst. She played piano as a child and joined the Junior Department of the Royal College of Music (RCM) in 1923 as a violinist. By 1925, she had begun studying oboe as her second instrument, with Léon Goossens as her teacher. She then entered the senior college with oboe as her main instrument.

While studying with Goossens at the Royal College, Sylvia helped form the Sylvan Trio, with herself on oboe, John Francis on flute, and Millicent Silver on piano. The group was soon performing at various venues around the country and appearing on radio broadcasts. Sylvia took it upon herself to help build the repertoire for this instrumentation and seek out performance opportunities. "Armed with a glowing testimonial from Sir Hugh [Allen, director of the RCM], Sylvia wrote hundreds of letters to music clubs, schools, agents, impresarios, and composers. Works were written especially for her by Robin Milford, John Locke, Walter Leigh, Herbert Murrill and Benjamin Britten, they were coached by Dame Ethel [Smyth], were lauded in press and

in verse by admirers, made a large number of radio broadcasts, and were regular visitors to Manchester to play for Harry Isaacs in the Manchester Midday series.”³²

Sylvia balanced a busy freelance career with her studies at the College. She joined the City of Birmingham Orchestra (CBO, now known as the City of Birmingham Symphony Orchestra or CBSO) in 1928 on second oboe, after being spotted by Adrian Boult.³³ In the summer of 1929 she gave three well-received concerts of Bach in Paris with celebrated harpsichordist Wanda Landowska.³⁴ Her playing was so highly regarded that Sylvia was invited to join Poulenc’s Women’s Orchestra, an offer which she turned down.³⁵

In addition to her freelance orchestral playing, Sylvia worked tirelessly promoting new solo works. Besides the pieces written specifically for her, Sylvia helped establish new pieces written for her colleagues. This included early performances of the Maconchy Quintet for oboe and strings (written for Helen Gaskell), Britten’s *Phantasy Quartet* (dedicated to Léon Goossens), as well as Gordon Jacob’s first Oboe Concerto (written for Evelyn Rothwell).³⁶

Sylvia Spencer graduated from the RCM in the summer of 1930. That same year she left the CBO, after Boult departed to work with the BBC Symphony Orchestra. After graduating, her freelance work continued to be vast and varied in the early 1930s,

³² *Programme of Commemoration Concert for Sylvia Spencer*, Manchester: Royal Northern College of Music, March 7, 1979, pg. 7.

³³ *Ibid.*, 8.

³⁴ *Ibid.*, 9.

³⁵ *Ibid.*

³⁶ *Ibid.*, 11 (Jacob). Information on the Maconchy performance can be found in *The Musical Times*, Vol. 74, No. 1086 (Aug. 1933), 743, accessed April 5, 2016, <http://www.jstor.org/stable/919979>. Spencer’s performance of the Britten is described in John Evans, ed., *Journeying Boy: The Diaries of the Young Benjamin Britten 1928-1938* (London: Faber and Faber, 2009), 237.

including solo appearances, chamber music concerts, and orchestral performances.

Reports of her playing during this period were unanimously enthusiastic: “At one of the Academies there is a girl oboist who is going to be better than the average man, and perhaps as good as the best She has the makings of an excellent artist, the fact that she has imbibed many of the mannerisms of her master, Léon Goossens, not mattering in the least.”³⁷ She was also described as a “brilliant woman oboist”, “outstanding”, and “one of the best oboe players in the country.”³⁸ Conductor Iris Lemare recalled that she had “never known her [to] give a ‘run of the mill’, dull or routine performance.”³⁹ She would sometimes lose concentration and not play well, but on other occasions “she could rise to superb heights of artistry and playing one will never forget.”⁴⁰ Besides her playing, Sylvia was also known for her understanding, charm, wit, and her mischievous sense of fun. She was described as “a bewitching person, enormous fun to be with, and with the knack of doing quite outrageous things that somehow never caused any offense.”⁴¹

During the 1930s, Spencer appeared several times on the Macnaghten-Lemare concerts. This concert series ran from 1931-1937, organized and run initially by violinist Anne Macnaghten (1908-2000), composer Elizabeth Lutyens (1906-1983), and conductor Iris Lemare (1902-1997). The organizers were friends with Sylvia Spencer, and she ended up playing on many of these concerts, which often featured new works by up and coming composers. Sylvia played on the very first concert, on December 3, 1931,

³⁷ *Programme*, 11.

³⁸ *Ibid.*

³⁹ *Ibid.*, 5-6.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*, 6.

performing Imogen Holst's Quintet for oboe and strings, written for her in 1928 (since lost).⁴²

It is likely through this series of performances that composer Benjamin Britten and Spencer first met, as their time at the Royal College didn't overlap. A few months after a performance of the *Phantasy Quartet* in 1934 by Sylvia Spencer and the Griller Quartet, Britten began working on the *Two Insect Pieces*, dedicated to Sylvia. Their collaboration would continue through 1936, with Sylvia playing and recording the oboe parts to ten of Britten's General Post Office (G.P.O.) film unit features and as part of the incidental music for the Group Theatre of London's production of *Timon of Athens*.

Sylvia Spencer married Ian Anderson in 1936 and moved to Manchester. She balanced caring for three daughters with freelance work and teaching, playing with a variety of orchestras including the Hallé Orchestra, BBC Northern Symphony, Liverpool Philharmonic, Yorkshire Symphony, and the Lemare Orchestra.⁴³ During this period she also continued appearing in recitals of solo pieces and chamber music, in addition to teaching, including for a period at the Royal Manchester College.

Works written for/premiered by Sylvia Spencer:

Berkeley, Lennox - Trio for flute, oboe, and piano (1935)

Britten, Benjamin - Two Insect Pieces (1935)

Darnton, Christian - Sonatina for flute, oboe and piano (1934)

Holst, Imogen - Quintet for oboe and strings (1928)

Suite for flute, oboe, clarinet, and bassoon (1928)

Jacob, Gordon - Three Inventions for flute and oboe (1933)

Leigh, Walter - Trio for flute, oboe and piano (1935)

Locke, John - Suite for flute, oboe and piano (1934)

Milford, Robin - Prelude and Fugue for flute, oboe and piano (1935)

⁴² Sophie Fuller, "'Putting the BBC and T. Beecham to Shame': The Macnaghten-Lemare Concerts, 1931-7," *Journal of the Royal Musical Association* 138, vol. 2 (November 2013): 388, 407.

⁴³ *Programme*, 12-13.

Natalie Caine (1909-2008)

Like many of her contemporaries, Evelyn Natalie Caine, born in Cheshire and educated in Suffolk, came relatively late to the oboe. She started at the Royal College of Music in 1928 as a piano and composition student but switched to the oboe after hearing Sylvia Spencer perform with the Sylvan Trio in a concert at the school. Léon Goossens helped facilitate this switch, assisting her in finding an instrument and adding her to his roster of students. She became a prominent figure at the school, winning a scholarship in 1931 and performing important works ranging from Mozart's *Sinfonia Concertante* to Britten's *Phantasy Quartet* and *Sinfonietta*.⁴⁴

It was during her time as a student that Natalie Caine began her career as a freelance orchestral oboist. After playing second to Goossens in groups such as the Brighton Symphonic Players, she was invited alongside her friend and roommate, Evelyn Rothwell, to play with the Glyndebourne Festival Orchestra in 1934 by newly appointed music director Fritz Busch.⁴⁵ This led to work for both Caine and Rothwell with the London Symphony Orchestra, with Natalie on oboe and English horn, though not as full time members of the group.

Natalie Caine married bassoonist Cecil James in 1938, who had been her fellow student at the RCM. She continued her freelance career, while raising three daughters with James, playing in many groups associated with her husband, including the Philharmonia Orchestra, the London Mozart Players, and the London Baroque Ensemble.⁴⁶ In addition to performing, Ms. Caine taught at the Royal College of Music

⁴⁴ Sarah Francis, obituary for Natalie Caine, *The Guardian*, February 17, 2009, accessed October 23, 2019, <https://www.theguardian.com/music/2009/feb/17/obituary-natalie-caine>.

⁴⁵ Ibid.

⁴⁶ Ibid.

from 1964-1979, as well as assisting with their junior (pre-college) orchestra through 1987.

While primarily an orchestral player, two published oboe works have a direct connection to Natalie Caine. The first is Benjamin Britten's *Temporal Variations* (1936), premiered by Natalie Caine and Adolph Hallis on December 15, 1936. The piece was specially written for the concert series organized by Hallis at the Wigmore Hall in London. After being put aside and lost for several decades, the work was published posthumously in 1980 with a dedication to British writer Montagu Slater. Ms. Caine ventured into the realm of composition herself, writing a simple and beautiful short piece for oboe and piano, *Andante*, published by Stainer & Bell in 1944 under the name Evelyn N. Caine.

Works written for/premiered by Natalie Caine:
 Britten, Benjamin – *Temporal Variations* (1936)
 Caine, Evelyn N. – *Andante* (1944)

Evelyn Rothwell (1911-2008)

Evelyn Rothwell (Lady Barbirolli) was born in 1911 in Wallingford, a town about 45 miles west of London. Like Helen Gaskell, Rothwell picked up the oboe relatively late. She started playing the instrument in her final year of school, at age 17, when an oboist was needed for the school's orchestra. After less than a year of playing, she won a scholarship to the Royal College of Music, with the school's director Sir Hugh Allen noting her potential on the instrument.⁴⁷

⁴⁷ Harold Atkins and Peter Cotes, *The Barbirollis: A Musical Marriage* (London: Robson Books, 1983), 20.

At the Royal College, Evelyn Rothwell studied under Léon Goossens, and within two years had established herself professionally in London. Her career began by deputizing for Goossens and Gaskell in theatre orchestras and other small gigs, but soon she won an audition for the Covent Garden Touring Opera Company under John Barbirolli. She worked with Barbirolli again in the Scottish Orchestra, while also playing with the Glyndebourne Festival Opera. During the 1930s she performed with the Queen's Hall Orchestra as well as the London Symphony Orchestra. She and Barbirolli married in 1939.

Following her marriage, there was a significant shift in Evelyn Rothwell's career. Barbirolli's conducting commitments took priority, and Rothwell gradually moved from an orchestral player to a soloist. With her husband's schedule set in advance, Rothwell was able to embark on solo engagements, many of them in collaboration with Barbirolli. This included significant performances of the Mozart, Vaughan Williams, Strauss, and Martinů concertos, as well as the premieres of concertos by Rawsthorne and Alwyn. During this period, she also gave numerous recitals and frequently appeared on radio broadcasts, premiering works for oboe by composers such as Gordon Jacob and Elizabeth Maconchy. Many new works were generated by her collaborative partnerships during this time, such as her chamber groups the Zephyr Trio and Camden Trio, as well as her performances with harpsichordist/pianist Valda Aveling.

Following the death of Barbirolli in 1970, Rothwell turned to more pedagogical pursuits, teaching at the Royal Academy of Music and publishing multiple volumes on oboe technique.

Throughout her life, Rothwell made a significant contribution to education through her transcriptions and arrangements which introduced a number of pieces, previously unavailable or unpublished, to a wide range of oboists. Her editing encompassed adding ornaments, dynamics, and articulations, but in some cases adding more rests into the oboe line (such as in the Besozzi and Eichner works) and collaborating on a realized piano accompaniment. She also had a hand in prominent editions of two major works for oboe, the Concerto attributed to Haydn as well as the Mozart Oboe Concerto. Before the resurgence of proper performance practice and ubiquitous urtext editions, her transcriptions were a welcome introduction to this material and one of the few sources available.

Works written for/premiered by Evelyn Rothwell:

- Alwyn, William - Concerto (1944-45)
- Andrews, H. K. - Concerto for oboe and chamber orchestra in C Major (1932)
- Barbirolli, John - Concerto for oboe and strings on themes of Pergolesi (1936)
- Bush, Geoffrey - Concerto (pub. 1960)
 - Trio for oboe, bassoon, and piano (1952)
- Cimarosa, Domenico (arr. Benjamin) - Concerto for oboe and strings (1942)
- Cooke, Arnold - Sonata (1962)
- Corelli, Arcangelo (arr. Barbirolli) - Concerto for oboe and strings on themes of Arcangelo Corelli (pub. 1947)
- Coulthard, Jean - Shizen: Three Nature Sketches (pub. 1986)
- Dodgson, Stephen - Suite in D for oboe and harpsichord (1972)
- Gaze Cooper, William - Concertina for oboe and strings, Op. 78 (n.d.)
- Gibilaro, Alfonso - Fantasia on British Airs (1947)
 - Four Sicilian Miniatures (1948)
- Head, Michael - Three Pieces for oboe and piano (1954)
 - Rondo (pub. 1974)
 - Siciliana for oboe and harpsichord (1972)
- Jacob, Gordon - Concerto for oboe and strings, no. 1 (1933)
 - Sonata for oboe and piano (1966)
 - Sonatina for oboe and harpsichord (1962)
 - Three Little Pieces for oboe and bassoon (1965)
- Maconchy, Elizabeth - Three Bagatelles for oboe and harpsichord (1972)
- Merrick, Paul - Oboe Concerto (c. 1974)
- Murdoch, Marjolijn - Fantasy for oboe and harpsichord (n.d.)
- Rawsthorne, Alan - Concerto for oboe and strings (1947)

Rubbra, Edmund - Sonata in C for oboe and piano, Op. 100 (1958)
 Still, William Grant - Miniatures for flute, oboe, and piano (1948)
 Vignettes for oboe, bassoon, and piano (1962)
 Wordsworth, William - Quartet for oboe and strings, Op. 44 (1949)
 Theme and Variations for oboe and piano, Op. 57 (1956)

Pieces arranged/transcribed by Evelyn Rothwell:

Arne, Michael - Pastorale (1956)
 Bach, J. S. - Adagio (from Cantata 156) (1946/1992)
 Besozzi, Alessandro - Sonata in C for oboe and piano (1956/1991)
 Boni, Giovanni - Sonata in G (1968)
 Boyce, William - Gavotte and Gigue (1956)
 Eichner, Ernst - Concerto in C major for oboe and strings (1951)
 Field, John - Nocturne
 Handel, G. F. - Air and Rondo (1950/1991)
 Loeillet, J.B. - Sonata in C Major for oboe and piano (1993)
 Marcello, Benedetto - Largo and Allegretto (1946/1991)
 Sammartini, Giovanni Battista - Sonata in G for oboe and piano (n.d.)
 Schumann, Robert - Adagio & Allegro, Op. 70 (1994)
 Tessarini, Carlo - Sonata No. 1 in F (1978)
 Three French Songs (1956)
 Le Bavolet Flottant by Couperin
 Les Tendres Plaintes by Rameau
 Les Fifres by Dandrieu

Studies compiled/edited by Evelyn Rothwell:

Rothwell, Evelyn. *A Book of Scales for the Oboe*. Oxford: Oxford University Press, 1953.

Rothwell, Evelyn. *Difficult Passages*. 3 vols. London: Boosey & Hawkes, 1953.

Rothwell, Evelyn. *Difficult Passages of J.S. Bach*. London: Boosey & Hawkes, 1955.

Writings:

Rothwell, Evelyn. *Life with Glorious John*. London: Robson Books, 2002.

Rothwell, Evelyn. *Oboe Technique*. 3rd ed. 1982. Reprint, London: Oxford University Press, 2002.

Rothwell, Evelyn. *The Oboist's Companion*. 3 vols. Oxford: Oxford University Press, 1974-77.

Joy Boughton (1913-1963)

Christina Joyance Boughton was born on June 14, 1913 to composer Rutland Boughton and designer Christina Walshe. Rutland Boughton, who had attended the Royal College of Music, wrote numerous compositions from symphonies to string quartets but was most famous for his operas such as *The Immortal Hour*. Besides composing, he established several musical festivals throughout his lifetime and worked as a writer of articles and books on music. After growing up in a musically rich but financially poor household, Joy Boughton attended the Royal College of Music from 1929-1937, studying oboe with Léon Goossens and piano with Henry Wilson.⁴⁸ Despite some obstacles (such as having to borrow instruments for the first few years as she did not own an oboe), Joy Boughton was a diligent student and advanced quickly. Playing alongside her in the school's orchestra, fellow student Sidney Sutcliffe recalled that "her playing always gave me tremendous pleasure. She was an accomplished musician with a good range of tone; she was an inspiration to me."⁴⁹

While still a student, Ms. Boughton began to find professional work in a variety of musical spheres. She gained orchestral experience by playing in productions of her father's operas before winning a position with the Boyd Neel Chamber Orchestra.⁵⁰ It was with this group that she premiered her father's first oboe concerto, written for her, in 1937. By that time, Joy Boughton already had experience as a soloist, and she featured in performance series and radio broadcasts throughout her career.⁵¹

⁴⁸ Sarah Francis, "Joy Boughton", 63.

⁴⁹ Ibid.

⁵⁰ Ibid, 65.

⁵¹ Ibid.

Ms. Boughton followed Sylvia Spencer and Natalie Caine as the oboist with the Sylvan Trio, playing recitals and broadcasts in numerous settings before and during the second World War. Her connection with John Francis and Millicent Silver proved particularly fruitful, leading to work with the London Harpsichord Ensemble and eventually the English Opera Group.

Formed in 1947 by Benjamin Britten and his associates, the English Opera Group soon had a permanent home when the Aldeburgh Festival was established in 1948. The group was dedicated to presenting Britten's new operas, as well as other smaller scale works. As the oboist with the group, Joy Boughton performed the doubling parts in operas such as *The Turn of the Screw* and *The Rape of Lucretia*, in addition to playing chamber music and in other settings at the festival.⁵² It was at Aldeburgh that Joy Boughton premiered Britten's *Six Metamorphoses after Ovid*, a solo oboe work written for her in 1951 that has since become one of the most widely performed works in the repertoire.

In addition to her association with the English Opera Group, Joy Boughton maintained a busy freelance schedule throughout the 1950s. She played with the Jacques Orchestra with Goossens, the Brighton Philharmonic, and as a substitute at Covent Garden.⁵³ She also continued pursuing solo opportunities, such as featuring on several of the Macnaghten New Music Group concerts, performing a variety of newly written pieces for oboe. Beyond performing, Joy Boughton was also an avid teacher. She taught

⁵² One example of Joy Boughton's activities at Aldeburgh outside of opera was a performance of Gustav Holst's *Fugal Concerto* with John Francis on flute and herself on oboe, conducted by Imogen Holst in 1953. "Provincial Festivals", *The Musical Times*, vol. 94, no. 1326 (1953): 376, accessed November 7, 2019, www.jstor.org/stable/935021.

⁵³ Francis, "Joy Boughton", 66.

at the St. Paul's School for Girls for many years and had been appointed professor of oboe at the RCM before her untimely death in 1963. Outside of the musical realm, she was married to theatre impresario Christopher Ede, with whom she had two children.

As the inspiration for one of the 20th century's most important works for oboe, it is natural to wonder about Joy Boughton's playing. Sarah Francis, who took some lessons from Boughton and knew her through her parents, John Francis and Millicent Silver, provides a clear description.

She had a lovely well-focused tone which you had to listen to. Every phrase had meaning. It was sincere playing, warm but not sentimental. She had a phenomenal technique, and I don't just mean running about: it was her control over the instrument. She didn't use too much vibrato. I still remember her *cor anglais* playing in the last act of Britten's *Lucretia*. She was a distinguished player who deserves to be remembered.⁵⁴

Works written for/premiered by Joy Boughton:

Bennett, Richard Rodney - Variations for solo oboe (1953)

Boughton, Rutland - Concerto for oboe and strings, no. 1 (1936)

Greensleeves, arranged for oboe quartet (1939-1945)

Quartet No. 1 (1932)

Quartet No. 2 (1945)

Three Songs without Words for oboe quartet (1937)

Two Pieces for oboe and piano: Somerset Pastoral and The Passing of the Faery (1937)

Britten, Benjamin - Six Metamorphoses after Ovid, Op. 49 (1951)

Bush, Alan - Three Northumbrian Impressions, arranged for oboe and piano, Op. 42a (1953)

Exton, John - Three Pieces for solo oboe (1956)

Gow, Dorothy - Two Pieces for solo oboe (1954)

Rawsthorne, Alan - Sonatina for Flute, Oboe, and Piano (1936)

Salzedo, Leonard - Oboe Quartet, Op. 43 (1956)

⁵⁴ Ibid.

Additional Names: Professional Pioneers to More Obscure Players

Besides the individuals described in detail thus far, there are several other female oboists who worked in professional settings in the first half of the 20th century in the United Kingdom.

Leila Marion Bull (1870-1957) attended the Royal Academy of Music, likely from 1896 to 1899, and was one of the first female oboists to work professionally in Great Britain.⁵⁵ There are records of several of her performances of solo pieces and chamber music in London and around England between 1898 and 1918.⁵⁶ As an orchestral player, she was a member of the Æolian Orchestra, an ensemble exclusively for professional female musicians that was active from at least the start of the 20th century through the 1930s.⁵⁷ Helen Gaskell, often cited erroneously as being the first professional woman in an orchestral oboe section, acknowledged the superior claim to that title by Leila Bull, as she was “playing long before I was born”.⁵⁸ There is a “Leila Bull Oboe Prize” awarded each year at the Royal Academy of Music.

Another pioneering figure among women in the oboe world was Maude Melliar (Frances Maude Melliar Smith, later Mrs. Jones). She attended the Royal Academy of Music from 1901-1907, and was one of the first women to win a wind scholarship to the school, when they became available to male and female students in 1901.⁵⁹ There is less known about Ms. Melliar’s musical activities, though her name is listed as a performer at

⁵⁵ Annkatrin Babbe, “Bull, Leila (Marion)”, accessed November 13, 2019, <https://www.sophie-drinker-institut.de/bull-leila>.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Rosen, *Goossens*, 139. Gaskell is less than charitable in her recollection of Bull’s playing, describing it as “absolutely terrible”.

⁵⁹ Description accompanying a portrait of Maude Melliar, accessed November 12, 2019, <https://www.ram.ac.uk/museum/item/23464>.

a Society of Women Musicians concert in 1913, and on a local BBC broadcast in 1927. She was described in a 1918 article of women musicians as “a fine oboist”.⁶⁰ It is possible she also played alongside Sylvia Spencer in 1935, in the chamber ensemble providing the incidental music by Benjamin Britten for *Timon of Athens*. The other oboist was listed by Britten as “Miss Mellier”.⁶¹ As the composer’s spelling was often idiosyncratic, it seems likely that this was Maude Melliar.⁶²

The first woman to be appointed principal oboe of a professional British orchestra was Lucy Vincent. After passing her examinations as a teacher of oboe from the Royal Academy of Music in the Christmas term of 1916, she appeared on several occasions as a soloist in Bristol and Birmingham.⁶³ She became principal oboe of the City of Birmingham Orchestra sometime before 1930, also joining the BBC Northern Orchestra (now the BBC Philharmonic) in September of 1939.⁶⁴ She performed works by Handel, Bach, and Bax while in Birmingham, and also taught privately, with Neil Black among her students.⁶⁵ She continued to play throughout her lifetime, appearing in concerts and broadcasts, and even premiering the Trio, Op. 36b by Christopher Brown for flute, oboe, and piano with the Oriel Trio in 1984. There is a suggestion that Lucy Vincent was a

⁶⁰ Marian Scott, “British Women Instrumentalists”, originally in the Chamber Music Supplement of *The Music Student* in 1918, reprinted in *Signature: Women in Music*, Vol. III, No. 1 (Summer 2010): 50, accessed November 12, 2019,

<http://www.maudpowell.org/signature/Portals/0/pdfs/signature/SignatureSummer2010.pdf>.

⁶¹ Donald Mitchell and Philip Reed, eds., *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten, 1913-1976*, Vol. 1 1923-1939 (Berkeley: University of California Press, 1991), 389.

⁶² *Ibid.*, xxiii. Britten’s unconventional approach to spelling is mentioned in both the “Editorial Method” and “Introduction” sections of the *Letters*.

⁶³ “Front Matter”, *The Musical Times* 58, no. 889 (1917): 100, accessed November 12, 2019, www.jstor.org/stable/908170.

⁶⁴ The date was recently marked on the BBC Philharmonic’s Twitter account, accessed November 12, 2019, <https://twitter.com/BBCPhilharmonic/status/1103951911445848064>.

⁶⁵ Obituary for Neil Black, *The Guardian*, September 9, 2016, accessed November 12, 2019, <https://www.theguardian.com/music/2016/sep/09/neil-black-obituary>.

student of Goossens, but that remains unclear.⁶⁶ Goossens wasn't teaching at the Royal Academy during her time as a student (he would have only been 19 at the time and was actively serving in the military during 1916), though it is possible that she studied privately with him sometime in the 1920s.

Often appearing among the listings of Goossens' students are two names that are slightly less well known than the others. The first is Margaret Eliot (1914-2011), who played alongside Sylvia Spencer in the Macnaghten-Lemare concerts in the 1930s. She was professor of oboe at the Guildhall School of Music and Drama, with her most famous student being Beatles producer George Martin (who studied at the school from 1947-1950). She balanced playing and teaching with raising three children that she had with her husband, Richard Asher, whom she had married in 1943.

The other name that is frequently mentioned is Marjorie Trevelyan (1913-2003). A contemporary of Joy Boughton's (both were awarded an open scholarship to the RCM in August 1933, the only two oboists who received it at that time), Marjorie Trevelyan came from a rather extraordinary family. Her father, Sir Charles Trevelyan (3rd baronet), was a politician, who served as a Liberal and later Labour Member of Parliament. Her mother, besides raising six children and supporting her politician husband, became a Justice of the Peace, and worked for a number of organizations throughout her lifetime, ranging from the National Trust to the Campaign for the Protection of Rural England. Marjorie Trevelyan attended the Sidcot School before entering the Royal College of Music. She performed as a soloist and chamber musician throughout the 1940s,

⁶⁶ It's mentioned in another of Neil Black's obituaries, this time in *The Telegraph*. Obituary for Neil Black, *The Telegraph*, August 29, 2016, accessed November 12, 2019, <https://www.telegraph.co.uk/obituaries/2016/08/29/neil-black-oboist--obituary>.

appearing with the Jacques Orchestra for the 1948 Bach Festival at Royal Albert Hall with Joy Boughton, Marion Attwood, and Léon Goossens. Marjorie Trevelyan married Tobias Rushton Weaver in 1941 and the pair had four children.

There are other names that appear in passing, in listings of various performances and concert series, of whom little is known. Marian Attwood, active from the 1940s through the 1960s, appears at venues ranging from the Royal College to Wigmore Hall and on BBC broadcasts as a soloist, orchestral player, and chamber musician. She was a member of the Dubois Trio, along with Noreen Mason (flute) and Joyce Hedges (piano), and was involved with the Society of Women Musicians. Besides the Bach Festival mentioned previously, her name also appears alongside Joy Boughton and Elizabeth Hawkins in a program at the Victoria and Albert Museum with the Jacques Orchestra.

Besides playing with the Jacques Orchestra, Elizabeth Hawkins spent at least a few seasons as principal oboist with the Hallé Orchestra in the 1940s, with another woman, Patricia Stancliffe, in the section on English horn.⁶⁷ Elizabeth Kitson, who played alongside Sylvia Spencer and Margaret Eliot in a Lemare-Macnaghten concert, was featured as a soloist several times with the Oxford Orchestra, including in works by Handel and Holst. She played on the 1937 premiere of John Gardner's *Serenade* for oboe, piano, and string orchestra with George Malcolm on piano.

Mary Keel, born in 1905, was the daughter of composer and singer Frederick Keel (1871-1954). Ms. Keel was a member of the BBC Welsh Orchestra in the 1930s and performed and broadcast as the oboist of the Cardiff Wind Quintet.

⁶⁷ Nick Winfield, "Michael Winfield: 1930-2017", article for 'Double Reed News' celebrating Michael's 70th birthday, accessed November 11, 2019, <https://www.howarth.uk.com/acrobat/Michael-Winfield.pdf>.

Comparisons: Gender and Location

What of Goossens's male students? Did they enjoy similar levels of success to their female peers? The answer is yes, but in a slightly different fashion.

One of Goossens's most successful male students was Terence MacDonagh (1908-1986), the son of an oboist, who studied with Goossens at the Royal College of Music as well as in Paris with Myrtille Morel. MacDonagh served as principal oboe of the Royal Philharmonic Orchestra from 1947-1963, also playing with the BBC Symphony Orchestra at various points throughout his career. In addition to his orchestral playing, MacDonagh was an active chamber musician and taught at the Royal College from 1945-1978.

John Cruft (1914-2008), who entered the Royal College of Music in 1931, studied piano, oboe with Goossens, and conducting. After stints playing oboe and English horn in the Covent Garden Touring Company, BBC Television Orchestra, London Philharmonic, and the London Symphony Orchestra, he turned to arts administration. His management positions included secretary/chief executive of the London Symphony, director of the Music Department of the British Council, and director of the Arts Council of Great Britain.⁶⁸

Also a Goossens student from the Royal College of Music, Sidney "Jock" Sutcliffe (1918-2001) was principal oboe with Sadler's Wells, the London Philharmonic Orchestra, the Philharmonia Orchestra, and the BBC Symphony Orchestra. After retiring

⁶⁸ Christopher Potter, "John Cruft: LSO oboist and secretary who became a much-loved director of music and drama at the Arts Council", *The Independent*, May 29, 2008, accessed November 12, 2019, <https://www.independent.co.uk/news/obituaries/john-cruft-lso-oboist-and-secretary-who-became-a-much-loved-director-of-music-and-drama-at-the-arts-835871.html>.

from the BBC, he continued to freelance and taught at several institutions, including the RCM and Menuhin school.⁶⁹

Peter Graeme (1921-2012) was a founding member of the Melos Ensemble and a frequent collaborator with Britten and Pears through the English Chamber Orchestra. His playing is featured on recordings with both ensembles, from Baroque concerti to Britten's *War Requiem*, and he taught at the RCM for many years. Graeme was partnered by oboist Sarah Barrington on many of the Melos Ensemble's recordings of chamber pieces.⁷⁰

Taken as a whole, the male students of Goossens did enjoy greater success in orchestral settings than their female peers. They were able to hold higher level positions in more prestigious orchestras, usually for longer periods of time. Of the women discussed in depth so far, only Helen Gaskell sustained a decades long position in a major orchestra, and in the more acceptable position of English hornist. MacDonagh, also initially hired as an English horn player in the BBCSO, had moved up to principal within seven years of joining the orchestra. While some orchestras, such as the City of Birmingham Orchestra, Hallé Orchestra, and BBC ensembles were more receptive to hiring women in the first half of the 20th century, other groups, especially the major London-based orchestras, remained resistant.⁷¹ This seems unsurprising, especially considering the gender balance of orchestras at the time of writing. Even in 2019, elite

⁶⁹ Obituary of Sidney Sutcliffe, *The Guardian*, July 12, 2001, accessed November 12, 2019, <https://www.theguardian.com/news/2001/jul/12/guardianobituaries3>.

⁷⁰ Besides being an early member of the Melos Ensemble, Sarah Barrington also played with the Northern Sinfonia.

⁷¹ The first woman granted full membership in the London Symphony Orchestra was harpist Renata Scheffel-Stein in 1975. Around that time, the BBC Symphony Orchestra had 16 women members, the London Philharmonic Orchestra had 12, as did the Philharmonia Orchestra.

orchestras remain “predominantly male”, despite the more equanimous division among professional orchestras as a whole.⁷²

Goossens’s male and female students seemed to enjoy equal representation among teaching positions, with both genders well represented on the staff of prominent institutions such as Guildhall, the Royal College of Music, and Royal Academy of Music.

One major difference, and one in which the female students come out ahead, is in the number of pieces written for individual performers. While some notable pieces were dedicated and premiered by Goossens’s male students, these works have had nowhere near the impact of several of the pieces generated for their female peers. Britten’s *Six Metamorphoses After Ovid* (written for Joy Boughton) is considered a masterpiece, and every student learns Benjamin’s concerto arrangement of Cimarosa (for Evelyn Rothwell). Fewer have tackled Jacob’s *Rhapsody for English Horn* (written for Terence MacDonagh) or Maconchy’s *Reflections* (for Peter Graeme). Perhaps this is an unfair comparison, as the relative merits or popularity of a composition is wholly subjective. The numbers, however, show there are significantly more compositions associated with Goossens’s female students. It remains notable that the most impactful part of Goossens’s legacy, the significant number of pieces written for him, is more closely reflected by his female students and the pieces written for them by numerous significant composers.

⁷² Oliver Staley and Amanda Shendruk, “Here’s what the stark gender disparity among top orchestra musicians looks like”, Quartz at Work, October 16, 2018, accessed 11/10/2019, <https://qz.com/work/1393078/orchestras/>. The oboe sections of the 22 orchestras the article examines are 36% female and 64% male on average. Additionally, a survey quoted in *The Oboe* of 46 major US Orchestras in the early 2000s found 57 out of 152 positions held by women, with only nine women as principal, and a greater number of women as section players and English hornists. Though slightly out of date, the numbers are still relevant to the larger issue as a whole. Geoffrey Burgess and Bruce Haynes, *The Oboe*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2004), 248.

The legacy of the United Kingdom's professional oboists is also remarkable when compared with other countries during this same period. While there are some examples of women working in music in France and the United States, Great Britain remains unique in terms of the sheer number of women who were able to sustain careers in music, especially in the first half of the 20th century.

In France, Georges Gillet accepted one female student into the Paris Conservatoire during his time as oboe professor there (between 1882 and 1919). That student, Odette Rey (1898-1983), the daughter of oboist Albert Rey, studied at the school from 1914-1917.⁷³ During this period, the conservatory struggled to retain students, with many called away to military service, providing an opportunity for a student like Rey. Despite the teasing of Gillet and “the little jokes that were played on her” by her fellow students, Odette Rey was able to excel, and her playing earned her an honorable mention in 1916 and a second prize in 1917 in the yearly school competition (*Concours*).⁷⁴ She played as a substitute with the Paris Opéra orchestra in 1916, while still a student, and worked until about 1921, mostly playing with theatre orchestras and accompanying films.⁷⁵ Her time at the Paris Conservatoire was cut short when she was dropped for too many absences in the fall of 1917, and she likely relinquished playing altogether when her mother passed away in 1921 and she no longer had help in looking after her two daughters.⁷⁶

Female oboists fared better in the United States. Lois Wann (1912-1999), after studying with Bruno Labate in New York, had a successful playing and teaching career.

⁷³ Laila Storch, “My Long Search for Odette Anaïs Rey,” *The Double Reed* (IDRS), Vol. 25, No. 1 (2002): 30.

⁷⁴ *Ibid*, 30, 40.

⁷⁵ *Ibid*, 42.

⁷⁶ *Ibid*, 35, 40.

Her orchestral experience started with the New York Women's Symphony, and throughout the 1930s she was playing principal oboe with the San Diego Symphony and the Pittsburgh Symphony Orchestra.⁷⁷ Positions at Juilliard, Manhattan School of Music, and Mannes spread Wann's influence to a new generation of players, and Milhaud dedicated his 1955 oboe work, *Sonatine*, to her.⁷⁸

Oboist June Panduro Wallwage (1921-2010) studied with Florian Mueller and played with the Chicago Symphony Orchestra from 1943-1946.⁷⁹ The opportunity arose for Panduro when one of the orchestra's male oboists was called to military service.⁸⁰ Panduro also played with the Women's Symphony, Milwaukee Symphony, Grant Park Orchestra, and the Chicago Lyric Opera Orchestra during her career.

One of the first women to study at Curtis with Marcel Tabuteau was Laila Storch (b. 1921), who attended the school from 1943-1945. While she did face some "difficulties in being accepted as a student of Marcel Tabuteau", Storch persevered, finding work as an orchestral musician and teacher following her time at Curtis.⁸¹ After playing principal oboe with the Houston Symphony from 1948-1955, she played at the Casals Festivals with Tabuteau and taught for many years at Washington State University.⁸² Storch also played for many years with the Soni Ventorum Woodwind Quintet, recording several works and touring with the group. Storch has also been an

⁷⁷ Geoffrey Burgess and Bruce Haynes, *The Oboe*, The Yale Musical Instrument Series (New Haven: Yale University Press, 2004), 247.

⁷⁸ Ibid.

⁷⁹ Ibid. and also "The Chicago Symphony Orchestra Oboe Sections", *To the World's Oboists* (IDRS), Vol. 2, No. 1 (December 1974), 6.

⁸⁰ Burgess and Haynes, *The Oboe*, 247.

⁸¹ Storch, *Rey*, 29. Other female oboe students at Curtis around this time included Thelma Neft, Marguerite Smith, and Martha Scherer.

⁸² Burgess and Haynes, *The Oboe*, 247-8.

important chronicler of the oboe and its prominent players, writing about figures such as Georges Gillet, Marcel Tabuteau, and the Lorée oboe company.⁸³

While the United States was only a few years behind the United Kingdom in supporting female oboists in professional orchestras, Britain still had an advantage, with more women sustaining professional careers in a much smaller country. In terms of solo pieces for oboe, especially in the first half of the 20th century, there is no contest between the two nations. Britain is the clear winner. While many of Goossens's students embraced his legacy as a soloist, players of both genders in the United States adhered more closely to Marcel Tabuteau's example. Dedicated to his position with the Philadelphia Orchestra and his teaching career, Tabuteau made "nowhere near the same number of solo recordings" as Goossens and "composed or inspired no new solo works".⁸⁴

⁸³ Her articles have appeared in several issues of *The Double Reed*, and she wrote the book *Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom*.

⁸⁴ Burgess and Haynes, *The Oboe*, 199.

Chapter 3. Oboist as Composer: Creating a Different Legacy

While most of the oboists discussed so far have created a lasting impact primarily as performers, Mary Chandler and Ruth Gipps are best remembered today for their work in other musical fields, particularly composition.

Mary Chandler and Ruth Gipps were colleagues for a short time in the oboe section of the City of Birmingham Orchestra. Having studied with Léon Goossens, Chandler and Gipps would have had the distinctive ‘Goossens sound’ and playing style, like Evelyn Rothwell, Helen Gaskell, and numerous other successful performers. Both women had pieces performed by the CBO during their time with the orchestra, in addition to appearing as soloists on occasion (on both oboe and piano).

Their compositions, especially their chamber music, were often rooted in personal connections with the performers. Many of the pieces featuring oboe by Chandler and Gipps were written for and premiered by female oboists, such as Marion Brough, Dinah Demuth, Marcia Ferran, and Catherine Pluygers. While their career paths and compositional styles are quite different, Chandler and Gipps both created an important legacy to the oboe world with the music they wrote for the instrument. Despite the sheer volume of pieces, many of which are excellent and well written for the oboe, the music of Gipps and Chandler remains little known and few recordings exist.

Mary Chandler (1911-1994)⁸⁵

There isn't much information available about the life of composer, educator, oboist, and pianist Mary Chandler. She doesn't have an entry in the *New Grove Dictionary of Music & Musicians*, nor does she have a Wikipedia page (though there is one for the 18th century poet of the same name). Only a few of her pieces have been professionally recorded and she is best known for two easier works that have appeared in oboe solo collections: *Three Dance Studies* and *Holiday Tunes*.

Mary Chandler was born on May 16th, 1911 in Kent in South East England.⁸⁶ Her musical education consisted of private study as well as lessons through the Blackheath Conservatoire of Music in London. She studied with Harry Farjeon (composition), Harold Craxton (piano, father of oboist Janet Craxton), as well as Margaret Eliot and Léon Goossens (oboe). As noted above, Margaret Eliot was also a Goossens student, reinforcing the sound and playing style Chandler would have developed.

She studied English at Oxford University and Education at London University, before becoming an English teacher in London schools.⁸⁷ In 1944 Ms. Chandler was appointed principal oboist of the City of Birmingham Symphony Orchestra, a position she held until 1958. She soloed with the group on oboe and piano, and a few of her compositions were performed by the orchestra. After her orchestral career concluded, she became a freelance musician, focusing on chamber music with the Mercian Trio (flute,

⁸⁵ There is some confusion surrounding Mary Chandler's dates. Phylloscopus Publications, the publisher of all of Chandler's wind pieces and the main disseminator of biographical information about her, lists her dates as 1911-1996. However, a eulogy for Mary Chandler appears in the 1994 edition of *Contemporary Music Review*, suggesting 1911-1994 to be more accurate.

⁸⁶ "Mary Chandler," *Contemporary Music Review* 11:1 (1994): 65, accessed February 23, 2019, <https://doi.org/10.1080/07494469400640651>.

⁸⁷ Ibid.

oboe, and piano). She returned to education from 1960-1971 as Area Director of the Kent Music School, conducting groups at the school and generating music for the students. After her retirement, she continued to compose, organize concerts of chamber music, and serve as an examiner for the Associated Board.

Besides the many solo and chamber pieces featuring oboe, Mary Chandler also gained some notoriety for her vocal works, including several cantatas, four part sacred and secular works (*Nativity Ode*, *Tobit's Hymn Rejoicing*, *A Prayer For Rejoicing*), two-part pieces (*Glory Be To God For Dappled Things* and *The Solitary Reaper*) and works for unison voices (*I Love All Beautiful Things*, *Meg Merrilees*).⁸⁸ In some instances her two musical worlds would overlap, such as the featured oboe part in her seven piece cycle *The Tune of Waiting*.⁸⁹

Mary Chandler's music for oboe encompasses a wide range of styles, best exemplified by examining three pieces in detail.

The Concerto for Oboe d'amore (1953) follows a traditional three movement structure. A playful fast movement opens the concerto, with running sixteenth notes, staccato eighths, and frequent hemiola adding to the lively atmosphere. Clocking in around seven minutes, the slow middle movement is substantial and melancholy, with a pervading sense of stasis and bleakness. An eighth note figure of falling intervals (mostly fourths and fifths) begins the movement, often accompanied by held notes in the other voice. A new motive of half-steps arrives in the middle of the movement, at various

⁸⁸ P.L. Scowcroft, "The Distaff Side: Some British Women Composers," *Music Web International*, revised March 1994, published online October 2, 2002, accessed February 22, 2019, <http://www.musicweb-international.com/classrev/2002/Oct02/distaff.htm>.

⁸⁹ Ibid.

points ascending or descending. The finale returns to a more jovial mood, with moving eighth notes, wide leaps, and a final quick section in 6/8 completing the concerto.

The work is unusual for its treatment of the oboe d'amore, which is approached as a fully contemporary instrument. Chandler utilizes the full range of the instrument (low B through high F-sharp), and the technical and sonorous qualities of the oboe d'amore are amply explored.

The concerto received its premiere in 1956, performed by Chandler's teacher Léon Goossens with the Midland Orchestra. Other notable performances include the Cotswold Sinfonietta with Laura Kane in 1975 as well as a 1988 performance by Celia Nicklin with the London Mozart Players.

Similar to many of her chamber pieces, the *Divertimento for Reed Trio* (1956) balances seriousness and humor in a multi-movement work, with each movement presenting a different mood or character. The lively Prelude opens with unison notes before each part takes a slightly different path of bouncy quarter notes and flowing eighths. Though the opening theme returns, it's notable that the three voices never link up completely again in this movement, with the bassoon defying the other voices at the recapitulation and even for the final note. The second movement, Romanza, is darker than the opening movement. Chandler often pairs two voices as the third instrument moves independently with the melody, with motion occurring on almost every beat. The oboe leads off the third movement in a light and sparkling minuet, with the melodic line passing to each voice. The trio section is dreamy, quietly floating before the minuet returns. The final movement, Rumba, is fun and charming, with almost continuous sixteenth notes flowing between the three voices. Two versions of this work exist, both

for trio configurations. While the original version was for reed trio, Chandler also adapted the work for flute, oboe, and piano.

While most of Mary Chandler's oboe works were commissions, she wrote *Summer's Lease*, Variations for solo oboe (1981) for herself, completing the piece in April 1981. The work falls into three distinct movements, "Morning", "Noon", and "Nightfall", each with a clear programmatic character. The calls of birds permeate the first movement, "Morning", with groups of repeated tongued notes, short slurred leaping passages, and trills becoming more insistent as the summer day dawns. The languid nature of the second movement is captured by longer notes connected by a few rapid ones, at varying dynamic levels. This melody suggests a certain oversaturation of light and color, balanced with shimmer and haziness in its softer moments. Trills imitate bees buzzing on a lazy afternoon. The final movement represents nighttime noises through gentle slurred eighth note patterns in mixed meter, alternating with dissipating high repeated notes. This final movement maintains a general feeling of dreaminess and calm throughout. The title, referring to a line from Shakespeare's Sonnet no. 18, reflects the ephemeral nature of summer's moods. The use of Shakespeare also clearly harkens back to Chandler's days studying and teaching English.

Beyond these three works, there is a Sonatina for oboe and a Sonata for English horn, both written for and premiered by Dinah Demuth. Similar to the Concerto, these two works are technically challenging and serious-minded. Ms. Demuth appeared in radio broadcasts and performances throughout the 1960s, often playing contemporary

pieces, and was a member of the Midland Light Orchestra. She also featured on a *Cor Anglais Fantasy* with Ruth Gipps's One Rehearsal Orchestra in 1960.⁹⁰

Pieces featuring oboe by Mary Chandler:

Badinages for double wind quintet (1975)
 Cassation for wind octet (pub. 1994)
 Concerto for oboe d'amore and strings (1953)
 Divertimento for reed trio (1956)
 Holiday Tunes for oboe (or flute) and piano (pub. 1961)
 Masquerade for wind quintet (1978)
 Pas de Quatre for wind quartet (1980)
 Sonatina for cor anglais and piano (1968)
 Sonatina for oboe and piano (1967)
 Suite on Airs of Purcell for oboe and string quartet (1950s)
 Summer's Lease, Variations for solo oboe (1981)
 Three Dance Studies for oboe and piano (pub. 1986)
 Trio for oboe, clarinet, and horn (1967)
 Trio for two oboes and cor anglais (1989)

Ruth Gipps (1921-1999)

Ruth Gipps was born on February 21, 1921 in Bexhill-on-Sea in East Sussex, in the South East of England. Her father, Bryan Gipps, was an amateur violinist who met her Swiss mother, Hélène Johner, a pianist, at the Frankfurt Conservatoire in Germany. Hélène set up her own music school, the Bexhill School of Music, and was also her daughter's first piano teacher from the age of four. Gipps won several piano competitions, and had her first composition published in 1929, at the age of eight. She performed and composed steadily before entering the Royal College of Music in 1937.

At the RCM, Gipps took lessons in composition with R.O. Morris and orchestration with Gordon Jacob, eventually studying with Ralph Vaughan Williams. It

⁹⁰ "Front Matter", *The Musical Times* 101, no. 1407 (1960): 280, accessed November 14, 2019, www.jstor.org/stable/948755. The composer, listed as "Demuth", is presumed to be either Dinah Demuth herself or a relative.

was the latter who had the greatest impact on Gipps, becoming a lifelong influence and “her creative mentor”.⁹¹ While piano was initially her main instrumental focus at the college, she started playing oboe as her second instrument, working with Léon Goossens. While at the College, Gipps became friends with oboist Marion Brough and clarinetist Robert Baker. Gipps and Brough formed a duo, and the composer dedicated many of her early oboe works to Brough. Her friendship with Baker continued to deepen, and the two were married in 1942.

While studying at the Royal College, Gipps was also working towards a Bachelor of Music degree from Durham University. Her studies there continued through 1948, when she became only the second woman to receive a doctorate in composition from the school. She received several composition prizes as a student and began to make a wider name for herself outside of the school, with performances such as the last night of the Proms in 1942 when Sir Henry Wood conducted her symphonic poem *Knight in Armour*. In 1944 she was appointed second oboe and English horn of the City of Birmingham Symphony Orchestra by conductor George Weldon. Though turbulent, her time in Birmingham was productive, as Weldon taught her to conduct and several of her compositions were performed by the orchestra. As her musical activities as composer and piano soloist continued, she was eventually pushed out of the orchestra and her career as an orchestral oboist ended.⁹²

After a hand injury at the age of 33, Gipps turned her focus from piano to conducting, in addition to her continued compositional output. While she worked as a

⁹¹ Halstead, *Gipps*, 22.

⁹² *Ibid.*, 28-9.

guest conductor with various groups, Gipps soon became frustrated by the discrimination she faced as a female conductor. Since she couldn't find a permanent conducting position, Gipps founded her own ensemble in 1955, the One Rehearsal Orchestra, which later became the London Repertoire Orchestra (LRO). The group, which still exists today, gives young professional musicians and amateurs a chance to read through and perform a wide range of music. In 1961, she also formed the Chanticleer Orchestra, a professional group dedicated to providing opportunities for young soloists and living composers. "By forming her own orchestras, Gipps was able to build a conducting career and to sidestep the persistent neglect of her own music by the BBC and the rest of the musical establishment."⁹³

In addition to her conducting posts, Ruth Gipps taught at the Trinity College of Music (1959-1966), the Royal College of Music (1967-1977), and the Kingston Polytechnic. Forced to retire at the age of 65 from the LRO, Gipps turned to conducting choral groups and working as an organist as she continued to compose. After battling breast cancer and a stroke, she passed away on February 23, 1999.

Gipps composed numerous pieces for orchestra, including five symphonies; concertos for various instruments including clarinet, horn, oboe, piano, and violin; a wide range of chamber music; solo piano works, as well as vocal and choral music.

Her approach to oboe writing, as well as her collaboration with performers, can best be explored with an in-depth look at a few pieces. As mentioned above, Ruth Gipps's friendship with oboist Marion Brough was an important factor in the composer's

⁹³ Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States, 1629-present* (London: Pandora, 1994), 138.

life. The two were “best friends”, had shared lodgings as students, vacationed together, and became colleagues in the CBSO, where Brough was also in the oboe section.⁹⁴ All but one of her early oboe pieces, written between 1938 and 1941, were dedicated to Brough. The two premiered many of these works, with Marion Brough on oboe and Ruth Gipps on piano, in recitals around England throughout 1941-2.⁹⁵ The only exception was *Sea-weed Song* for English horn, which Gipps wrote in 1940 and premiered herself in 1945.

Many of Gipps’s early pieces are pastoral and atmospheric, inspired by imagery from nature. This is true of *The Piper of Dreams*, Op. 12b (1940), a short solo work based on the popular water colour painting of the same name by British painter, writer, and folklorist Estella Canziani (1887-1964). Gipps’s piece is divided into five sections, beginning with a soft and melancholy lyrical line in the mid-range of the oboe. A halting feel is created with short rests every two measures until the end of the section, where the melody briefly blooms into a longer phrase. The next section is faster and more assertive, using the faster motivic snippets from the first section to create more motion and momentum. The slower tempo returns for the third section, which imparts a more rustic character with accents and wide leaping intervals. Soft and quick, the fourth section is lively and ethereal, with staccato eighth and sixteenth notes, perhaps suggesting the fairies in flight. The final section returns to the slower melody of the opening, gradually spinning out to a soft conclusion. Gipps had just begun studying with Vaughan Williams

⁹⁴ Halstead, *Gipps*, 120.

⁹⁵ Even the Oboe Concerto premiere was shared in a way. The concert, held in June 1942 by the Modern Symphony Orchestra, was a double bill with Brough playing the Gipps Concerto and Ruth Gipps performing Brahms’s Piano Concerto no. 1. “London Concerts”, *The Musical Times* 83, no. 1191 (1942): 160, accessed November 14, 2019, <http://dx.doi.org/10.2307/921616>.

around the time this piece was written, and his influence on its pastoral and folk-like qualities seems evident. Her later pieces for Brough, including most written in 1940 and 1941 such as the Sonata no. 1 or the Concerto, show a deepening maturity of form and influence. Gipps was certainly at the full height of her compositional vision with her two later works for the oboe family.

Ideas of symmetry and development recur throughout Gipps' Sonata no. 2 for oboe and piano, written for oboist Catherine Pluygers.⁹⁶ The work begins with the oboe taking the primary theme, starting with a simple drop from G to a held E gradually expanding as it repeats and is embellished. The slower introduction also includes arpeggiated thirty-second notes and wider intervallic leaps, which reappear in the allegro moderato section that follows. Numerous flourishes abound in the faster section, encompassing the entire range of the instrument. The energy gradually dissipates, leading directly to the second movement. The beautiful folk-like melody of the slow movement repeats several times, at varying dynamic levels. Though this melody always begins in the same way, after the first few measures the music heads in a different direction as it continues, searching for resolution. The third movement, by contrast, is enlivened by staccato sixteenth note passages of descending thirds and rapid dotted figures with a soaring, lyrical section in the center. Towards the end of the movement, the second movement motive returns, eventually taking over as the tempo slows. The opening of the work also reappears, before the oboe line quietly descends and fades to a finish.

⁹⁶ There is more information about Catherine Pluygers at her website:
<http://www.catherinepluygers.co.uk/about.html>.

Another late piece, Gipps's *Threnody*, Op. 74 (1990), written for and premiered by oboist Marcia Ferran, has a programmatic aspect, implied by the composer's note at the beginning: "Wandering alone in a churchyard, the mourner finds some consolation upon hearing the church choir singing Psalm 121." Church music was at the forefront of Gipps's mind at the period of this work's composition, as she had taken up the organ in 1986 and worked at several churches as organist. One month before the work premiered, Gipps was appointed conductor of the Heathfield Choral Society, reinforcing the choral influence as well.

The work opens with a rising English horn melody, expressive and peaceful. As the tempo speeds up slightly, the line continues to rise and fall, both in terms of range and dynamics, while moving through numerous accidentals. Eventually the instruments land gently at a section marked *adagio religioso*, where the hymn is presented by the piano, before being joined by the English horn. Words accompany the chant-like English horn writing, supported by chords in the piano (I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep.).

The tempo picks up, replacing the static chanting with movement to the climax of the piece, an *appassionato* section highlighted by arpeggiated notes in piano supporting the English horn melody. The mood passes, turning slower and softer to the ending of the prayer (Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen, world without end. Amen.).

Pieces featuring oboe by Ruth Gipps:

Flax and Charlock, Op. 21 Fantasie quartet for cor anglais & strings (1941)
Kensington Gardens Suite, Op. 2 for oboe and piano (1938)
Lady of the Lambs, Op. 79 for soprano, flute, oboe, clarinet, horn, and bassoon (1992)
Oboe Concerto, Op. 20 (1941)
Pan and Apollo, Op. 78 for two oboes, cor anglais, and harp (1992)
Quintet, Op. 16 for oboe, clarinet, violin, viola, and cello (1941)
The Piper of Dreams, Op. 12b (1940)
Seascape for double wind quintet, Op. 53 (1958)
Seashore Suite, Op. 3b for oboe and piano (1939)
Sea-Weed Song, Op. 12c for cor anglais and piano (1940)
Sinfonietta for double wind quintet, Op. 73 (1989)
Sonata no. 1 in G minor, Op. 5a (1939)
Sonata no. 2, Op. 66 (1985)
Three Billy Goats Gruff, Op. 27b for oboe, horn, and bassoon (1943)
Threnody, Op. 74 for cor anglais and piano/organ (1990)
Trio for oboe, clarinet, and piano, Op. 10 (1940)
Wind Octet, Op. 65 (1983)

Chapter 4. Expanding Influence: The Next Generation

Born in the 1920s and 1930s, a time when players such as Helen Gaskell and Evelyn Rothwell were finding their first professional success, Janet Craxton and Sarah Francis represent a new generation of female oboists. Coming of age in the middle of the 20th century, both encountered a changed musical landscape in Great Britain, one that was embracing more experimental techniques and wider influences from abroad.

Craxton and Francis were both from musical families, with their parents being successful performers and teachers. Their education followed a similar path, with each attending a major London music school associated with their parents (the Royal Academy of Music for Craxton and Royal College of Music for Francis). Both women studied with a pupil of Léon Goossens before continuing their education in France. While the emphasis and shape of their professional careers diverged, Craxton and Francis have created a significant legacy with the pieces they performed, promoted, and commissioned.

Janet Craxton (1929-1981)

Janet Craxton, born in London on May 17, 1929, came from a musical family. The youngest of six siblings and the only daughter, Janet's father was Harold Craxton, a composer and pianist who taught at the Royal Academy of Music for more than four decades (1919-1961). After attending the Royal Academy of Music herself from 1945-48, where she worked with Helen Gaskell, Janet Craxton studied with Pierre Bajeux at the Paris Conservatoire from 1948-49.

Upon her return to England, Craxton embarked on an impressive orchestral career, playing principal oboe with the Hallé Orchestra (1949-52), London Mozart Players (1952-54), BBC Symphony Orchestra (1954-63), London Sinfonietta (1969-81), and the orchestra of the Royal Opera House (1979-81).

By the 1960s, Craxton had established herself on the contemporary music scene in London, inspiring several composers to write works for her. Eager to play one such piece, an oboe quartet by Lennox Berkeley, Janet Craxton formed the London Quartet with Perry Hart (violin), Brian Hawkins (viola), and Kenneth Heath (cello) in 1968. The group, which performed regularly and made frequent radio broadcasts, commissioned several new works, greatly enriching the repertoire for oboe and strings.

Craxton embraced many new techniques, such as an expanded oboe range (up to high D), glissandi, double trills, harmonics, and she worked closely with composers to explain what worked best for the instrument. She was particularly interested in maintaining the balance between a “round mellow sound” and experimental instrumental technique, while pushing for “different timbres of sound” and “the many different facets of expression available.”⁹⁷ Her flexibility and expressiveness, along with her ability to communicate, earned her loyalty from several composers who wrote multiple works for her, including Lennox and Michael Berkeley, Elisabeth Lutyens, and Priaulx Rainier.

Composer Francis Routh, who worked with Craxton at the RAM and wrote a piece for the London Oboe Quartet, had the highest praise for his colleague. “Janet had lots of special qualities; she built bridges with composers, with promoters, and with

⁹⁷ Janet Craxton, “Contemporary Oboe Technique”, *To the World’s Oboists* (IDRS), Vol. 1, No. 1 (Winter 1972-3), 5. She particularly mentions the Britten *Six Metamorphoses* and Lutyens’s *Présages* as examples which embrace the character of the instrument and are “perfectly written regarding adequate resting places”.

audiences. I think she was the foremost British oboist of her generation.”⁹⁸ Her playing was praised by Evelyn Rothwell as beautiful, with special mention of her “considerable control and oboistic command,” as well as her “great musicality”.⁹⁹

Denis Matthews recalled that “her unmistakable artistry, as all her friends knew, was matched by her zeal for work, the rare dedication without which the most promising talents will founder. From her early days she attended to technical problems with infinite patience, practising exercises until she had mastered them and gradually increasing the metronome mark. Her musical tastes were wide, and though she had firm opinions she never caused offence by parading them.”¹⁰⁰

After hearing her performance of his *Quatuor*, Jean Françaix wrote to Janet Craxton: “my ear has now heard the ‘Quatuor’ exactly as I heard it in my head while I was composing it – in my head, and also in my heart: an experience rarely felt by a Composer!”¹⁰¹

Janet Craxton married Scottish composer and pianist Alan Richardson, a former student of her father’s, in 1961. The two performed as a duo together, and Richardson wrote several works for his wife. Craxton was appointed oboe professor at the Royal Academy of Music in 1958, a position she held until her untimely death in 1981.

⁹⁸ The London Oboe Quartet, *Janet Craxton: Music for Oboe and Strings*, with liner notes by Jeremy Polmear, Oboe Classics, CC2011, 2005, CD

⁹⁹ Evelyn Barbirolli, “Letter from Great Britain”, *To the World’s Oboists* (IDRS), Vol. 2, No. 1 (March 1974), 2.

¹⁰⁰ Denis Matthews, “Janet Craxton”, Craxton Memorial Trust, accessed August 11, 2019, <http://www.craxtonmemorialtrust.org.uk/html/jcraxton.htm>. Denis Matthews was a pianist and musicologist who had studied with Harold Craxton.

¹⁰¹ *Très Françaix: Chamber Music by Jean Françaix*, with liner notes by Jeremy Polmear, Oboe Classics, CC2029, 2014, CD, 8.

Works written for/premiered by Janet Craxton:

- Berkeley, Lennox - Oboe Quartet, Op. 70 (1967)
 Sinfonia Concertante, Op. 84 (1973)
 Sonatina for oboe and piano, op. 61 (1962)
 Berkeley, Michael - Concerto for Oboe and String Orchestra (1977)
 Three Moods, for unaccompanied oboe (1978/9)
 Craxton, Harold (arr.) - Three Elizabethan Pieces from the *Fitzwilliam Virginal Book*
 (pub. 1964)
 Françaix, Jean - Quatuor (1971)
 Knussen, Oliver - Cantata (1975)
 Lutyens, Elisabeth - Driving out the Death, Op. 81 (1971)
 Madrigal, op.119 (1977)
 O Absalom, op. 122 (1977)
 Plenum II for oboe and 13 instruments, Op. 92 (1973)
 Présages, op.53 (1963)
 Maconchy, Elizabeth - Oboe Quartet (1972)
 Musgrave, Thea - Impromptu No. 1 (1967)
 Rainier, Priaux - The Bee Oracles for tenor, flute, oboe, strings and harpsichord (1969)
 Concertante for Two Winds and Orchestra (1981)
 Pastoral Triptych for oboe solo (1959)
 Quanta for oboe and string trio (1962)
 Rawsthorne, Alan - Oboe Quartet no. 2 (1970)
 Richardson, Alan - Aria and Allegretto (pub. 1965)
 Sonatina, Op. 51 for oboe and piano (1965)
 Sonatina for two oboes (pub. 1979)
 Three Inventions for flute and oboe (1970)
 Three Pieces for oboe, viola, and piano (1970s)
 Three Pieces for solo oboe (pub. 1981)
 Routh, Francis - Oboe Quartet, Op. 34 (1977)
 Saunders, Neil - Incantations for solo oboe (1981)
 Stoker, Richard - 'Polemics' for oboe and string trio, Op. 40 (1970)
 Vaughan Williams, Ralph - Ten Blake Songs (1957)
 Young, Douglas - Landscapes and Absences for tenor, English horn, and string trio
 (1972)

Pieces written in tribute to Janet Craxton after her death:

- Bennett, Richard Rodney - Arabesque for solo oboe (1992)
 Davies, Peter Maxwell - First Grace of Light (1991)
 Knussen, Oliver - Elegiac Arabesques (1991)
 Tippett, Michael - Prelude: Autumn, arranged by Meirion Bowen (1991)

Pieces arranged/transcribed by Janet Craxton:

- First Book of Oboe Solos
 Edited and arranged for oboe and piano by Janet Craxton and Alan Richardson
 London: Faber Music Limited, 1971/1984

Second Book of Oboe Solos
 Edited and arranged for oboe and piano by Janet Craxton and Alan Richardson
 London: Faber Music Limited, 1972

Three Old French Songs by Marin Marais (1656-1728)
 Freely transcribed by Janet Craxton and Alan Richardson
 London: Chester Music Ltd., 1962/1989

Sarah Francis (b. 1938)

Sarah Francis was born in London on January 11, 1938. Her father, John Francis (1908-1992), was a flutist who attended and later taught at the Royal College of Music (RCM), and performed with the London Philharmonic and the BBC Symphony Orchestra. He met Millicent Silver (1905-1986) during his time at the Royal College, and the two were married in 1932. Silver studied violin and piano at the RCM, and later became known for her harpsichord playing. Gordon Jacob and Herbert Howells both wrote works for her, among others, and she taught at the RCM for more than 20 years. Francis and Silver helped found the London Harpsichord Ensemble and featured regularly on BBC radio broadcasts.

Sarah Francis was exposed to the oboe from an early age, as her parents had formed the Sylvan Trio as students, performing and commissioning many works for flute, oboe, and piano. Several of Goossens's prominent students played with this group, including Sylvia Spencer, Natalie Caine, and Joy Boughton. Caine especially made an impression, with Francis recalling: "I clearly remember her coming to rehearse . . . I loved the sound she made. She was an inspiration."¹⁰²

¹⁰² Email from Sarah Francis on March 26, 2017.

Following in her family's footsteps, Sarah Francis studied at the Royal College of Music with Terence MacDonagh, a Goossens pupil who was principal oboe of the Royal Philharmonic Orchestra. She continued her studies in Paris, working with noted French oboist Pierre Pierlot. After a short stint as principal oboist with the BBC Welsh Symphony (1961-1963), Sarah Francis turned to chamber music and solo performances. In addition to performing, she became director of the London Harpsichord Ensemble in 1981, taking over from her parents. She also spent several decades teaching at the Royal College of Music, starting in 1974.

One of the most important aspects of Sarah Francis's career has been her promotion of various sections of the oboe repertoire, from neglected works from previous centuries to the stalwarts of 20th century British oboe music. Earlier music is represented with numerous recordings of pieces by Albinoni, Handel, Krommer, Mozart, Telemann, and Vanhal. She also helped establish several important 20th century British works through her discography, including works by Alwyn, Bax, Berkeley, Boughton, Howells, and Jacob, in addition to the first commercial recording of Britten's *Six Metamorphoses after Ovid*. Francis has also premiered and recorded works written for her by Gordon Crosse, Stephen Dodgson, and William Mathias.

Sarah Francis is still active as a performer and teacher in the United Kingdom.

Works written for/premiered by Sarah Francis:

Crosse, Gordon - Ariadne (1972)

Dodgson, Stephen - Quartet for oboe and string trio (1993)

Howells, Herbert – Sonata for oboe and piano (1942)

Jacob, Gordon - Seven Bagatelles for solo oboe (1969)

Ten Little Studies for oboe and piano (1970)

Trio for flute, oboe, and harpsichord (1959)

Mathias, William - Oboe Concerto (1990)

Payne, Anthony - Song of the Clouds for oboe and orchestra (1980)

Reade, Paul - Aspects of a Landscape, Seven Miniatures for unaccompanied oboe (1981)

Pieces edited by Sarah Francis:

Going Solo: Oboe, first performance pieces for oboe with piano
Compositions/arrangements by Robin Grant and Sarah Francis
London: Faber Music, 1995

Howells, Herbert - Sonata for Oboe and Piano (1942)
Edited by Peter Dickinson and Sarah Francis
London: Novello, 1987

Oboe Music to Enjoy: 18 pieces for young oboists (4 volumes)
Edited by Sarah Francis and Vera Gray
London: Boosey & Hawkes, 1996 (vol. 1) and Nova Music, (vol. 2-4)

Unbeaten Tracks: 8 contemporary pieces for oboe and piano
Edited by Sarah Francis
London: Faber Music, 2005

Additional Names: Expanding Boundaries

Besides Janet Craxton and Sarah Francis, there are several other British women active in the latter part of the 20th century who have had a profound influence on the oboe and musical world. Jennifer Paull (b. 1944), who studied at the Royal College of Music, is an oboe d'amore specialist. She has substantially grown the modern repertoire for the instrument with numerous commissions, performances, and recordings. Composers Edwin Carr, James Gardner John McCabe, and Leonard Salzedo are among those who have composed pieces for Paull, and she founded her own publishing company, Amoris International, to promote newly composed or arranged works for oboe d'amore.

Another important figure is Melinda Maxwell (b. 1953), who studied music at York University and in Germany. She has become a champion of new music through her ensembles, solo appearances and recitals, radio broadcasts and recordings, teaching, as well as with her own compositions. Simon Bainbridge, Harrison Birtwistle, Simon Holt, and Nicholas Maw have composed pieces for Maxwell. Several of her own compositions

feature oboe, including *Pibroch* (1981), *Elegy* (1994), and *Song for Sidney* (2001). She is the principal oboist of Endymion and the Birmingham Contemporary Music Group, and has taught at the Royal Academy of Music, Trinity College in London, and the Royal Northern College of Music.

Oboist Celia Nicklin's career has followed a more traditional path. She was inspired to pick up the oboe at the age of 14 after hearing Léon Goossens play.¹⁰³ After studying with Janet Craxton at the Royal Academy of Music, Nicklin began her professional career as principal oboist of the City of Birmingham Symphony Orchestra. She then became the principal oboist with the Academy of St Martin in the Fields and the London Mozart Players, posts she held for more than 35 years. She has appeared on numerous recordings with various orchestras and as a soloist, and has taught at the Royal Academy of Music for many years. Her students include Nicholas Daniel, Jonathan Kelly, and Rachel Frost.

¹⁰³ "Biography: Celia Nicklin", accessed 11/13/2019, <https://www.last.fm/music/Celia+Nicklin,+Neil+Black;+Neville+Marriner:+Academy+Of+St.+Martin+In+The+Fields/+wiki>.

Chapter 5. Conclusion

The United Kingdom provided a unique environment for women to thrive in the professional music world as oboists throughout the 20th century. Societal changes, supportive institutions ranging from music schools to professional orchestras, influential teachers, and a network of women as role models and colleagues helped support several generations of women working in music. There was also the determination, tenacity, and talent of the women themselves, who earned their places in the wind sections of orchestras, as soloists, as teachers, on recordings and broadcasts, and beyond.

As the role of women within the classical music world continues to evolve, it's important to acknowledge and remember the performers who worked tirelessly to carve professional careers in music when there were fewer role models or examples to follow.

In recent years, there has been an encouraging proliferation of performances and programs centered around compositions by women, often organized and performed by women. While the legacy of a composer is easily captured in the compositions written and reproduced, it's much harder to trace the contributions and impact of performers, past and current.¹⁰⁴ Playing itself is ephemeral, captured on recordings if one is lucky, or memorialized in descriptions, concert listings, and dedications. It's through these moments that performers of the past can best be celebrated, as pieces and history are shared.

¹⁰⁴ Even in the age of the internet, it can be hard to trace performers. Most orchestral websites only list current players, and reviews of smaller concerts are non-existent.

Nora Post: One of the most fascinating things you've said is that you feel the oboe is a lady.

Léon Goossens: Yes.

NP: And I feel that it's definitely a man!

LG: Well, it depends upon your inclination, I suppose. You notice the oboe is used on t.v. and on the radio whenever it's something that is very romantic.

NP: Well, why does romanticism have to be something with women?

LG: Well, from the man's point of view, of course it is.

NP: So you think the oboe is a woman because you're a man, and I think it's a man because I'm a woman! *[Laughter]* That's the only answer.

Edwin Roxburgh: Do you think that it can take on the characteristics of both?

NP: An androgynous oboe? I don't know!¹⁰⁵

¹⁰⁵ Nora Post, "Léon Goossens: Interview with Léon Goossens and Edwin Roxburgh, August 1, 1982," *The Double Reed* (International Double Reed Society), Vol. 5, No. 3 (Winter 1982), 46.

Appendix. Recital Programs and Program Notes

Recital Program: Dissertation Recital #1

Amanda Dusold, Oboe and English Horn
Dissertation Recital * Leah Smith Recital Hall * Monday, December 3, 2018 at 7pm

Music written for Helen Gaskell and Evelyn Rothwell

Quintet (1932) Elizabeth Maconchy (1907-1994)

- I. Moderato con molto moto
- II. Poco sostenuto
- III. Allegro non troppo

Lina Zhao and Qian Zhong, violin

Sinan Wang, viola

MaryAnn Perkel, cello

Sonata for Oboe and Piano (1934) William Alwyn (1905-1985)

- I. Moderato e grazioso
- II. Andantino
- III. Allegro (quasi Valse tempo)

Three Pieces, Op.22 (1952) Alan Richardson (1904-1978)

- I. Allegro ma non troppo
- II. Elegy – Lento espressivo
- III. Alla Burlesca – Vivace: tempo giusto

Intermission

Sonata in C for Oboe and Piano, Op. 100 (1958) Edmund Rubbra (1901-1986)

- I. Con moto
- II. Elegy – Lento
- III. Presto

Elegiac Dance (1954) Michael Head (1900-1976)

Andrew Welch, piano

Vignettes for Oboe, Bassoon, and Piano (1962) William Grant Still (1895-1978)

- I. Winnebago Moccasin Game
- II. Carmela
- III. Inca Melody
- IV. Clinch Mountain
- V. Héla Grandpere
- VI. Gardé Piti Mulet Là (Musieu Bainjo)

Patricia Morgan, bassoon

Andrew Welch, piano

Program Notes: Dissertation Recital #1

Introduction

With certain compositions, there is ample information available about the origins of the work. This could be how the piece came about in the first place, who the work was written for, and whether the performer's playing had any bearing on the final composition. One example is the Violin Concerto by Johannes Brahms, written for his friend Joseph Joachim, with input from the violinist influencing the final composition.

The oboe world also has some famous examples, such as the Mozart Oboe Quartet written for Friedrich Ramm or more recently John Corigliano's Oboe Concerto composed for Bert Lucarelli. But for every well-known name associated with a particular piece, there are many more that adorn the top of the music page that we know almost nothing about. Even when the name is recognizable, often the collaborative process behind the piece remains obscure and indeterminate. Likewise the premiere of a work, unless paired with a momentous story or historical import, remains an abstract detail. The dedication and premiere often seem to have little bearing on learning or even performing a piece.

These details have always fascinated me. As I examined the history of a particular oboe piece several years ago, I came across an unfamiliar woman's name - Sylvia Spencer. As I researched more about her life and career, I began to come across more women's names, some familiar and others less so. Who were these oboists? What pieces did they inspire? Are there aspects of their playing woven into the pieces written for them? What allowed women to succeed on the oboe in a particular location (in this case, the United Kingdom), decades ahead of other countries? What about legacy – did these

performers have an impact beyond the addition of new repertoire (a substantial legacy in itself)? Why has some of this repertoire become standard while other pieces are rarely performed, especially in the United States?

My project is an attempt to provide an answer to some of these questions. This evening's recital will explore the music written for two performers from the same generation: Helen Gaskell and Evelyn Rothwell. Both women spent their careers as professional oboists, though in different spheres of the classical music world.

Helen Gaskell (1906-2002)

Though not a familiar name to most oboists, Helen Gaskell was one of the first women to hold a professional orchestral woodwind position in the United Kingdom.

Gaskell was born in Twickenham, London in 1906. She was persuaded to take up the oboe by Gustav Holst, her music teacher at the St. Paul's Girls School, who needed woodwind players for his classes. By her own recollection, she was "fifteen or sixteen" at the time.¹⁰⁶ She won a scholarship to the Royal Academy of Music in 1924, where her older sister, Lillian, had studied piano. She was one of Léon Goossens's first oboe students, studying with him for five years at the R.A.M.

While still a student, Helen Gaskell embarked on her professional career. She began by deputizing for her teacher Goossens in various musical shows such as *The Immortal Hour*. By 1927 she held the post of second oboe in Sir Henry Wood's orchestra for the Promenade Concerts. The BBC Symphony Orchestra was officially formed in 1930, and in 1932 Helen Gaskell was appointed the Cor Anglais player for the orchestra.

¹⁰⁶Carole Rosen, *The Goossens: A Musical Century* (Boston: Northeastern University Press, 1993), 134.

She held this post for more than three decades, retiring in 1965 following the death of her husband, Paul Marinari, who was a cellist with the orchestra. In addition to her orchestral position, she also taught at the Royal Academy of Music for many years. Several prominent oboists of the next generation studied under her, most notably Janet Craxton. Helen Gaskell “was greatly admired by colleagues, not only as a superb cor anglais player but as a lovely person.”¹⁰⁷

Being primarily an orchestral musician, there are not as many compositions associated with Helen Gaskell. The pieces that exist mostly date from the 1930s, early in her career with the BBC Symphony Orchestra.

Works written for her include:

Alwyn, William - Sonata for oboe and piano (1934)
 Bax, Arnold - Concertante for Three Solo Instruments and Orchestra (1949)
 Concerto for flute, oboe, harp, and string quartet (1936)
 Maconchy, Elizabeth - Quintet for oboe and strings (1932)
 Rawsthorne, Alan - Oboe Quartet no. 1 (1935)
 Richardson, Alan - Roundelay (1935)
 Three Pieces, Op. 22 (1952)

Evelyn Rothwell (1911-2008)

Evelyn Rothwell (Lady Barbirolli) was born in 1911 in Wallingford, a town about 45 miles west of London. Like Helen Gaskell, Rothwell picked up the oboe relatively late. She started playing the instrument in her final year of school, at age 17, as an oboist was needed for the school’s orchestra. After less than a year of playing, she won a

¹⁰⁷ Maurice Abbott, “Lives Remembered”, *The Times*, October 28, 2002, accessed December 1, 2018, <https://www.thetimes.co.uk/article/lives-remembered-75m6cldm9d0>.

scholarship to the Royal College of Music, with the school's director Sir Hugh Allen noting her potential on the instrument.¹⁰⁸

Also like Gaskell, Evelyn Rothwell studied under Léon Goossens, and within two years had established herself professionally in London. Her career began by deputizing for Goossens and Gaskell in theatre orchestras and other small gigs, but soon she won an audition for the Covent Garden Touring Opera Company under John Barbirolli. She worked with Barbirolli again in the Scottish Orchestra, while also playing with the Glyndebourne Festival Opera. During the 1930s she performed with the Queen's Hall Orchestra as well as the London Symphony Orchestra. She and Barbirolli married in 1939.

Following her marriage, there was a significant shift in Evelyn Rothwell's career. Barbirolli's conducting commitments took priority, and Rothwell gradually shifted from an orchestral player to a soloist. With her husband's schedule set in advance, Rothwell was able to embark on solo engagements, many of them in collaboration with Barbirolli. This included significant performances of the Mozart, Vaughan Williams, Strauss, and Martinů concertos, as well as the premieres of concertos by Rawsthorne and Alwyn. During this period, she also gave numerous recitals, premiering works for oboe and piano/harpsichord by composers such as Gordon Jacob and Elizabeth Maconchy. Following the death of Barbirolli in 1970, Rothwell turned to more pedagogical pursuits, teaching at the Royal Academy of Music and publishing multiple volumes on oboe technique.

Works written for her include:

Alwyn, William - Concerto (1943-44)

¹⁰⁸ Harold Atkins and Peter Cotes, *The Barbirollis: A Musical Marriage* (London: Robson Books, 1983), 20.

Barbirolli, John - Concerto for Oboe and Strings on themes of Pergolesi (published 1937)
 Bush, Geoffrey - Concerto (pub. 1960)
 Trio for oboe, bassoon, and piano (1952)
 Cimarosa, Domenico (arr. Benjamin) - Concerto for oboe and strings (1942)
 Cooke, Arnold - Sonata (1962)
 Corelli, Arcangelo (arr. Barbirolli) - Concerto for oboe and strings on themes of
 Arcangelo Corelli (pub. 1947)
 Coulthard, Jean - Shizen: Three Nature Sketches (pub. 1986)
 Gaze Cooper, William - Concertina for oboe and strings, Op. 78 (n.d.)
 Gibilaro, Alfonso - Four Sicilian Miniatures (1948)
 Head, Michael - Three Pieces for oboe and piano (1954)
 Rondo (pub. 1974)
 Siciliana (1972)
 Jacob, Gordon - Concerto for oboe and strings, no. 1 (1933)
 Sonata for oboe and piano (1966)
 Sonatina for oboe and harpsichord (1962)
 Three Little Pieces for oboe and bassoon (1965)
 Maconchy, Elizabeth - Three Bagatelles for oboe and harpsichord (1972)
 Rawsthorne, Alan - Concerto for oboe and strings (1947)
 Rubbra, Edmund - Sonata in C for oboe and piano, Op. 100 (1958)
 Still, William Grant - Miniatures for flute, oboe, and piano (1948)
 Vignettes for oboe, bassoon, and piano (1962)

Pieces arranged/transcribed by Evelyn Rothwell:

Arne, Michael - Pastorale
 Bach, J. S. - Adagio (from Cantata 156)
 Besozzi, Alessandro - Sonata in C for oboe and piano
 Boni, Giovanni - Sonata in G
 Boyce, William - Gavotte and Gigue
 Eichner, Ernst - Concerto in C major for Oboe and Strings
 Field, John - Nocturne
 Handel, G. F. - Air and Rondo
 Loeillet, J.B. - Sonata in C Major for Oboe and Piano
 Marcello, Benedetto - Largo and Allegretto
 Sammartini, Giovanni Battista - Sonata in G for Oboe and Piano
 Schumann, Robert - Adagio & Allegro, Op. 70
 Tessarini, Carlo - Sonata No. 1 in F
 Three French Songs
 Le Bavolet Flottant by Couperin
 Les Tendres Plaintes by Rameau
 Les Fifres by Dandrieu

Rothwell's transcriptions and arrangements introduced a number of pieces,
 previously unavailable or unpublished, to a wide range of oboists. Her editing

encompassed adding ornaments, dynamics, and articulations, but in some cases adding more rests into the oboe line (such as in the Besozzi and Eichner works) and collaborating on a realized piano accompaniment. She also had a hand in prominent editions of two major works for oboe, the Concerto attributed to Haydn as well as the Mozart Oboe Concerto. Before the resurgence of proper performance practice and ubiquitous urtext editions, her transcriptions were one's primary entre into this material.

Writings:

Rothwell, Evelyn. *Life with Glorious John*. London: Robson Books, 2002.

Rothwell, Evelyn. *Oboe Technique*. 3rd ed. 1982. Reprint, London: Oxford University Press, 2002.

Rothwell, Evelyn. *The Oboist's Companion*. 3 vols. Oxford: Oxford University Press, 1974-77.

Léon Goossens (1897-1988)

One important thing that both Helen Gaskell and Evelyn Rothwell have in common is their association with Léon Goossens, who taught both women during their college years. Goossens was a hugely influential figure in the oboe world and beyond. The development of a new oboe sound, the establishment of the oboe as a solo instrument, as well as his unorthodox teaching technique helped carve a path of success for students like Gaskell, Rothwell, as well as many others.

Goossens helped create a distinctive English school of oboe playing, transforming the instrument “from a necessary, but often unpleasant, bleating noise in the orchestra to an instrument capable of producing unimagined refinement and beauty of tone.”¹⁰⁹

¹⁰⁹ Rosen, *Goossens*, 125.

According to Rothwell, “he really changed the oboe sound. He made people realise that the oboe could be a beautiful instrument and a solo instrument.”¹¹⁰ One of the most important things imparted to his students was this distinctive ‘Goossens sound’. Natalie Caine, one of Goossens’ students and a friend of Rothwell’s, noted that “only Goossens pupils could make a sound like that and we knew that if we learnt to play like him, one day we would be able to produce that magic sound too.”¹¹¹ Helen Gaskell recalled that “for him the most important thing was the quality of sound you produced.”¹¹² As this revolutionary sound became more in demand, Goossens’ students were able to find work as their teacher’s schedule filled up. Orchestras knew they would secure a solid musician with that specific sound by hiring one of his students.

Besides his characteristic sound, “the virtuoso qualities that he revealed, together with his delicacy of phrasing and richness of sound, put the oboe on the map as a twentieth-century solo instrument”.¹¹³ More than one hundred works were written for him by many of Britain’s leading composers including Bax, Bliss, Britten, Elgar, Holst, and Vaughan Williams.¹¹⁴ Goossens appeared frequently in recitals with piano; as a chamber musician with strings, winds, and piano; as a soloist with orchestra; and in radio broadcasts. As the oboe became a sought-after instrument in multifarious venues, Goossens’ students were able to continue the trend. Many of his pupils commissioned or promoted new works from friends, fellow students, and established composers on recitals, concert series, and BBC broadcasts.

¹¹⁰ Ibid, 134.

¹¹¹ Ibid, 136.

¹¹² Ibid.

¹¹³ Ibid, 125.

¹¹⁴ Ibid, 126.

Goossens himself was an unorthodox teacher, at least by today's standards. While he would work with his students on whatever music they brought to him, there was no clear pedagogical course or technical emphasis in his lessons. Instead, Goossens relied on practical experience and an early establishment of professionalism. For Gaskell, she felt she learned the most in orchestra rehearsals at the Royal Academy of Music, sitting between Léon Goossens and James McDonagh.¹¹⁵ When she improved, she would move to the principal part.¹¹⁶ This practical training extended beyond the Academy, beginning with theatre orchestras, a steady source of income for freelance musicians in the 1920s. Goossens would recommend his students for the second parts, with himself on principal. His students would also learn the first parts so that they could fill in for him when needed. Goossens could then accept solo engagements and other work knowing that he had self-generated cover when necessary, and it also provided an invaluable opportunity for his students. They would get professional playing experience, as well as a chance to network. This exposure proved effective, as his students who participated in this deputizing landed important orchestral positions soon afterwards, with oboists like Evelyn Rothwell granted auditions based on her playing during these theatrical gigs.

Elizabeth Maconchy (1907-1994)

English-Irish composer Elizabeth Maconchy wrote works premiered by both Helen Gaskell and Evelyn Rothwell. She is best remembered today for her thirteen string quartets, though she also composed numerous orchestral and chamber works, choral

¹¹⁵ Ibid, 134.

¹¹⁶ Ibid.

pieces, song cycles, as well as works for the stage. She attended the Royal College of Music from 1923-29, studying piano and then composition, first with Charles Wood and later Ralph Vaughan Williams. She was among a strong contingent of female composition students at the RCM that included Grace Williams, Dorothy Gow, Imogen Holst, and Elisabeth Lutyens.

Maconchy had a particularly successful time at the RCM, winning five composition prizes during her time as a student and having multiple pieces performed on Patron's Fund concerts. She was awarded an Octavia Travelling Scholarship that took her to Prague where she studied with Czech composer K.B. Jiráček. Though her most prominent composition teacher was Vaughan Williams, "there was a sensibility in Eastern European music that appealed" to Maconchy, particularly in the music of Bartók.¹¹⁷ According to her daughter, composer Nicola LeFanu, "Vaughan Williams said that my mother was his favourite pupil, perhaps because of her musical independence; she was determined not to become another member of the English pastoral school."¹¹⁸ Following graduation, Maconchy gained notoriety with performances of her Piano Concerto in Prague and the orchestral suite, *The Land*, at the Proms in 1930. That same year, she won the Cobbett Chamber Music prize for a two-movement String Quintet. The Oboe Quintet, dating from 1932, received third prize in the newly created *Daily Telegraph* competition. The prize drew 500 entries, and Maconchy spent six weeks composing her Quintet, written specifically for this competition.¹¹⁹ The winners had their

¹¹⁷ Janet Craxton, *Music for Oboe and Strings*, with liner notes by Jeremy Polmear, Oboe Classics, CC2011, 2005, CD.

¹¹⁸ Ibid.

¹¹⁹ Elizabeth Maconchy, *Quintet for Oboe and Strings*, with an introduction by Jenny Doctor, London: Chester Music Ltd., 2000.

works performed at a BBC concert and broadcast on May 13, 1933, with the Maconchy Quintet performed by Helen Gaskell and the Griller String Quartet. This same group of performers also recorded the work for HMV, “the first commercial release of a Maconchy composition.”¹²⁰ While the work received several performances in England and in Europe over the next few years, the Quintet fell into obscurity and was lost until shortly before the composer’s death in 1994. The discovery of microfilm of the score allowed the piece to be revived in 1996 at the Cheltenham Festival, which was followed by the discovery of the original manuscript score and performing parts.¹²¹

Beautiful, dark, and passionate, this three movement quintet opens with a moderately paced first movement. The opening oboe melody introduces a number of ideas that run through the entire piece. The first is the use of short repeated motives, while the second is a dark and exotic sound inherent in the harmonic minor key and the various accidentals used throughout the work. Syncopation and occasional bars of 5/8 provide rhythmic interest as the movement progresses. Strong entrances (accented and forte) also add to the striking quality of the first movement. The second movement is reminiscent of the first, slower yet still maintaining a lush and emotional edge. A tender and serene middle section of strings, recalling Maconchy’s teacher Vaughan Williams, lifts the mood for a time before a short oboe cadenza helps draw the movement to a close. The final movement, despite its faster tempo and lilting 6/8 feel, still maintains a melancholy yet energized spirit, especially in exciting middle section of the finale. The

¹²⁰ Ibid.

¹²¹ Ibid.

opening theme returns, along with the melody from the first movement, briefly pitting 3/4 against 6/8, before strings gently fade away to conclude the piece.

The oboe often functions as a separate voice to the strings throughout, though both share equal footing in terms of line and importance. Jenny Doctor notes that “the work is unusual in that the first two movements are both slow and pensive in character, followed by a faster, folk-inspired finale. While writing the Quintet, Maconchy was recovering from tuberculosis, and attributed the poetic quality to her condition: ‘Ill-health rather interfered with its progress - and it may be due to this fact that its prevailing mood is one of quiet’.”¹²² Though this is an early work, there are several characteristics that denote Maconchy’s mature style, including “the derivation of the thematic material from a single germ – the simple three-note oboe motive heard at the beginning” and the use of certain intervals, including “perfect fourths and tritones, and especially major and minor sevenths.”¹²³

William Alwyn (1905-1985)

English composer and flutist William Alwyn was quite prolific, writing five symphonies, several operas, chamber and choral pieces, as well as numerous scores for feature films and documentaries over the course of his career.

Alwyn studied both flute and composition at the Royal Academy of Music from 1920, becoming a professor of composition at the Academy from 1926-1955. In 1927 he joined the London Symphony Orchestra on flute, balancing performing with

¹²² Ibid.

¹²³ Ibid. and Craxton, *Music for Oboe and Strings*.

composition. Eventually composition won out as Alwyn became increasingly involved in writing music for films by the mid-1930s.

The Sonata for oboe and piano was written in January of 1934 for Helen and Lillian Gaskell, who premiered the work at a New Music Society concert at the Royal Academy on May 24, 1934. The piece utilizes themes taken from a Sonatina for piano and orchestra that Alwyn began composing in December 1933, which he later abandoned.

Though Alwyn eventually disowned the music he wrote before 1940, citing inadequate technique as the reason, several characteristics of his later music can be found in the Oboe Sonata. Mervyn Cooke describes his mature works as containing “echoes of French Impressionism, the chromaticism of Delius and modality of the English pastoral school” paired with an “emphasis on the aesthetics of beauty and positivity of expression.”¹²⁴ The work clearly shows French and British influence, as well as a few instances of experimental harmonic language.

The first movement is the most substantial, frequently changing moods and colors. The piece opens with a simple melody introduced by the piano which is picked up a few measures later by the oboe, with a clear impressionistic influence. A livelier Scherzando section eventually relaxes into a more pastoral, lyrical section. The three sections reappear, in truncated form, as a recapitulation to finish the movement. The slower second movement begins with hymn-like piano chords, changing meters, before

¹²⁴ Mervyn Cooke, “Alwyn, William”, Oxford Music Online, accessed August 25, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000715>.

the oboe enters with a simple, beautiful melody. The two voices interplay throughout the movement, answering each other and often connecting. A lively waltz feeling pervades the final movement, though hemiola at points obscures the rhythm. The work ends with a slower coda, with cascading sixteenths providing a peaceful close.

There is a clear emotional quality inherent in all three movements. The interchange between piano and oboe feels a bit unusual, perhaps more disjointed than in other sonatas. There is clearer delineation of the two voices, as well as more solo moments for the piano. Alwyn's knowledge of wind music as a flautist seems apparent, as well as his interest in emotional weight. Similar to the Maconchy Quintet, Alwyn's Sonata was not published until the mid-1990s, 62 years after its premiere.

Alan Richardson (1904-1978)

Alan Richardson was a Scottish pianist and composer who contributed significant works to the piano, viola, and oboe repertoire. He collaborated with Helen Gaskell, Léon Goossens, and particularly Janet Craxton on his many oboe pieces. Richardson and Craxton married in 1961.

Richardson studied piano and composition at the Royal Academy of Music under Harold Craxton (his eventual father-in-law) from 1929-1930. He worked steadily as an accompanist and composer, eventually earning a position as professor of piano at the RAM in 1960.

The *Three Pieces*, Op. 22 (1952) has three dedications, with slightly different versions for English horn, clarinet, and saxophone. Helen Gaskell, the dedicatee of the

English horn version, had known Richardson since at least the 1930s, with his earlier *Roundelay* also dedicated to her.¹²⁵

The first movement is charming and slightly comical, with the two voices exchanging ideas but never quite agreeing. The initial paired eighth note idea presented by the English horn varies in length and placement throughout the movement, shifting to stronger beats, longer note values, and additional notes as the movement progresses. The second movement presents an abrupt change of mood, with an expressive and dark “Elegy”. This movement builds and decays, mostly through the use of stepwise motion of notes and dynamics. The final movement is quick and lively, almost jig-like, though with extra beats thrown in to create the joke-like atmosphere of a “burlesca”. There are also hints of Richardson’s Scottish heritage sprinkled throughout the melody, with drones and folk-song idioms appearing at various points.

Edmund Rubbra (1901-1986)

English composer and pianist Edmund Rubbra wrote numerous orchestral, chamber, choral, and vocal works, ranging from 11 symphonies and five masses to smaller works such as the Duo for English horn and piano.

Rubbra studied at the Royal College of Music with Holst, Howard-Jones, and R.O Morris from 1921-1925. After school, Rubbra worked as a private teacher, pianist, and composer, while also serving as a critic and journalist beginning in the 1930s. He became a lecturer at Worcester College, Oxford from 1947-1968 and taught composition at the Guildhall School of Music and Drama from 1961-1974.

¹²⁵ The other dedications of the *Three Pieces* are for Jack Brymer and Paul Arden Taylor.

The Sonata in C, Op. 100 is a beautiful piece, alternating between dark, moody sections and brighter, contented moments. The first movement intersperses flowing sixteenths in 6/16 with stretched eighth notes in implied 3/8, with the friction created by the two rhythms enhanced by subtly shifting tempos. The pace picks up in the center of the movement, with faster and louder motion eventually returning to the melody and character of the opening. The second movement, an “Elegy”, opens rather bleakly, with the oboe introducing a slow, slightly ominous melody with declamatory repeated notes. This idea is traded between oboe and piano throughout the movement, though the effect is slightly softened by a return to 6/16 as the tempo moves gently forward. Rapidly moving piano notes underline a simpler melodic line in the oboe part for the final movement, creating a brighter and busier sound that frequently changes moods. One moment is triumphant while the next is tender and another is pleading. The movement ends with a final flourish in the piano.

Michael Head (1900-1976)

Though composer, pianist, and singer Michael Head is best known for his vocal works, he also wrote orchestral and chamber pieces, including several compositions for oboe and piano written for Evelyn Rothwell.

Head studied composition at the Royal Academy of Music with Frederick Corder from 1919-1925, eventually becoming a piano professor in 1927. He remained at the RAM until 1975, balancing his teaching with recital performances where he presented his songs as both pianist and vocalist. Head travelled widely as a recitalist and also as an

adjudicator for the Associated Board of the Royal Schools of Music. He composed over 100 songs during his lifetime.

The “Elegiac Dance”, the middle movement of the *Three Pieces for Oboe and Piano* written for Evelyn Rothwell in 1954, has many song-like qualities. The moderately paced dance begins and ends with a simple, melancholy melody in G minor that gradually expands. The tempo picks up ever so slightly in the center of the movement with a shift to G major, before a return to our initial melody. The piece is straightforward and harmonically conservative, but emotionally effective and quite the earworm. Though published individually, the other two movements of the set are a folk-like “Gavotte” and lively “Presto”.

William Grant Still (1895-1978)

American composer William Grant Still had first-hand knowledge of the oboe, having studied the instrument, along with violin and cello, in his youth. Still studied at Wilberforce University and later Oberlin College, before moving to New York City where he lived and worked from 1919 to 1934.

Still found success in New York as an arranger for theatre orchestras, band leaders, and radio, and also worked as the music director of Black Swan Records. He continued to compose, studying with Chadwick and Varèse. His most famous work, the *Afro-American Symphony*, was first performed in 1931 by the Rochester Philharmonic Orchestra. Commissions from several major American orchestras soon followed. Still moved to Los Angeles in 1934, working some in the film industry, but mostly producing substantial compositions, including eight operas and several more symphonies.

In the early 1940s, Still and his wife, Verna Arvey, became acquainted with the Barbirollis. John Barbirolli, conductor of the New York Philharmonic at the time, reached out to Still to request a new composition for the orchestra. The two couples soon became respected and “gracious colleagues”, sparking a friendship “which lasted through the years”.¹²⁶ They were suitably close for Evelyn Rothwell to request two chamber pieces from Still: *Miniatures* in 1948 and *Vignettes* in 1962.

Like the earlier chamber piece written for her, the *Vignettes for Oboe, Bassoon, and Piano* (1962), draws on folk songs from throughout the Americas. The work is dedicated to Lady Barbirolli’s Camden Trio, which included Rothwell on oboe, bassoonist Archie Camden, and Wilfred Parry on piano. It is unclear whether the group ever performed the work, however, as no official premiere is documented.

The first movement is “Winnebago Moccasin Game (Wisconsin)”, in which a lively percussive motive is introduced to distract those guessing which of four moccasins might be hiding an object. “Carmela (California)” originates from Mexico, where it was known as “Carmen Carmela”. This beautiful melody was especially popular in the middle of the 20th century, becoming a popular hit as the song “Tulips and Heather” and Elvis Presley’s “We’ll Be Together”. The third movement, “Inca Melody (Peru)”, is dominated by an ascending eighth note pattern that lifts, lands, and then repeats, always softly. Each phrase finishes with two contrasting slower measures, before the main melody returns with the addition of a new voice. Descended from a 17th century Scottish tune, “Clinch Mountain (Southern Mountain Region, USA)” is in a quicker 6/8, frequently passing the melody between the three voices. This melody can also be heard in

¹²⁶ Verna Arvey, *In One Lifetime* (Fayetteville: The University of Arkansas Press, 1984), 119.

Pete Seeger's recording "Rye Whiskey". The penultimate movement, "Héla Grandpere (Haiti)", uses a melody believed to have come to Haiti from Africa. The bassoon takes the main line, while chords accompany in the piano with occasional interjections by the oboe. "Gardé Piti Là or Musieu bainjo (Louisiana)" is a Creole song, fast and with syncopated rhythms. The melody evokes the playing of the banjo, while the expanded ending of the phrases with trills hints at the humor behind the song.

More to explore

All six composers featured on this evening's recital wrote multiple works for the oboe.

Listed below are works that are published.

William Alwyn

Autumn Legend for English horn and strings (1954)

Concerto for oboe and string orchestra and harp (1944-5)

Suite for oboe and harp (1944)

Michael Head

Rondo for oboe and piano (published 1974)

Siciliana for oboe and harpsichord (1972)

Three Pieces for oboe and piano (1954)

Elizabeth Maconchy

Oboe Quartet (1972)

Reflections for oboe, clarinet, viola, and harp (1960–61)

Three Bagatelles for oboe and harpsichord (1972)

Alan Richardson

Aria and Allegretto for oboe and piano (1965)

French Suite for oboe and piano (1949)

Roundelay for oboe and piano (1935)

Sonatina for two oboes (pub. 1979)

Sonatina for oboe and piano, Op. 51 (1965)

Sonatina for 2 oboes (pub. 1979)

Three Inventions for flute and oboe (1970)

Three Pieces for oboe, viola, and piano (1970s)

Three Pieces for solo oboe (pub. 1981)

Two Pieces for oboe and piano, Op. 23 (1953)

Edmund Rubbra

Duo for cor anglais and piano, Op. 156 (1980)

William Grant Still

Incantation and Dance (1945)

Miniatures for Flute, Oboe, and Piano (1948)

Recital Program: Dissertation Recital #2

Amanda Dusold, Oboe, Oboe d'amore, and Cor Anglais
 Dissertation Recital * Leah Smith Recital Hall * Sunday, February 24, 2019 at 5pm

Assisted by:
 Melissa Morales, clarinet
 Patty Morgan, bassoon
 Andrew Welch, piano

Sonata no. 2, Op. 66 (1985) Ruth Gipps (1921-1999)
 I. Andante Doloroso – Allegro Moderato – Andante Doloroso
 II. Adagio
 III. Allegro Moderato

The Piper of Dreams, Op. 12b (1940) Ruth Gipps (1921-1999)

Concerto for Oboe d'amore and Strings (1953) Mary Chandler (1911-1994)
 I. Allegro giusto
 II. Poco Lento
 III. Allegro ma non troppo

Intermission

Divertimento (1956) Mary Chandler (1911-1994)
 I. Prelude
 II. Romanza
 III. Minuet and Trio
 IV. Rumba

Summer's Lease, Variations for Solo Oboe (1981) Mary Chandler (1911-1994)
 I. Morning
 II. Noon
 III. Nightfall

Threnody, Op. 74 (1990) Ruth Gipps (1921-1999)

Program Notes: Dissertation Recital #2

Introduction

While my dissertation topic focuses mostly on British women who created a lasting impact as performers, Mary Chandler and Ruth Gipps are best remembered today for their work in other musical fields, particularly composition.

I initially paired Chandler and Gipps before realizing that they were colleagues for a short time in the oboe section of the City of Birmingham Orchestra (now known as the City of Birmingham Symphony Orchestra or CBSO). Having studied with Léon Goossens, Chandler and Gipps would have had the distinctive ‘Goossens sound’ and playing style, like Evelyn Rothwell, Helen Gaskell, and numerous other successful performers. Both women had pieces performed by the CBSO during their time with the orchestra, in addition to appearing as soloists on occasion (on both oboe and piano). Their compositions, especially their chamber music, were often rooted in personal connections with the performers. Many of their compositions featuring oboe were written and premiered by female oboists (such as Marion Brough, Dinah Demuth, Marcia Ferran, and Catherine Pluygers). While their career paths and compositional styles are quite different, Chandler and Gipps both created an important legacy to the oboe world with the music they wrote for the instrument.

Mary Chandler (1911-1994*)

There isn’t much information available about the life of composer, educator, oboist, and pianist Mary Chandler. She doesn’t have an entry in the *New Grove Dictionary of Music & Musicians*, nor does she have a Wikipedia page (though there is

one for the 18th century poet of the same name). Only a few of her pieces have been professionally recorded and she is best known for two easier works that have appeared in oboe solo collections: *Three Dance Studies* and *Holiday Tunes*.

Mary Chandler was born on May 16th, 1911 in Kent in South East England.¹²⁷ Her musical education consisted of private study as well as lessons through the Blackheath Conservatoire of Music in London. She studied with Harry Farjeon (composition), Harold Craxton (piano, father of oboist Janet Craxton), as well as Margaret Eliot and Léon Goossens (oboe). Margaret Eliot was also a Goossens student, reinforcing the sound and playing style Chandler would have developed.

Mary Chandler studied English at Oxford University and Education at London University, before becoming an English teacher in London schools.¹²⁸ In 1944 she was appointed principal oboist of the City of Birmingham Symphony Orchestra, a position she held until 1958. She soloed with the group on oboe and piano, and a few of her compositions were performed by the orchestra. After her orchestral career concluded, she became a freelance musician, focusing on chamber music with the Mercian Trio (flute, oboe, and piano). She returned to education from 1960-1971 as Area Director of the Kent Music School, conducting groups at the school and generating music for the students. After her retirement, she continued to compose, organize concerts of chamber music, and serve as an examiner for the Associated Board.

Besides the many solo and chamber pieces featuring oboe, Mary Chandler also gained some notoriety for her vocal works, including several cantatas, four part sacred

¹²⁷ "Mary Chandler," *Contemporary Music Review* 11:1 (1994): 65, accessed February 23, 2019, <https://doi.org/10.1080/07494469400640651>.

¹²⁸ Ibid.

and secular works (*Nativity Ode*, *Tobit's Hymn Rejoicing*, *A Prayer For Rejoicing*), two-part pieces (*Glory Be To God For Dappled Things* and *The Solitary Reaper*) and works for unison voices (*I Love All Beautiful Things*, *Meg Merrilees*).¹²⁹ In some instances her two compositional worlds would overlap, such as the featured oboe part in her seven piece cycle *The Tune of Waiting*.¹³⁰

There is some confusion surrounding Mary Chandler's dates. Phylloscopus Publications, the publisher of all Chandler's wind pieces and the main disseminator of biographical information about her, lists her dates as 1911-1996. However, a eulogy for Mary Chandler appears in the 1994 edition of *Contemporary Music Review*, suggesting 1911-1994 to be more accurate. Because of the lack of sources, it is unclear which date is correct, so today's program includes the eulogy's dates.

Concerto for Oboe d'amore (1953)
Phylloscopus Publications, 1993

A playful fast movement opens the concerto, with running sixteenth notes, staccato eighths, and frequent hemiola adding to the lively atmosphere. Clocking in around seven minutes, the slow middle movement is the most substantial in terms of length. The mood of the movement is one of sadness, with a pervading sense of stasis contributing to the feeling of bleakness. An eighth note figure of falling intervals (mostly fourths and fifths) begins the movement, often accompanied by held notes in the other voice. A new motive of half-steps is announced in the middle of the movement, at

¹²⁹ P.L. Scowcroft, "The Distaff Side: Some British Women Composers," *Music Web International*, revised March 1994, published online October 2, 2002, accessed February 22, 2019, <http://www.musicweb-international.com/classrev/2002/Oct02/distaff.htm>.

¹³⁰ Ibid.

various points ascending or descending. The finale returns to a more jovial mood, with moving eighth notes, wide leaps, and a final quick section in 6/8 completing the concerto.

The work is unusual for its treatment of the oboe d'amore. Used mostly in the Baroque period, here the oboe d'amore is treated as a contemporary instrument. The full range of the instrument is utilized (low B through high F-sharp), and the technical and sonorous qualities of the instrument are amply explored.

The concerto received its premiere in 1956, performed by Chandler's teacher Léon Goossens with the Midland Orchestra. Other notable performances include the Cotswold Sinfonietta with Laura Kane in 1975 as well as a 1988 performance by Celia Nicklin with the London Mozart Players.

Divertimento for Reed Trio (1956) Phylloscopus Publications, 1992

The trio of winds opens the lively Prelude with unison notes before each part takes a slightly different path of bouncy quarter notes and flowing eighths. Though the opening theme returns, it's notable that the three voices never link up so completely again in this movement, with the bassoon defying the other voices at the recapitulation and even for the final note. The second movement, Romanza, is darker than the opening movement. Chandler often pairs two voices with the third instrument moving independently with the melody, with motion occurring on almost every beat. The oboe leads off the third movement in a light and sparkling Minuet, with the melodic line passing to each voice. The trio section is more dreamy, softer and floating before the minuet returns. The final movement, Rumba, is fun and charming, with almost continuous sixteenth notes flowing between the three voices.

Two versions of this work exist, both for trio configurations. While the original version was for reed trio (the version presented at this performance), Chandler also adapted the work for flute, oboe, and piano.

Summer's Lease, Variations for solo oboe (1981)
Phylloscopus Publications, 1992

While most Mary Chandler's oboe works were commissions, she wrote this piece for herself, completing *Summer's Lease* in April 1981. The work falls into three distinct movements, "Morning", "Noon", and "Nightfall", each with a clear programmatic character. The calls of birds permeate the first movement, "Morning", with groups of repeated tongued notes, short slurred leaping passages, and trills becoming more insistent as the summer day dawns. The languid nature of the second movement is captured by longer tones connected by a few rapid notes, at varying dynamic levels. This melody suggests a certain oversaturation of light and color, balanced with shimmer and haziness in its softer moments. Trills imitate bees buzzing on a lazy afternoon. The final movement represents nighttime noises through gentle slurred eighth note patterns in mixed meter, alternating with dissipating high repeated notes. This final movement maintains a general feeling of dreaminess and calm throughout.

The title of this solo piece refers to a line from Shakespeare's Sonnet no. 18 (included below) reflecting the ephemeral nature of summer's moods. The use of Shakespeare also clearly harkens back to Chandler's days studying and teaching English.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;
 And every fair from fair sometimes declines,
 By chance, or nature's changing course, untrimmed;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st,
 Nor shall Death brag thou wand'rest in his shade,
 When in eternal lines to time thou grow'st.
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.¹³¹

Pieces featuring oboe by Mary Chandler:

Concerto for oboe d'amore and strings (1953)
 Divertimento for reed trio (1956)
 Masquerade for wind quintet (1978)
 Pas de Quatre for wind quartet (1980)
 Sonatina for cor anglais and piano (1968)
 Sonatina for oboe and piano (1967)
 Suite on Airs of Purcell for oboe and string quartet (1950s)
 Summer's Lease, Variations for solo oboe (1981)
 Three Dance Studies for oboe and piano (pub. 1986)
 Trio for oboe, clarinet, and horn (1967)
 Trio for two oboes and cor anglais (1989)

There are also slightly larger chamber works including oboe, such as *Badinages* for double wind quintet and *Cassation* for wind octet.

Ruth Gipps (1921-1999)

Ruth Gipps was born on February 21, 1921 in Bexhill-on-Sea in East Sussex, in the South East of England. Her father, Bryan Gipps, was an amateur violinist who met her Swiss mother, Hélène Johner, a pianist, at the Frankfurt Conservatoire in Germany. Hélène set up her own music school, the Bexhill School of Music, and was also her daughter's first piano teacher from the age of four. Gipps won several piano

¹³¹ William Shakespeare, *The Sonnets: With New and Updated Critical Essays and a Revised Bibliography*, ed. William Burto, The Signet Classic Shakespeare, general ed. Sylvan Barnet (New York: Signet Classic/Penguin Group, 1999), 18.

competitions, and had her first composition published in 1929, at the age of eight. She performed and composed steadily before entering the Royal College of Music (RCM) in 1937.

At the RCM, Gipps took lessons in composition with R.O. Morris and orchestration with Gordon Jacob, eventually studying with Ralph Vaughan Williams. It was the latter who had the greatest impact on Gipps, becoming a lifelong influence and “her creative mentor”.¹³² While piano was initially her main instrumental focus at the college, she started playing oboe as her second instrument, working with Léon Goossens. While at the College, Gipps became friends with oboist Marion Brough and clarinetist Robert Baker. Gipps and Brough formed a duo, and the composer dedicated many of her early oboe works, including *The Piper of Dreams*, to Brough. Her friendship with Baker continued to deepen, and the two were married in 1942.

While studying at the Royal College, Gipps was also working towards a Bachelor of Music degree from Durham University. Her studies there continued through 1948, when she became only the second woman to receive a doctorate in composition from the school. She received several composition prizes as a student and began to make a wider name for herself with outside performances, such as the last night of the Proms in 1942 when Sir Henry Wood conducted her symphonic poem *Knight in Armour*. In 1944 she was appointed second oboe and English horn of the City of Birmingham Symphony Orchestra by conductor George Weldon. Though turbulent, her time in Birmingham was fruitful, as Weldon taught her to conduct and several of her compositions were performed

¹³² Jill Halstead, *Ruth Gipps: Anti-Modernism, Nationalism and Difference in English Music* (Aldershot, UK: Ashgate, 2006), 22.

by the orchestra. As her musical activities as a composer and piano soloist continued, she was eventually pushed out of the orchestra and her career as an orchestral oboist came to a close.¹³³

After a hand injury at the age of 33, Gipps turned her focus from piano to conducting, in addition to her continued compositional output. While she worked as a guest conductor with various groups, Gipps soon became frustrated by the discrimination she faced as a female conductor. Since she couldn't find a permanent conducting position, Gipps founded her own ensemble in 1955, the One Rehearsal Orchestra, which later became the London Repertoire Orchestra (LRO). The group, which still exists today, gives young professional musicians and amateurs a chance to read through and perform a wide range of music. In 1961, she also formed the Chanticleer Orchestra, a professional group dedicated to providing opportunities for young soloists and living composers. "By forming her own orchestras, Gipps was able to build a conducting career and to sidestep the persistent neglect of her own music by the BBC and the rest of the musical establishment."¹³⁴

In addition to her conducting posts, Ruth Gipps taught at the Trinity College of Music (1959-1966), the Royal College of Music (1967-1977), as well as Kingston Polytechnic. Forced to retire at the age of 65 from the LRO, Gipps turned to conducting choral groups and working as an organist as she continued to compose. After battling breast cancer and a stroke, she passed away on February 23, 1999.

¹³³ Ibid., 28-9.

¹³⁴ Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States, 1629-present* (London: Pandora, 1994), 138.

Gipps composed numerous pieces for orchestra, including five symphonies; concertos for various instruments including clarinet, horn, oboe, piano, and violin; a wide range of chamber music; solo piano works; as well as vocal and choral music.

The Piper of Dreams, Op. 12b, on a painting by Estella Canziani (1940)
Tickerage Press (n.d.)

This short solo work, written for Gipps's friend Marion Brough, was based on the popular water colour painting of the same name by British painter, writer, and folklorist Estella Canziani (1887-1964). Gipps's piece is divided into five sections, beginning with a soft and melancholy lyrical line in the mid-range of the oboe. A halting feel is created with short rests every two measures until the end of the section, where the melody briefly blooms into a longer phrase. The next section is faster and more assertive, using faster motivic snippets from the first section to create more motion and momentum. The slower tempo returns for the third section, which imparts a more rustic character with accents and wide leaping intervals. Soft and quick, the fourth section is lively and ethereal, with staccato eighth and sixteenth notes, perhaps suggesting the fairies in flight. The final section returns to the slower melody of the opening, gradually spinning out to a soft conclusion.

Gipps had just begun studying with Vaughan Williams around the time this piece was written, and his influence on its pastorate and folk-like qualities is evident.

Sonata no. 2, Op. 66 (1985)
Tickerage Press (n.d.)

The ideas of symmetry and development recur throughout Gipps' second Sonata for Oboe, written for oboist Catherine Pluygers. The work begins with the oboe taking the primary theme, starting with a simple drop from G to a held E gradually expanding as it repeats and is embellished. The slower introduction also includes arpeggiated thirty-second notes and wider intervallic leaps, which reappear in the allegro moderato section that follows. Numerous flourishes appear in the faster section, encompassing the entire range of the instrument. The energy gradually dissipates, leading directly to the second movement. The beautiful folk-like melody of the slow movement repeats several times, at varying dynamic levels. Though this melody always begins the same way, after the first few measures the music heads in a different direction as it continues, searching for resolution. The third movement, by contrast, is enlivened by staccato sixteenth note passages of descending thirds and rapid dotted figures with a soaring, lyrical section in the center. Towards the end of the movement, the second movement motive returns, eventually taking over as the tempo slows. The very opening of the work also reappears, before the oboe line quietly descends and fades to a finish.

Threnody, Op. 74 (1990)
Tickerage Press (n.d.)

Gipps's *Threnody*, written for and premiered by oboist Marcia Ferran, has a programmatic aspect, implied by the composer's note at the beginning: "Wandering alone in a churchyard, the mourner finds some consolation upon hearing the church choir singing Psalm 121." Church music was at the forefront of Gipps's mind at the period of this work's composition, as she had taken up the organ in 1986 and worked at several

churches as an organist. One month before the work premiered, Gipps was appointed conductor of the Heathfield Choral Society, reinforcing the choral influence as well.

The work opens with a rising English horn melody, expressive and peaceful. As the tempo speeds up slightly, the line continues to rise and fall, both in terms of range and dynamics, while moving through numerous accidentals. Eventually the instruments land gently at a section marked “adagio religioso”, where the hymn is presented by the piano, before being joined by the English horn. Words accompany the chant-like English horn writing, supported by chords in the piano:

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.

The tempo picks up, replacing the static chanting with movement to the climax of the piece, an appassionato section highlighted by arpeggiated notes in piano supporting the English horn melody. The mood passes, turning slower and softer to the ending of the prayer:

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end.
Amen, world without end. Amen.

Pieces featuring oboe by Ruth Gipps:

Flax and Charlock, Op. 21 Fantasie quartet for cor anglais & strings (1941)
Kensington Gardens Suite, Op. 2 for oboe and piano (1938)
Lady of the Lambs, Op. 79 for soprano, flute, oboe, clarinet, horn, and bassoon (1992)
Oboe Concerto, Op. 20 (1941)
Pan and Apollo, Op. 78 for two oboes, cor anglais, and harp (1992)
Quintet, Op. 16 for oboe, clarinet, violin, viola, and cello (1941)
The Piper of Dreams, Op. 12b (1940)
Seashore Suite, Op. 3b for oboe and piano (1939)

Sea-Weed Song, Op. 12c for cor anglais and piano (1940)
Sonata no. 1 in G minor, Op. 5a (1939)
Sonata no. 2, Op. 66 (1985)
Three Billy Goats Gruff, Op. 27b for oboe, horn, and bassoon (1943)
Threnody, Op. 74 for cor anglais and piano/organ (1990)
Trio for oboe, clarinet, and piano, Op. 10 (1940)

Like Chandler, Gipps also wrote larger chamber works that include the oboe: a wind octet titled *Seascape*, and *Sinfonietta* for double wind quintet.

Recital Program: Dissertation Recital #3

Amanda Dusold, Oboe and Cor Anglais
Dissertation Recital * Leah Smith Recital Hall * Friday, September 20, 2019 at 8pm

Music celebrating Sarah Francis and Janet Craxton

Assisted by:
Andrew Welch, piano
Myles Mocarski, violin; Dr. Dana Rokosny, viola; Dr. Molly Jones Castrucci, cello

Aspects of a Landscape for Unaccompanied Oboe (1981) Paul Reade (1943-1997)

- I. Dawn (cold, grey light and first stirrings)
- II. Birdsong
- III. Bird-movements
- IV. Sun Dance (two birds in the sunlight)
- V. Conflict (birds fighting)
- VI. Lament
- VII. Celebration

Sonata for Oboe and Piano (1942) Herbert Howells (1892-1983)

- I. Placido, teneramente, ma con moto
- II. Lento; assai espressivo e tranquillo
- III. Allegro mosso, scherzando
- IV. Epilogue: Tranquillo, mesto, ma con moto

Intermission

Présages for Solo Oboe, Op. 53 (1963) Elisabeth Lutyens (1906-1983)

- Recit - Lento
- Variation I - Allegro
- Variation II - Moderato
- Variation III - Allegro
- Variation IV - Adagio
- Variation V
- Variation VI - Allegro
- Variation VII - Liberamente
- Coda

Canzonetta from Sinfonia Concertante, Op. 84 (1973) Lennox Berkeley (1903-1989)

Quatuor for Cor Anglais, Violin, Viola, and Cello (1970) Jean Françaix (1912-1997)

- I. Allegro vivace
- II. Andante tranquillo
- III. Vivo assai
- IV. Andantino
- V. Allegro giocoso

Program Notes: Dissertation Recital #3

Born in the 1920s and 1930s, a time when players such as Helen Gaskell and Evelyn Rothwell were finding their first professional successes, Janet Craxton and Sarah Francis represent a new generation of female oboists. Coming of age in the middle of the 20th century, both encountered a changed musical landscape in Great Britain, one that was embracing more experimental techniques and wider influences from abroad.

Craxton and Francis were both from musical families, with their parents being successful performers and teachers. Their education followed a similar path, with each attending a major London music school associated with their parents (the Royal Academy of Music for Craxton and the Royal College of Music for Francis). Both women studied with a pupil of Léon Goossens before continuing their education in France. While the emphasis and shape of their professional careers diverged, Craxton and Francis have both created a legacy with the pieces they performed, promoted, and commissioned.

Sarah Francis (b. 1938)

Sarah Francis was born in London on January 11, 1938. Her father, John Francis (1908-1992), was a flutist who attended and later taught at the Royal College of Music (RCM), and performed with the London Philharmonic and the BBC Symphony Orchestra. He met Millicent Silver (1905-1986) during his time at the Royal College, and the two were married in 1932. Silver studied violin and piano at the RCM, and later became known for her harpsichord playing. Gordon Jacob and Herbert Howells both wrote works for her, among others, and she taught at the RCM for more than 20 years.

Francis and Silver helped form the London Harpsichord Ensemble and featured regularly on BBC radio broadcasts.

Sarah Francis was exposed to the oboe from an early age, as her parents had formed the Sylvan Trio as students, performing and commissioning many works for flute, oboe, and piano. Several of Goossens's prominent students played with this group, including Sylvia Spencer, Natalie Caine, and Joy Boughton. Caine especially made an impression, with Francis recalling: "I clearly remember her coming to rehearse . . . I loved the sound she made. She was an inspiration."¹³⁵

Following in her family's footsteps, Sarah Francis studied at the Royal College of Music with Terence MacDonagh, a Goossens pupil who was principal oboe of the Royal Philharmonic Orchestra. She continued her studies in Paris, working with noted French oboist Pierre Pierlot. After a short stint as principal oboist with the BBC Welsh Symphony (1961-1963), Sarah Francis turned to chamber music and solo performances, for which she is best known. In addition to performing, she became director of the London Harpsichord Ensemble in 1981, taking over from her parents. She also spent several decades teaching at the Royal College of Music, starting in 1974.

One of the most important aspects of Sarah Francis's career has been her promotion of various sections of the oboe repertoire, from neglected works from previous centuries to the stalwarts of 20th century British oboe music. Earlier music is represented with numerous recordings of pieces by Albinoni, Handel, Krommer, Mozart, Telemann, and Vanhal. She also helped establish several important 20th century British works through her discography, including works by Alwyn, Bax, Berkeley, Boughton, Howells,

¹³⁵ Email from Sarah Francis on March 26, 2017.

and Jacob, in addition to making the first commercial recording of Britten's *Six Metamorphoses after Ovid*. Francis has also premiered and recorded works written for her by Gordon Crosse, Stephen Dodgson, and William Mathias.

Sarah Francis is still active as a performer and teacher in the United Kingdom.

Works written for her include:

Crosse, Gordon - *Ariadne* (1972)

Dodgson, Stephen - *Quartet for oboe and string trio* (1993)

Jacob, Gordon - *Seven Bagatelles for solo oboe* (1969)

Trio for flute, oboe, and harpsichord (1959)

Mathias, William - *Oboe Concerto* (1990)

Payne, Anthony - *Song of the Clouds for oboe and orchestra* (1980)

Reade, Paul - *Aspects of a Landscape, Seven Miniatures for unaccompanied oboe* (1981)

Pieces edited by Sarah Francis:

Going Solo: Oboe, first performance pieces for oboe with piano

Compositions/arrangements by Robin Grant and Sarah Francis

London: Faber Music, 1995

Howells, Herbert - *Sonata for Oboe and Piano* (1942)

Edited by Peter Dickinson and Sarah Francis

London: Novello, 1987

Oboe Music to Enjoy: 18 pieces for young oboists (4 volumes)

Edited by Sarah Francis and Vera Gray

London: Boosey & Hawkes, 1996 (vol. 1) and Nova Music, (vol. 2-4)

Unbeaten Tracks: 8 contemporary pieces for oboe and piano

Edited by Sarah Francis

London: Faber Music, 2005

Janet Craxton (1929-1981)

Janet Craxton, born in London on May 17, 1929, came from a musical family.

The youngest of six siblings and the only daughter, Janet's father was Harold Craxton, a composer and pianist who taught at the Royal Academy of Music for more than four decades (1919-1961). After attending the Royal Academy of Music herself from 1945-48

where she worked with Helen Gaskell, Janet Craxton studied with Pierre Bajeux at the Paris Conservatoire from 1948-49.

Upon her return to Great Britain, Craxton embarked on an impressive orchestral career, playing principal oboe with the Hallé Orchestra (1949-52), London Mozart Players (1952-54), BBC Symphony Orchestra (1954-63), London Sinfonietta (1969-81), and the orchestra of the Royal Opera House (1979-81).

By the 1960s, Craxton had established herself on the contemporary music scene in London, inspiring several composers to write works for her. Eager to play one such piece, an Oboe Quartet by Lennox Berkeley, Janet Craxton formed the London Oboe Quartet with Perry Hart (violin), Brian Hawkins (viola), and Kenneth Heath (cello) in 1968. The group, which performed regularly and made frequent radio broadcasts, commissioned several new works, greatly enriching the repertoire for oboe and strings.

Composer Francis Routh, who worked with Craxton at the RAM and wrote a piece for the London Oboe Quartet, had the highest praise for his colleague: “Janet had lots of special qualities; she built bridges with composers, with promoters, and with audiences. I think she was the foremost British oboist of her generation.”¹³⁶ Denis Matthews recalled that “her unmistakable artistry, as all her friends knew, was matched by her zeal for work, the rare dedication without which the most promising talents will founder. From her early days she attended to technical problems with infinite patience, practising exercises until she had mastered them and gradually increasing the metronome

¹³⁶ The London Oboe Quartet, *Janet Craxton: Music for Oboe and Strings*, with liner notes by Jeremy Polmear, Oboe Classics, CC2011, 2005, CD

mark. Her musical tastes were wide, and though she had firm opinions she never caused offence by parading them.”¹³⁷

Janet Craxton married Scottish composer and pianist Alan Richardson, a former student of her father's, in 1961. The two performed as a duo together, and Richardson wrote several works for his wife. Craxton was appointed oboe professor at the Royal Academy of Music in 1958, a position she held until her untimely death in 1981.

Works written for her include:

- Berkeley, Lennox - Oboe Quartet, Op. 70 (1967)
- Sinfonia Concertante, Op. 84 (1973)
- Sonatina for oboe and piano, op. 61 (1962)
- Berkeley, Michael - Concerto for Oboe and String Orchestra (1977)
- Three Moods, for unaccompanied oboe (1978/9)
- Craxton, Harold (arr.) - Three Elizabethan Pieces from the *Fitzwilliam Virginal Book* (pub. 1964)
- Françaix, Jean - Quatuor (1971)
- Knussen, Oliver - Cantata (1975)
- Lutyens, Elisabeth - Driving out the Death, Op. 81 (1971)
- Madrigal, op.119 (1977)
- O Absalom, op. 122 (1977)
- Plenum II for oboe and 13 instruments, Op. 92 (1973)
- Présages, op.53 (1963)
- Maconchy, Elizabeth - Oboe Quartet (1972)
- Musgrave, Thea - Impromptu No. 1 (1967)
- Rainier, Priaulx - The Bee Oracles for tenor, flute, oboe, strings and harpsichord (1969)
- Concertante for Two Winds and Orchestra (1981)
- Pastoral Triptych for oboe solo (1959)
- Quanta for oboe and string trio (1962)
- Rawsthorne, Alan - Oboe Quartet no. 2 (1970)
- Richardson, Alan - Aria and Allegretto (pub. 1965)
- Sonatina, Op. 51 for oboe and piano (1965)
- Sonatina for two oboes (pub. 1979)
- Three Pieces for solo oboe (pub. 1981)
- Routh, Francis - Oboe Quartet, Op. 34 (1977)
- Saunders, Neil - Incantations for solo oboe (1981)
- Stoker, Richard - 'Polemics' for oboe and string trio, Op. 40 (1970)
- Vaughan Williams, Ralph - Ten Blake Songs (1957)

¹³⁷ Denis Matthews, "Janet Craxton", Craxton Memorial Trust, accessed August 11, 2019, <http://www.craxtonmemorialtrust.org.uk/html/jcraxton.htm>. Denis Matthews was a pianist and musicologist who had studied with Harold Craxton.

Pieces written in tribute to Janet Craxton after her death:

Bennett, Richard Rodney - Arabesque for solo oboe (1992)

Davies, Peter Maxwell - First Grace of Light (1991)

Knussen, Oliver - Elegiac Arabesques (1991)

Tippett, Michael - Prelude: Autumn, arranged by Meirion Bowen (1991)

Pieces arranged/transcribed by Janet Craxton:

First Book of Oboe Solos

Edited and arranged for oboe and piano by Janet Craxton and Alan Richardson

London: Faber Music Limited, 1971/1984

Second Book of Oboe Solos

Edited and arranged for oboe and piano by Janet Craxton and Alan Richardson

London: Faber Music Limited, 1972

Paul Reade (1943-1997)

Composer Paul Reade, born in Liverpool, England, studied piano with Alan Richardson at the Royal Academy Music. His professional life began on the piano as a repetiteur (accompanist/coach) with several opera companies including London Opera Centre and English National Opera (formerly Sadler's Wells).

As a composer, Reade is best known for the music he provided for television programs. He started composing for television in the late 1960s, working for the BBC on children's programs and cartoons. He later moved to more dramatic fare, writing music for *A Tale of Two Cities* (1980), *Jane Eyre* (1983, later turned into a suite for oboe and piano), *The Victorian Kitchen Garden* (1987), and the theme for *Antiques Roadshow* (1979).

Reade's compositional output extended beyond his television scores. He wrote several ballets, most notably *Hobson's Choice* (1989) and *Far from the Madding Crowd* (1996), art songs such as the *Chants du Roussillon*, choral works, orchestral pieces,

instrumental works including a flute concerto and saxophone quartet, as well as several works for children (*Cinderella*, *The Midas Touch*, and the opera *David and Goliath*).

Aspects of a Landscape was written for Sarah Francis who premiered the work at the Bracknell Festival on July 18, 1982. She also gave the first broadcast performance on BBC Radio 3 on June 15, 1984. Completed in February of 1981, Reade explains that “the mood for these pieces was set by a visit in winter to Blythburgh in Suffolk, where the marshes surround the ancient church. The scene reflects the timeless rituals of man and nature.”¹³⁸

Seven short movements make up this programmatic work, centered around the notion of birds. The musical manifestation of birds appears throughout the work in various forms: grace notes, short articulated notes and passages, quick moving snippets, slurred intervals, etc. The opening movement depicts the rising of the sun through soft held high notes, changing away from strong beats. Pairs of quick moving notes in different ranges appear as the “first stirrings” of the waking birds.

“Birdsong” begins with loud and abrupt high C’s giving way to soft, flowing arpeggios. These ideas are then combined with descending staccato thirds proceeded by grace notes. Quick dynamic and character shifts mark “Bird-movements”, with mixed meter and perpetual diminuendos contributing to the hesitant nature of the third movement.

The dance between two birds in the fourth movement begins playfully, with a melody rising and falling at different dynamic levels. The drama intensifies towards the

¹³⁸ Paul Reade, *Aspects of a Landscape: Seven miniatures for unaccompanied oboe* (Hove, UK: Nova Music Ltd., 1987). Note from the score.

center of the movement, becoming louder and more aggressive. While the opening melody reappears, the unsettledness of the middle section manifests in the next movement.

Short staccato notes start the fight in the fifth movement, which also utilizes wide intervallic leaps and loud dynamics to enhance the feeling of the title, “Conflict”. The mood changes completely for the next movement. Slow and quietly expressive, “Lament” contains a simple legato melody of eighth notes and dotted quarters, most often grouped in short phrases.

The final movement returns to happier moments, quoting directly the music of the second and third movements before turning to new material. Loud bell like dotted figures are occasionally interrupted by soft and fast arpeggio sweeps, before accelerating eighth notes finally arrive on a held E flat to conclude the joyous “Celebration”.

Herbert Howells (1892-1983)

Herbert Howells began his musical life quite early, learning the instrument his father played, the organ, as well as showing interest in composition. Howells studied at the Royal College of Music, guided by Charles Villiers Stanford, Hubert Parry, and Charles Wood alongside fellow students Arthur Benjamin, Arthur Bliss, and Ivor Gurney. After graduating and working as an organist and assistant editor on Tudor Church Music, Howells became a professor at the RCM, teaching there from 1920-1979. The English composer also worked for several years at the St. Paul School for Girls (1936-1962), as well as London University.

Howell's compositional style reflects the influence of composers such as Elgar, Ravel, and Vaughan Williams, as well as his interest in early music, especially from the Renaissance time period.¹³⁹ The sudden death of his son in 1935, combined with the grief of two World Wars, lends "an underlying, elegiac sense of transience and loss" to the majority of Howells's works.¹⁴⁰ Though Howells wrote some orchestral and chamber pieces, especially early on in his career, he has become best known for his choral works such as *Hymnus paradisi* and his compositions for organ. While he has a large body of published compositions, there are several instances that betray a certain hesitancy from Howells regarding his own work, when pieces were held, withdrawn, or left unfinished.

Howell's Oboe Sonata has a curious history. Completed on August 27, 1942, the piece was written for and dedicated to Léon Goossens. When the composer showed Goossens the work, the oboist later recalled that he had "'serious reservations about the structure of the piece'".¹⁴¹ Howells reclaimed his score, telling Goossens he would "'have another go at it'".¹⁴² The piece resurfaced in the late 1970s when Christopher Palmer photocopied it while working on a book about Howells's music. When Howells passed away in 1983, the original manuscript had disappeared, leaving Palmer's photocopy as the only remaining source of the sonata. The work was premiered the following year on July 9, 1984 by Sarah Francis and Peter Dickinson at the Cheltenham Festival. The pair, who also edited the printed edition parts, were important in the initial dissemination of the work. Besides the premiere, Francis and Dickinson performed the

¹³⁹ Paul Andrews, "Howells, Herbert", Oxford Music Online, accessed August 11, 2019, <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.13436>.

¹⁴⁰ Ibid.

¹⁴¹ Herbert Howells, *Sonata for Oboe and Piano*, with preface notes by Peter Dickinson (London: Novello & Company Limited, 1987).

¹⁴² Ibid.

work in London at the Purcell Room on October 4, 1984 and gave the first broadcast on Radio 3 on March 21, 1985. They also recorded the sonata in June of 1985.

Why did Goossens initially reject a work that is rapidly becoming a mainstay of the oboe repertoire? One reason could be the rhythmic complexity of the sonata, highlighted by the third movement with its two passages of 7/8 accompanied by offbeats in the piano.¹⁴³ Another theory is that the extensive lyrical passages of the work gave Goossens pause, with greater endurance demands than the oboist would have liked. This theory is strengthened by comments from British oboist Nicholas Daniel on an earlier piece written for Goossens: “. . . Britten was commanded to put a big break into the music by Goossens, who wanted a nice rest to recover his chops (an oboists’ term for mouth muscles) in the middle. He asked many composers for this, and would often refuse to play pieces where they didn’t provide it”.¹⁴⁴ In the end, Howells might have agreed with this critique of his piece. He remarked that “the oboe is an instrument born to be brief”, perhaps believing that “the intense, extended paragraphs of the Oboe Sonata were unsuited to the instrument”.¹⁴⁵

Structurally Howells divides the four movement work into two sections, unified by recurring melodies whose appearances lend structure and also a nostalgic character to the piece. The first movement, marked as “placido, teneramente, ma con moto” is both tranquil and agitated. The piano introduces the opening theme which feels as if it is perpetually rising, despite its downward leaps, which is then taken over by the oboe. The

¹⁴³ Ibid. This is the main reason implied in Dickinson’s preface.

¹⁴⁴ Britten Oboe Quartet, *‘A Tribute to Janet’*, with liner notes by Nicholas Daniel, Harmonia Mundi, CD HMM 907672, 2017, CD.

¹⁴⁵ Fabian Huss, “Style and Structure in the Oboe Sonata and Clarinet Sonata,” in *The Music of Herbert Howells*, Fabian Huss, Phillip A. Cooke and David Maw, eds., (Woodbridge, U.K.: The Boydell Press, 2013), 154.

melody itself is lyrical and beautiful, though the motion of the accompaniment provides an unsettled quality. The tempo picks up in the next section with faster notes, often just off the stronger beat, showing both an exuberant and a delicate side to this second theme. Sixteenths in the piano accompany a more sustained oboe line, building to an aggressive march-like section in 3/4, with a plaintive oboe melody above. Eventually the dynamic and faster tempo subside, leading directly into the second movement.

Slow and expressive, the second movement begins with chords in the piano and a simple, song-like melody in the middle range of the oboe in B major. After briefly expanding to the upper and lower range, Howells brings back the yearning melody that opened the first movement. After statements in the piano and then the oboe, the simple mid-range song appears again. The melody is at first accompanied by flowing sixteenth notes, which later slow to eighths extending to the lowest range of the piano. The experimentation with range includes the oboe part, with repeated held C sharp and B in the upper, middle, and lower range as the movement draws to a close. The effect of the movement is calming and heartfelt.

The most substantial movement is the third, which is not only the longest but also the most technically challenging. The opening is percussive, with a pick-up gesture in the piano leading into staccato sixteenths in the oboe. The accents, mixed meter, and dynamic shifts contribute to a forceful liveliness. A transition of trills, and descending notes leads to the first 7/8 section. Dance-like chords alternating on and off the beat occupy the piano with the oboe floating above on the second melody from the first movement. Though the meter returns to 2/4 with the opening sixteenths reasserting themselves, the tempo quickly slows to allow another iteration of the first movement's

second melody. This melody repeats as the tempo gains speed, leading to a flurry of notes and a return to 7/8. The same dance-like chords this time accompany the soaring melody of the second movement. As the dynamic fades, a sizable oboe cadenza emerges, alternating slow and fast gestures in a pastoral mood. Hints of the opening melody of the piece continue to rise, leading directly to the last movement.

After the lingering fortissimo A minor chord fades from the third movement, the finale, “Epilogue”, returns to the opening motive of the entire work first in the piano followed by the oboe. The melody wanders through numerous accidentals, recalling an occasional short, quick gesture from earlier movements. This leads to the return of the melody from the second movement, now in A major, complete with the wide-ranging accompaniment in the piano. The work ends softly, with a hint of gentle optimism.

Elisabeth Lutyens (1906-1983)

Elisabeth Lutyens’s ambition to be a composer emerged early. She started the violin around the age of seven, followed by the piano, with interest in writing her own music following soon after. She studied composition for a few months in Paris at the Ecole Normale in 1922, followed by private lessons with English composer John Foulds. From 1926-1930, she worked with Harold Darke at the Royal College of Music, with viola as her second subject.

By the late 1930s, Lutyens began to integrate serial techniques into her compositions, claiming “that she had developed her 12-tone language from listening to the independent part-writing of Henry Purcell’s *Fantasias* and in almost total ignorance

of the work of Schoenberg and the second Viennese school.”¹⁴⁶ Never a strict serialist, Lutyens was able to use elements of 12-tone language in a way that was always expressive and “deeply lyrical”.¹⁴⁷

Because of her unique compositional voice, performances of her works were rare until the last decades of her life. Starting in the 1940s, in order to support her family (including four children and her second husband), Lutyens turned first to copying music, and later to scoring films. Even though she worked largely in the genre of horror, she composed for films “in a completely different, far more accessible style than her concert scores.”¹⁴⁸

With wider recognition and performance opportunities starting in the 1960s, Lutyens continued to add to her sizable oeuvre, which by the end included a large number of chamber works, vocal and choral compositions, orchestral pieces, solo piano works, incidental music for the stage and radio, and several operas.

Lutyens composed *Présages: Recitative and Variations for Solo Oboe* (on Cassandra’s lament from *The Oresteia*) in 1963 for oboist Janet Craxton. This was the first of many pieces the composer wrote for Craxton, who premiered the solo work at the Wigmore Hall in 1965.

This solo oboe work has its origins in the music Lutyens provided for a 1961 production of *The Oresteia* that played at the Oxford Playhouse and the Old Vic in

¹⁴⁶ Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States, 1629-present* (London: Pandora, 1994), 194.

¹⁴⁷ *Ibid*, 195.

¹⁴⁸ *Ibid*.

London, directed by Minos Volankis.¹⁴⁹ While the music for the Aeschylus play was scored for orchestra, chorus, and orchestra, it “provided the point of departure for her *Présages*”, focusing on Cassandra’s appearance in *Agamemnon* as the source of inspiration.¹⁵⁰

The title of the piece, *Présages*, along with the reference to Cassandra and *The Oresteia* indicates a composition filled with darker matters. “Presage” refers to something that foreshadows or portends a future event, or to give an omen or warning. In *The Iliad* and *The Oresteia*, Cassandra has been blessed by Apollo with visions of the future and cursed to never be believed by those that hear her predictions. Unable to prevent her visions of the future, she encounters violence and sexual assault, witnesses the destruction of her family and her city, is enslaved by Agamemnon and eventually killed by his vengeful wife.

The recitative that opens the work is slow and meditative, quietly expressive and legato. Lutyens juxtaposes small groups of close intervals with wider leaps, utilizing the distinctions of the lower, middle, and upper ranges of the oboe. Short motives and combinations of notes are introduced and repeated with slight variations. The range is more limited than the other movements, and the meter is the most straightforward (only switching between 3/4, 4/4, and 5/4).

The first variation gradually expands from its soft opening repetitions of a low D, building in intensity as additional notes are added and the volume slowly moves upwards.

¹⁴⁹ She also collaborated with director Volantis on two other productions: *The Bacchae* (1959) and *Volpone* (1966). Rhiannon Mathias, *Lutyens, Maconchy, Williams, and Twentieth-Century British Music: A Blest Trio of Sirens* (Farnham, UK: Ashgate, 2012), 186.

¹⁵⁰ Ibid.

There is an overall feeling of aggressiveness and instability as the meter fluctuates and cries emerge in the form of accented forte notes of high F, G flat, and G.

Things are dialed back for variation two, filled with an almost apologetic hesitancy in the short phrases and frequent brief rests. The range and volume shrink, and the melodic ideas seem less connected to each other. Variation III returns to a faster tempo, with short statements building in volume, returning softly only to build again. This variation is also driven by articulation, with legato markings, accents, staccato, and short slurs woven together.

The center of the piece is Variation IV, which harkens back to the opening of the piece in tone and style. There are many gentle elements, such as the articulation which is all slurs and legato markings, softening the effect. The quietest dynamics of the entire piece bookend this variation (ppp), which is the slowest and longest movement of the entire work. Like the theme, the meter is more uniform with the quarter note as its sole division, which continues into the next two variations as well.

Variation V explores smaller cells of notes close to one another, in the middle and lower range of the oboe. While the tempo isn't fast, there is more motion and energy and an almost playful tone. The rhythmic exploration is a large factor, with various types of triplets and quintuplets present throughout and a different rhythm in every measure. Articulation is the focus of the next movement, dominated by sixteenths marked "sempre staccato". The varying accent placement, displaced entrances, along with the forceful tonguing and swelling dynamics lend this movement an insistent character.

After the strict tempo of the previous movement, the last variation is marked both "liberamente" and "flessibile". Grace notes lead directly to held long tones, the majority

with a quick swell and long decay. These fermata notes are interspersed with short, quick gestures, showcasing wider leaps across intervals and always at a softer volume.

Présages finishes with a coda, using the thematic material from the opening recitative, now compressed with tiny fragments removed. The only differing statement is the final two measures, which takes a repeated passage from the middle of the movement and stretches out the note values ever so slightly as the piece fades away.

Quotes to accompany *Présages* by Elisabeth Lutyens

Cassandra appears at the end of the first part of Aeschylus's trilogy, *The Oresteia*. A noble Trojan, she had been gifted with visions of the future by the god Apollo but cursed to never be believed by those that hear her prophecies. Enslaved as a spoil of war, she returns with King Agamemnon to Greece where his wife, Clytemnestra, has been plotting revenge on her husband for the sacrifice of their daughter, Iphigenia. In dialogue with the chorus, Cassandra reflects on her past, laments her gifts as a seer, and describes Agamemnon's impending death and her own at the hands of Clytemnestra.

Recit - Lento

The agony – O I am breaking ! – Fate's so hard,
 and the pain that floods my voice is mine alone.
 Why have you brought me here, tormented as I am?
 Why, unless to die with him, why else?

Variation I - Allegro

 Oh Scamander,
 You nursed my father . . . once at your banks
 I nursed and grew, and now at the banks
 of Acheron, the stream that carries sorrow,
 it seems I'll chant my prophecies too soon.

Variation II - Moderato

 . . . no cure for the doom
 that took the city after all, and I,
 her last ember, I go down with her.

Variation III - Allegro

Aieeeee ! –

the pain, the terror ! the birth-pang of the seer
 who tells the truth –
 it whirls me, oh,
 the storm comes again, the crashing chords !

Variation IV - Adagio

Believe me if you will. What will it matter
 if you won't? It comes when it comes,
 and soon you'll see it face to face
 and say the seer was all too true.
 You will be moved with pity.

Variation V

The nightingale – O for a song, a fate like hers !
 The gods gave her a life of ease, swathed her in wings,
 no tears, no wailing. The knife waits for me.
 They'll splay me on the iron's double edge.

Variation VI - Allegro

These roofs – look up – there is a dancing troupe
 that never leaves. And they have their harmony
 but it is harsh, their words are harsh, they drink
 beyond the limit. Flushed on the blood of men
 their spirit grows and none can turn away
 their revel breeding in the veins – the Furies !
 They cling to the house for life. They sing,
 sing of the frenzy that began it all,
 strain rising on strain, showering curses
 on the man who tramples on his brother's bed.

Variation VII - Liberamente

Flare up once more, my oracle ! Clear and sharp
 as the wind that blows towards the rising sun,
 I can feel a deeper swell now, gathering head
 to break at last and bring the dawn of grief.

Coda

I'd like a few words more, a kind of dirge,
 it is my own. I pray to the sun,
 the last light I'll see,
 that when the avengers cut the assassins down
 they will avenge me too, a slave who died,
 an easy conquest.
 Oh men, your destiny.

When all is well a shadow can overturn it.
 When trouble comes a stroke of the wet sponge,
 And the picture's blotted out. And that,
 I think that breaks the heart.¹⁵¹

Lennox Berkeley (1903-1989)

After attending various public schools and earning a degree from Merton College, Oxford in 1926, Lennox Berkeley moved to Paris from 1927-1932, taking composition lessons from Maurice Ravel and Nadia Boulanger. His musical friendships were a clear source of inspiration and influence for Berkeley, including not only Ravel but also Francis Poulenc from his time in Paris, and later Benjamin Britten. Berkeley became a professor of composition at the Royal Academy of Music from 1946-1968, working with students such as Richard Rodney Bennet, William Mathias, Nicholas Maw, and John Tavener.

Among Berkeley's compositions are four symphonies and other orchestral pieces, several operas, ballets, choral music, songs in English and French, film and radio scores, chamber music, as well as works for solo instruments. The nature of his writing reflects not only his time in France, but also many of the major trends of the 20th century. Berkeley's earlier works often have neo-classical influence, while elements of serialism began to appear in his pieces from the early 1960s. Overall, his style "is built from an overt melodic expression, usually rooted in tonality and allied to a fastidious command of harmony and orchestral texture."¹⁵²

¹⁵¹ All quotes taken from Aeschylus, *The Oresteia*, trans. Robert Fagles (New York: Penguin Books, 1977), 148-158.

¹⁵² Joan Redding and Peter Dickinson, "Berkeley, Sir Lennox (Randall Francis)", Oxford Music Online, accessed September 15, 2019, <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.44828>.

Having collaborated with Janet Craxton on two earlier pieces, the Sonatina, Op. 61 (1962) and the Oboe Quartet, Op. 70 (1967), Lennox Berkeley was commissioned by the BBC to write a larger scale piece for oboe and orchestra for the 1973 Promenade Concert Season. The resulting five movement work for oboe and chamber orchestra, *Sinfonia Concertante*, was premiered on August 3, 1973 by Janet Craxton with the BBC Northern Symphony Orchestra at the Royal Albert Hall with Raymond Leppard conducting.

The fourth movement, “Canzonetta”, works as a stand-alone piece or as a moment of contrast in the larger work. The first three movements and finale are dense in texture, more structurally and harmonically complex, producing a dark and serious work. By contrast, the “Canzonetta” is simple and sweetly melodic. The legato oboe line alternates scalar movement and arpeggiated intervals, accompanied by staccato eighths. The meter remains resolutely 4/4 throughout, with a clear ABA structure as the opening D Major melody returns to finish out the piece. The oboe line, unlike the rest of the concerto, limits itself to two octaves (from low to high D).

Jean Françaix (1912-1997)

French composer Jean Françaix was hugely prolific, writing more than 200 pieces throughout his career. His output includes numerous pieces for orchestra, operas, ballets, film scores, choral pieces, solo works, plus a substantial amount of chamber music. Besides his own works, he also utilized his gifts as an orchestrator with arrangements and transcriptions of works by composers such as Mozart, Schubert, and Chopin.

From a musical family, Françaix learned the piano and started to compose at a young age. He studied composition with Nadia Boulanger, who became a champion of his work. After studying piano at the Paris Conservatoire with Isidore Philipp, he also became known for his excellent performances at the keyboard, accompanying a variety of performers and/or playing his own works at venues around Europe and North America.

Influenced by Boulanger, Françaix's music embraces neo-classicism, combined with his own sense of humor, wit, and vivaciousness. His works often include interwoven lines and rhythmic complexity, calling for virtuosity from the performers.

Virtuosity is certainly required in the Quatuor for Cor anglais, violin, viola, and cello. Inscribed "Pour Madame Janet Craxton", the chamber piece was written for and premiered by the London Oboe Quartet. The commissioning of the work was assisted by the artist John Craxton, Janet's brother, who wrote "to the French Embassy in London for financial help".¹⁵³ When notified "that the BBC required an introduction to the broadcast performance", Françaix wrote a bit about the quartet which Janet Craxton "read out from the platform of the Wigmore Hall in London".¹⁵⁴

In asking me to write a programme note for my Quartet for cor anglais, violin, viola and cello, Madame Janet Craxton puts me in a very difficult position. In fact, in order that this work should be ready for her concert in March, I had to write it so quickly that I can remember nothing about it! I only remember that, without wariness for the Ides of March, I wrote something for cor anglais because I had already composed a work for oboe and orchestra [L'horloge de flore], and I was afraid of relapsing into the same instrumental effects, seeing the paucity of my inspiration, which has been pointed out many times by the critics.

¹⁵³ Britten Oboe Quartet, *'A Tribute to Janet'*, with liner notes by Nicholas Daniel, Harmonia Mundi, CD HMM 907672, 2017, CD.

¹⁵⁴ Jeremy Polmear and Friends, *Très Françaix: Chamber Music by Jean Françaix*, with liner notes by Jeremy Polmear, Oboe Classics, CC2029, 2014, CD.

Furthermore, writing music which is often cheerful, against the advice of my colleagues, it pleased me to make the cor anglais, above all a melancholy instrument, laugh from time to time, at the same time respecting its consumptive temperament. I have, after a fashion, treated it with antibiotics, to take its illness seriously. Also, having written, just before this Quartet, a work on Rabelais, the writer who said that 'laughter is an attribute of mankind', I was probably in a frivolous mood; much more than at present, for in France it is the time of year when one makes one's Income Tax declaration to the Inspector!

But a financial wound is not fatal, and with God's help, I hope to recover very quickly that good humour which is indispensable to the well-being of humanity.¹⁵⁵

The first of five short movements begins in a playful mood. Three eighth note pick-ups introduce the strutting opening melody, which alternates short eighths and longer quartet notes, with frequent accents on the weaker beats of two and four. The melody passes between the English horn and the individual string lines, particularly the violin, with perpetual propulsion in the cello. Two softer, legato sections emerge as brief interludes, delicate and ethereal.

Marked "Andante tranquillo", the English horn is the dominant voice in the second movement, following a legato melodic line of rising and falling eighth notes. This serene feeling is enhanced by the string parts, with slower paced motion in the viola and cello. The violin plays a dual role in this movement, sometimes joining the strings with slowly moving chords, other times acting as a counterpoint to the English horn, commenting through pizzicato eighths or sharing the moving line with groups of slurred eighth notes. The overall effect is calm and dream-like.

The middle movement has the quickest tempo, producing a lively, dance-like character. Though the meter is 4/4, the opening flourish and English horn melody adhere

¹⁵⁵ Ibid.

more closely to 3+3+2 in 8/8. Driven by bouncy staccato notes and accents, there are also frequent textural changes with alternating pizzicato and arco in the strings. Like the first movement, Françaix balances the initial melody with legato passages, briefly shifting the mood to a softer, more cantabile section. After the opening melody returns, short slurred passages become more frequent, before furious chromatic strings gradually fade and relax into harmonic chords, leading into the fourth movement.

The moderate tempo and legato four and eight bar phrases add to the song-like style of the fourth movement. Françaix keeps the range lower and smaller in the two upper voices, adding to an understated plaintive nature, enhanced by the quiet dynamics which never rise above mezzo piano.

By far the most complex and technically challenging, the last movement begins with driving sixteenth notes, switching primarily between repeated pairs and brief chromatic runs. A floating middle section emerges, rotating between 4/8 and 5/8 at a quieter dynamic. After a brief return to the paired sixteenth notes, a new melody emerges in the English horn, characterized by hemiola sixteenths and chromatic ascents and descents. All three ideas return before a brief coda of scalar ascents and growing volume which rounds off the piece with a final flourish.

More to explore

Several of the composers featured on this evening's recital wrote multiple solo or chamber works that include oboe.

Lennox Berkeley

Allegro, arranged for two oboes [originally for two recorders] (1981)
 Oboe Quartet, Op. 70 (1967)
 Petite Suite for oboe and violincello (1928)
 Quintet for winds and piano, Op. 90 (1975)
 Sinfonia Concertante, Op. 84 (1973)
 Sonatina for oboe and piano, op. 61 (1962)
 Trio for flute, oboe, and piano (1935)

Jean Françaix

9 pièces caractéristiques for double quintet (1973)
 Divertissement for oboe, clarinet, and bassoon (1947)
 Dixtuor for winds and strings (1986)
 L'heure de berger for winds and piano (1972)
 L'Horlage de flore for oboe and orchestra (1959)
 Quadruple Concerto for flute, oboe, clarinet, and bassoon with orchestra/piano (1935)
 Quartet for flute, oboe, clarinet, and bassoon (1933)
 Quintet no. 1 (1948)
 Quintet no. 2 (1987)
 Prélude, Danse, Final for oboe/English horn and piano (pub. 2002)
 Sept Danses for double quintet (pub. 1972)
 Sixtuor for flute, oboe, clarinet, bass clarinet, horn, and bassoon (1992)
 Trio for oboe, bassoon, and piano (1994)

Elisabeth Lutyens

Chamber Concerto no. 1, op. 8/1 (1939)
 Déroulement for oboe and guitar, op. 145 (1980)
 Driving out the Death for oboe quartet, Op. 81 (1971)
 The Fall of the Leafe for oboe and string quartet (1966)
 Madrigal for oboe and violin, op. 119 (1977)
 Morning Sea for oboe and piano, op. 140 (1979)
 Music for Three for flute, oboe, and piano, op. 65 (1966)
 Music for Wind for double wind quintet, Op. 60 (1963)
 O Absalom for oboe quartet, op.122 (1977)
 Plenum II for oboe and 13 instruments, Op. 92 (1973)
 Rape of the Moone for wind octet, op. 90 (1973)
 Wind Quintet, Op. 45 (1960)

Paul Reade

Suite from Jane Eyre, for oboe and piano (1983)

Track Listing**Dissertation Recital #1**

Track 1: Elizabeth Maconchy - Quintet for oboe and strings

Track 2: William Alwyn - Sonata for oboe and piano

Track 3: Alan Richardson - Three Pieces, Op.22

Track 4: Edmund Rubbra - Sonata in C for oboe and piano, Op. 100

Track 5: Michael Head - Elegiac Dance

Track 6: William Grant Still - Vignettes for oboe, bassoon, and piano

Dissertation Recital #2

Track 1: Ruth Gipps - Sonata no. 2, Op. 66

Track 2: Ruth Gipps - The Piper of Dreams, Op. 12b

Track 3: Mary Chandler - Concerto for oboe d'amore and strings

Track 4: Mary Chandler - Divertimento

Track 5: Mary Chandler - Summer's Lease, variations for solo oboe

Track 6: Ruth Gipps - Threnody, Op. 74

Dissertation Recital #3

Track 1: Paul Reade - Aspects of a Landscape for unaccompanied oboe

Track 2: Herbert Howells - Sonata for oboe and piano

Track 3: Elisabeth Lutyens - Présages for solo oboe, Op. 53

Track 4: Lennox Berkeley - Canzonetta from Sinfonia Concertante, Op. 84

Track 5: Jean Françaix - Quatuor for cor anglais, violin, viola, and cello

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