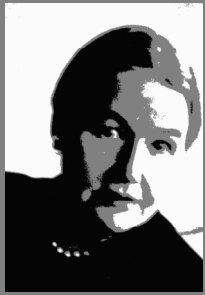


The Rebecca Clarke Society

Newsletter -- Vol. 6 – Dec. 2007

The Rebecca Clarke Society is a 501 (c) 3 non-profit organization founded in 1999



New Orchestration Brings Clarke's Music to Life!!

Enthusiastic Response to Clarke /Lomon Sonata Premiere

Articles:

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Insert: Support the RCS!

It is a time for celebration, when a project that has taken many years of work reaches fruition. June 8, 2007 was such an occasion. Hearing the premiere of Rebecca Clarke's 1919 Sonata, in the new version for viola and chamber orchestra by Ruth Lomon, was an experience of incredible excitement. What a moving event, to hear this rich and passionate work by Clarke in this profound new incarnation. And the Sonata was launched on its path to be heard by many more audiences: two more performances are planned for 2008, and we hope that the numbers will continue to grow exponentially!

The Worcester Collegium, directed by Ian Watson and with

Peter Sulski as the viola soloist, performed in the Cenacle of St. Paul's Cathedral (a warm and acoustically appropriate venue below the Cathedral's sanctuary). The concert was part of the St. Paul's Music Festival, and the devoted audience responded with great intensity. Sulski, a native of the area, drew a considerable following, as did the Worcester Collegium, a recently established chamber orchestra that is part of a new movement of cultural activity in Central Massachusetts. Two of Clarke's nieces, Rebecca Clarke Evans and Ann Thacher Anderson, were in attendance, and we were extremely honored by their presence.

For me, one of the most spine-chillingly beautiful moments was the

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News Flash!!

The **second** performance of the newly-orchestrated version of Clarke's Viola Sonata takes place on **Sunday, Feb. 10, 2008**, in Bartlesville, Oklahoma. Daniel Fellows, viola, will perform the first movement with the Bartlesville Symphony, directed by Maestro Lauren Green. Mr. Fellows, a high school sophomore, is a winner of the Symphony's Young Artist Competition! Thus the new orchestration of Clarke's best-known work will take root with a young generation of talent. ❁



Violist Peter Sulski in the June 8 premiere of the Clarke /Lomon Sonata

Clarke's Recipes – 2nd in a Series – Cheese Biscuits -- edited by Liane Curtis

I was in New York City at the end of September to hear a fine performance of Ethel Smyth's opera "The Wreckers" (given by the American Symphony Orchestra). While I was there, I visited Veronica Leigh Jacobs, violist and friend of Clarke, who served this delicious rich shortbread and also provided a copy of the recipe in the composer's hand. I take particular delight in noting Clarke's use of the expression "Voila"! ✻ LC

Dear Veronica,
The Cheese ~~Biscuits~~ Biscuits:

Very easy. $\frac{1}{4}$ cup (half bar) of best Margarine – it works better than butter; $\frac{1}{2}$ cup flour, with a few grains of cayenne pepper mixed with it; $\frac{3}{4}$ cup coarsely grated sharp cheddar cheese.

Dear Veronica,
The Cheese Biscuits:
Very easy.

Oct. 30, 1976

$\frac{1}{4}$ cup (half bar) of best margarine – it works better than butter; $\frac{1}{2}$ cup flour, with a few grains of cayenne pepper mixed with it; $\frac{3}{4}$ cup coarsely grated sharp cheddar cheese. (Here, again, I find that the processed super-market cheese works better than good cheddar – tried that recently & it wasn't sharp enough.

Put everything into a bowl & cut it up small with a knife. Then knead it with your hands (for quite a long time) till it is as smooth as putty. Lay the lump on a piece of wax paper & roll it with your hands till it's about 1 $\frac{1}{4}$ -1 $\frac{1}{2}$ inches in diameter. Keep the long roll overnight in the icebox.

When you want to cook it lay it on a cookie-sheet & slice about a quarter or third inch thick – Bake in slow to medium oven for about 15 minutes or until it is very slightly coloured. Cool for a few minutes & then lift the slices with a onto a rack. Voila.

It is really best if eaten the day it is baked; but the other day mine was done the day before. I always make 2 or 3 times the quantity of the recipe. Hope this is clear; it sounds like a long process but isn't really. ✻

Introducing Sam Choi, Director of Communications

The Rebecca Clarke Society is thrilled to introduce our new Director of Communications, Sam Choi. Sam is an intern with the RCS for the 2007-08 year. He earned his BA from the City University of New York in Actuarial Science and has worked as a corporate actuary. He has also taught high school mathematics at an inner city high school outside of Houston, TX and served as a Nuclear Technician in the US Navy. He has a background in piano, and currently lives in Salem, MA.



Hi! My name is Sam Choi. I am a first year Master of Divinity student at Harvard Divinity School. I'm sure you are wondering what a theological student is doing working for the Rebecca Clarke Society (RCS)! In order to understand my answer, it is important to know a little bit about my theology. I subscribe to a theology that views *Creativity* as Divine. That may sound esoteric, but it is actually quite pragmatic! I believe that humans have an organic, Divinely inspired drive to create (and here I am using the word "create" in its broadest sense). The most readily available products of this Divine impetus are artistic creations – paintings, musical scores, novels, etc.

Creating is necessary for spiritual health. It allows us to process traumatic events, or to celebrate life's gifts. Because the creative process provides the means by which humans make meaning out of life, its theological foundation is the worth and dignity inherent in being alive! Furthermore, it is only in community that creating may occur. Of course, the creator can work in isolation, never intending to make her works publicly available. Nevertheless, a relationship is forged in all creative endeavors, even in works that are ephemeral, private conceptions, existing exclusively within the recesses of our being. In the latter case, the relationship is self-contained and enables greater self-understanding and awareness. For public artistic creations, two main sets of relationships are formed. The first is between the artist and her audience. The second is a bond both artist and audience form with their respective cultural milieu.

Specifically, I will be working to make the Clarke reader and other published materials, including music compositions and scholarly articles on Clarke available in libraries.

So now we are in a community together and I am so thankful for that! My ministry is to help creators create freely and to protect their artistic creations from undue legal control. I can't wait to get to know you better as we work together!

Sincerely,
Sam Choi

NEWS BRIEFS:

In memoriam: honorary RCS Board member Ursula Vaughan Williams passed away peacefully on October 24, 2007 at the age of 96. Mrs. Vaughan Williams, wife of the composer, had been a friend of Clarke's, assisted in the recent revival of interest in Clarke's music, and was an enthusiastic supporter of the work of the Rebecca Clarke Society. She will be greatly missed.

Congratulations:

Former Board member **Ralph P. Locke** received an award from the American Musicological Society for his article "Beyond the Exotic: How 'Eastern' is Aida?."

Claire Fontijn, a remarkable musicologist and supporter of the RCS, received an award from ASCAP (American Society of Composers, Authors and Publishers) for her book *Desperate Measures: The Life and Music of Antonia Padoani Bembo*. The book was named "outstanding musical biography." Fontijn, a professor at Wellesley College, has long been an advocate for historic women composers.



Peter Sulski,
*viola, hopes to
 perform the Clarke
 / Lomon Sonata in
 England, and to
 make a recording.*

New Orchestration – continued from p. 1

Adagio opening of the third movement. It was as if Clarke had conceived of this haunting soliloquy for the dark chalumeau voice of the clarinet, and Lomon was realizing this conception, bringing out layers of emotion that the same notes on the piano could never match. We were most fortunate to have the artistry of clarinetist William Kirkley to bring this to life with such intensity.

This introspective passage was followed by the buoyant exchange (as if on Debussian shepherd's pipes) of the clarinet and flute that led to the recall of the *Allegro* and the brilliant "trumpet-call" motive of the first movement in a triumphant return.

The second movement, *Vivace*, sparkled and danced with an effervescent

liveliness, enhanced by a wide range of orchestral colors and effects: pizzicatos, muted strings, stereo effects of gestures flung from side to side. Then in the contrasting central section, the misty haze and gossamer spiderweb of legato strings and swirling arpeggios spun around the viola solo. The performance of this delightful scherzo is available as an audio file on our website.

<http://www.rebeccaclarke.org/june8.html>

The Sonata, a powerful piece that I know so well (see for instance my article in the *Musical Quarterly* of ten years ago) was reinvigorated with freshness and excitement. We hope it will be capturing audiences of many more orchestras – we have sent out more than 60 copies of the score and are in discussion with a number of managers and artistic directors. Sulski, whose virtuosity was flawless in the premiere, observed "It was a joy to play the Clarke Sonata in a full orchestration. Plans are under way for some U.K. performances. The piece deserves a wider audience." And, we have just learned about another performance that will take place in February (see the *News Flash*, p 1.) ❁

The Rebecca Clarke Society, Inc. – Newsletter
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