

# TENTH MUSE

INTERNATIONAL WOMEN'S DAY

AND BEYOND

SUN 8TH MAR

6PM, EJS, UWA

AN EVENT BY

TENTH MUSE INITIATIVE



THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**

Conservatorium  
of Music



# Tenth Muse Initiative

## Who are we?

Tenth Muse Initiative is a project to promote the work of women composers from the earliest writers to contemporary singer-songwriters, from all genres. Our goal is to give a platform to rarely heard historical works and for pieces written by emerging artists. We wish to celebrate diversity, find new voices and hear women who have always been there.

Tenth Muse was dreamed up by **Hannah Lee Tungate** who was dismayed by the lack of diversity of music played and taught during her degree. With the support of **Saskia Willinge**, Tenth Muse was born out of a desire to champion the music of women and to hear more than just the same old white men time and time again.

Our name was inspired by **Sappho**, who was widely regarded as one of the greatest lyric poets of her time and was often called the "Tenth Muse." At times she has been regarded as a symbol for feminine creativity, she remains a reminder that women have always existed in the creative arts, even if sometimes history forgets.

To launch we are holding this concert in collaboration with the **UWA Conservatorium of Music** on International Women's Day! The repertoire is varied; ranging from chamber music or the Baroque period to an indie song written just this year. What unites it is girl power and quality.

All profits will be donated to **Dress for Success Perth**, a local charity with the mission of empowering local women in need by supporting economic independence.



'Someone will remember us, I say, even in another time...'  
- Sappho (c. 630 – c. 570 BC)

# PROGRAM

<i>Begli Occhi</i> (p.1654) Hannah Lee Tungate (Voice) Gabrielle Scheggia (Voice) Miah Smith (Cello) Adrian Soares (Harpsichord)	Barbara Strozzi (1619–1677)
<i>Dolce Cantavi</i> (2015) <b>West Australian Premiere</b> The Ten Muses*	Caroline Shaw (b. 1982)
<i>Liebst Du Um Schönheit</i> (1841) <i>Ach! Wie ist es doch gekommen</i> (1841) Hannah Lee Tungate (Voice) Adrian Soares (Piano)	Clara Schumann (1819–1896) Fanny Hensel (1805–1847)
<i>Cantique</i> (1909) <i>Villanelle</i> (1894) Elizabeth Seng (Voice) Adrian Soares (Piano)	Nadia Boulanger (1887–1979) Cécile Chaminade (1857–1944)
<i>Bati I'gani</i> (2008) <b>Australian Premiere</b> Chelsea Davis (Flute) Jet Kye Chong (Percussion)	Meira Warshauer (b. 1949)
<i>Let</i> (2010) <b>West Australian Premiere</b> The Ten Muses*	Jocelyn Morlock (b. 1969)
<i>Follow the Light</i> (2018) Flute Quartet (Peyton Hawkins, Timothy Walker, Chelsea Davis and Megan Barbetti)	Jennifer Hankins (b. 1993)
<i>A Minute</i> (2019/20) <b>World Premiere</b> Lydia Gardiner (Voice) Sam Caddy (Piano)	Lydia Gardiner (b. 1999)
<i>Pangs</i> (2018) Lara Pollard (Classical Guitar)	Lara Pollard (b. 2001)
<i>Stupid Boy</i> (2020) george ohwell	Annabelle Robinson (b. 1999)
<i>Follow My Love</i> (2018, arr. N. Schurmann 2019) Jules and the Jewels	Julia Nicholls (b. 1996)

\*The Ten Muses: Abbie Radford, Adele Cole, Isabella Cisse, Elizabeth Seng, Georgia Crowe, Georgia Youngman, Georgina Thorpe, Kira O'Dell, Lucinda Nicholls, Rachael Liu.

# About the music

Begli Occhi (p. 1654) from *Cantate, ariete a una, due, e tre voci (Op. 3)*  
Barbara Strozzi (1619–1677)

Strozzi was renowned among her contemporaries both as a singer and as a composer. At least one scholar has named Strozzi as “the most prolific composer – man or woman – of printed secular vocal music in Venice in the Middle of the 17th century.” Her output is also unique in that it only contains secular vocal music, with the exception of one volume of sacred songs. Much of her music is written for solo soprano (most of which she likely premiered herself), but this piece is written for two sopranos (or soprano and mezzo). Scholars have remarked how this piece seems to imply that male and female partners could share sexual pleasures equally. However, from my own research it seems deliberate that Strozzi set this for two women’s voices.



*You wound me, oh beautiful eyes.  
Think what those kisses could do,  
so fiery and biting;  
the soul languishes, the heart swoons.  
Ah, how I die for you in my breast.  
Think what those darts could do,  
so sharp and deadly;  
the soul languishes, and the heart swoons.  
Ah, how I die for you in my breast.  
But maybe I won't die without revenge,  
because in the end death awaits the one who causes death.*

Translation by Richard Kolb



**Dolce Cantavi (2015) WA PREMIERE**  
Caroline Shaw (1982)

Caroline Shaw is a New York-based vocalist, violinist, composer, and producer. In 2013 she was the youngest recipient of the Pulitzer Prize for Music and has worked with everyone from Kanye West to the LA Philharmonic. She has also written multiple film scores and had her compositions included in Netflix shows. Shaw currently teaches at NYU, and is a Creative Associate at the Juilliard School. Originally commissioned by TENET as a beautiful trio, *Dolce Cantavi* is written emulating compositional styles of the 16<sup>th</sup> and 17<sup>th</sup> centuries. The words are taken from poetry written in 1628 by Francesca Turina Bufalini Contessa di Stupinigi (1544-1641).

*Lovely little bird, who, among those shady branches,  
used to sing so sweetly to mitigate my sorrows,  
a great desire comes to my heart to hear you again,  
to make my days complete in their joy.*

*Come, and bring with you the most famous singers that the forest nurtures in its breast,  
for you will have the pleasure of these fair waters and be hidden away from the heat of the  
summer day.*

*The little wood awaits you, and the lovely garden where,  
among the leaves, the ripples and the breeze compete in their murmuring beside me.  
We will rise together before sunrise:*

*I will herald the dawn with the Muses, and you with your warbling divine.*



**Liebst Du Um Schönheit (1841) No. 4 from Lieder, Op. 12**

**Clara Schumann (1819–1896)**

In an era when women, apart from singers, almost never performed in public or composed, Clara Schumann did both. She distinguished herself as the foremost interpreter of her husband Robert's work. Unfortunately, her own compositions remained unknown until the second half of the twentieth century. Many are still unpublished and owned by private collectors, so we still cannot appreciate the full extent of her compositional achievements.

*If you love for beauty,  
Oh, do not love me!  
Love the sun,  
It has gold hair!  
If you love for youth,  
Oh, do not love me!  
Love the spring-time  
That is young each year!*

*If you love for wealth,  
Oh, do not love me!  
Love the mermaid,  
She has many limpid pearls!  
If you love for love,  
Oh yes, love me!  
Love me forever;  
I will love you forevermore!*

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**Ach! Wie ist es doch gekommen (1841) from Anklänge II**

**Fanny Hensel (1805–1847)**

Often known better as Fanny Mendelssohn, sister of Felix. Throughout their lives they had a very close relationship and it is said that Felix often depended on Fanny for advice about his works. Limited by prevailing attitudes of the time toward women, she was told by her father '**Music will perhaps become his (Felix's) profession, while for you it can and must be only an ornament**'. Though this didn't seem to stop her as she wrote over 460 pieces, in the main piano works and lieder. This song has a beautiful simplicity to it, with a rich piano texture that mimics the horns heard in the distance.



*Ah! How did it ever happen,  
That the distant woodland splendour  
took my whole heart,  
Brought me all quiet.*

*When there are songs from over there,  
When the horn sounds without end,  
Know I not, as happened to me,  
And in heart I pray silently.*

Translation by Hannah Lee Tungate

## Cantique (1903)

### Nadia Boulanger (1887–1979)

When asked for her reaction to being the first woman to conduct the Boston Symphony Orchestra in 1938, Boulanger answered, "I've been a woman for a little over 50 years and have gotten over my initial astonishment." She was declared "The Greatest music teacher who ever lived" by the BBC. Among her students were those who became leading composers, soloists, arrangers and conductors, including Aaron Copland, Quincy Jones, Peggy Glanville-Hicks, and Philip Glass. Nadia's own compositions are often overshadowed by her younger sister's, Lili, who sadly died aged 24. Nadia's compositions range from solo songs, orchestral works and even an opera. After Lili's death, Nadia abandoned composition, publishing only a few songs in 1922, and then nothing more. Fauré believed she was mistaken to stop composing, but she told him, "If there is one thing of which I am certain, it is that my music is worthless." As we're sure you'll hear in this case Nadia was quite wrong. *Cantique* is a beautiful song reflecting on love and peace.



To every soul that weeps  
To every sin inflicted  
I extend in the stars  
My hands full of grace.

No one lives who has not sinned  
When love spoke  
No one with a soul has not died  
When love wept.

And if love strays  
On the paths here below  
Its tears find me  
And do not stray.



## Villanelle (1894)

### Cécile Chaminade (1857–1944)

Cécile Chaminade was a French pianist and composer. She wrote prolifically and nearly all of her approximately 400 compositions were published during her lifetime. Chaminade's music has been described as tuneful, highly accessible and mildly chromatic, and it may be regarded as bearing the typical characteristics of late-Romantic French music. Villanelle is a brilliant, fiery and sometimes cheeky piece that tells a story of celebration thanks to a good harvest. Fast and upbeat, this song is set in a small village, and is narrated by a young girl. She stresses the joys of being young and life's carefree and unburdened nature.

*The superb wheat is back,  
Party in the fields, party in the village.  
Every little girl, in the bodice,  
Wears an azure blue  
Party in the fields, party in the village.  
Young people will dance  
Tonight, in the big alley:  
And under the starry night,  
What hands will look for  
Tonight, in the big alley!*

*Tonight, dance until the day,  
To the gay sounds of your musettes!  
Young boys and girls,  
Sing your love songs,  
To the gay sounds of your musettes!  
Without constraint and without remorse  
Get drunk with youth:  
Sadness is for the dead,  
For the living, joy,  
Get drunk with youth!*

**Bati I'gani (2003)****AUSTRALIAN PREMIERE****Meira Warshauer (b. 1949)**

The Award-winning composer Meira Warshauer's works have been performed to critical acclaim throughout the world.

Meira's musical palette is wide, ranging from traditional Jewish prayer modes to minimalist textures with rich melodic contours, and from joyful jazz-influenced rhythms to imaginative orchestrations of the natural world. At its core, it expresses her personal spiritual journey, and her love for the earth. "Bati I'gani" (I have come into my garden) offers glimpses of intimacy between lovers, between G-d and their creation, the delight of recognition: Divine goodness flowing into the world. It is inspired by Song of Songs, Ch. 5, vs. 1:



*I have come into my garden,*

*My sister bride.*

*I have gathered my myrrh with my spices,  
I have eaten my honeycomb with my honey,*

*I have drunk my wine with my milk.*

*Eat, friends,*

*Drink and be drunk, beloved ones.*

(translation by the composer)

**Let (2010)****WA PREMIERE****Jocelyn Morlock (b. 1969)**

Morlock has been composer in residence with ensembles such as the Vancouver Symphony Orchestra and won the 2018 Juno award for Classical Composition of the Year.

Her music exhibits a quirky and eccentric post-modernism and is specially centred on emotion. Morlock's musical language is typically tonal or modal but is expanded with extended techniques and colouristic effects.

**Follow the Light (2018)****Jennifer Hankin (b. 1993)**

Jennifer Hankin is an instrumentalist, Composer, Singer, Photographer, Artist, Videographer, Fashion designer and all-round creative person. Originally aiming to be a classical musician, Jen completed her AMusA in 2010. She then attended Newcastle University where she completed a Bachelor of Music with Honours and during her time received two scholarships – one for an outstanding university audition, and the other (Maurice and Betsy Sendak Scholarship) for highest third year performance mark. Jen founded experimental folk band Vanishing Shapes alongside Timothy Merrikin, Jake Kennedy and Joshua Rea in 2012. With Vanishing Shapes, she has composed and independently released an EP, album, and has toured on the road. In 2015, she joined folk band The Button Collective, and they've together released two EPs and an album.





### **A minute (2019/20)      WORLD PREMIERE**

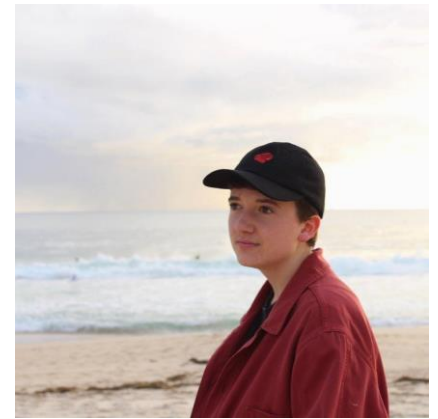
#### **Lydia Gardiner (b. 1999)**

Lydia Gardiner is a composer, singer and instrumentalist who is currently studying at UWA. She was the winner of the UWA Conservatorium Ransom Prize for composition; winning both the Adjudicators and People's Choice Awards in 2019 for her piece Night Beach. She has been commissioned by the West Australian Young Voices, St George's Cathedral Consort and UWA's Con Cantorum. Lydia is performing her composition "A Minute" alongside Sam Caddy. This song is about two lovers sharing a brief moment together under the shade of a tree.

### **Pangs (2018)**

#### **Lara Pollard (b. 2001)**

Lara Pollard is a pianist, guitarist and "half a percussionist" who is currently studying at UWA. Her compositions are an amalgamation of jazz and minimalism, amongst other things. She also writes songs and plays the occasional gig under the name Lara Fay, but "on this particular occasion... presents [her] Fancy Classical Alter Ego 'Lara Pollard'". Lara will be performing her composition Pangs. "Pangs was written from the perspective of me a year ago, in the tentative first stages of my first real relationship. It's the musical representation of the butterflies you get when you think about that person who you don't quite know yet, but you know you're falling for them."



### **Stupid Boy (2020)**

#### **Annabelle Robinson (b. 1999)**

Annabelle Robinson is currently studying Medicine at UWA, after completing her Music Specialist Degree in 2019. During her music degree, she was involved in many choirs, such as the Winthrop Singers, Symphonic Chorus, and the St George's College Mockingbirds where she was Musical Director in 2019. She has been busking and playing in a variety of bands since 2013, including performing with local artists in a sold-out show at the 2019 Bunbury Fringe Festival. After playing

covers of other people's music for so long, Annabelle has begun to write her own. "Stupid Boy" was the first that she performed, and it certainly won't be the last. george ohwell is a new project by Annabelle Robinson, Caitlyn Stone and Saskia Willinge. After years of playing covers and writing originals in various combinations, they have finally joined forces (three way harmonies are pretty compelling, as are Caitlyn's originals). The group met through their involvement in the St George's College Music Programme, and have separately (and in groups of two) played pretty much everywhere around UWA, ranging from the Tav to the St George's Chapel to the Lawrence Wilson Art Gallery. Their first gig as a band was in late January at the Koombana Bay Yacht Club. They currently have three originals and many more songs that are 'mostly done', and look forward to developing this band, and quite possibly its' name.







**Follow My Love (2018, arr. N. Schurmann 2019)**

**Julia Nicholls (b. 1996)**

Julia Nicholls is a writer, musician and musicologist at UWA. Her research focuses on gender in pop music, and she regularly performs with mixed barbershop choir The Baden Street Singers. Her song writing has received national acclaim and her arrangements and compositions have been performed internationally. We're excited to have her performing her piece Follow My Love. Julia started writing Follow My Love in February 2018 while she was waiting for the train home. She'd been developing feelings for a friend but didn't want to jeopardise

their friendship. It's a love song, but it's not necessarily about romantic love. In early 2019, her good friend, Nick Schurmann, arranged the song for The Baden Street Singers.

# Underneath the Stars

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# What's On @ The Con!

## Mendelssohn's Elijah

8-10 May | 7.30pm | Winthrop Hall UWA | Tickets \$45-55 | [ticketswa.com](http://ticketswa.com)

Prepare to be moved by enchanting voices and powerful melody. Mendelssohn's heroic work Elijah is an opera in disguise, an old testament story that has been performed countless times as a sacred oratorio. In this reimagining, West Australian Opera with director Patrick Nolan, four of Australia's most beloved singers and the UWA Conservatorium of Music will bring this spectacular gem to life.

Soprano **Lisa Harper-Brown**

Mezzo **Chelsea Kluga**

Tenor **Paul O'Neill**

Bass **James Clayton**



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THURSDAY 12 MARCH 6:30 PM  
EILEEN JOYCE STUDIO  
UWA CONSERVATORIUM OF MUSIC

## The Irwin Street Collective presents David Kim

International artist, David Kim is a concert pianist specializing in historically-informed performances. As Artist-in-Residence with the Irwin Street Collective, David will work closely with staff and students culminating in a performance on Viennese fortepiano

### Masterclass

Monday 16 Mar | 4pm | Callaway | Free entry

### Callaway Centre Seminar Series

Tuesday 17 Mar | 5pm | Eileen Joyce Studio | Free entry

### Lecture Recital

Thursday 19 Mar | 7pm | Callaway | Free entry – bookings essential [trybooking.com/BHVTJ](http://trybooking.com/BHVTJ)

## Upcoming Lunchtime Concerts

Wednesdays | 1.00pm | Callaway Music Auditorium | Free entry

11 Mar | **UWA Staff and Students**

18 Mar | **UWA Piano**

25 Mar | **Mar The Irwin Street Collective with Rob Gladstones**

Founder and Artistic Director of Tenth Muse, Hannah Lee Tungate graduated from UWA at the end of last year and has just started a full-time arts admin job. Throughout her studies, Hannah became dismayed at the lack of women composers that were included in the history and theory classes, soon realising this extended to the repertoire that many of the students were encouraged to perform. She set out to try to seek out pieces by women and other marginalised composers, from any and all periods of history. In 2018 her passion for research eventually became the @womencomposersproject on Instagram, where she shares a composer a day throughout March, Women's History Month. In 2019, Hannah presented at the Gender Diversity in Music and Art Conference, performing two works by Libby Larsen and discussing the lack of gender parity in classical voice repertoire. And now in 2020, Tenth Muse has been born out of a desire to champion the music of women and to hear more than just the same old white men time and time again 🙌

Saskia Willinge is a flautist currently finishing her Music Specialist Degree at UWA. She is very interested in contemporary repertoire and plays a Kingma System quartertone Flute. Saskia is also a Choral Scholar with the St George's College Chapel Choir, and the 2020 Musical Director of all-female a cappella group the Mockingbirds. She begged to be involved with this project after she heard Hannah discussing it at a party. She brings experience organising concerts with the Perth Orchestra Project and at St George's College, a range of marketing experience, the collaging skills visible on tonight's poster, and a strong desire to learn about and promote music by diverse composers to the team.



Today was presented in collaboration with:



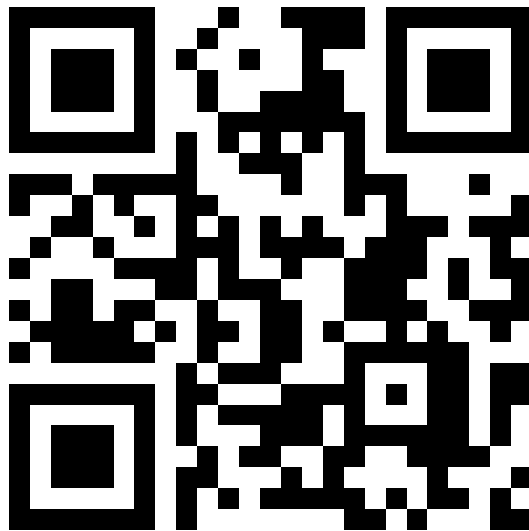
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- Keen to get involved with Tenth Muse Initiative?
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