



TENTH MUSE
INITIATIVE

UGLY

beauty

Sun 18 July
2pm

Callaway Music
Auditorium, UWA

Celebrating 200 years
of Pauline Viardot

www.tenthmuseinitiative.com.au



With music by Pauline Viardot, Maria Malibran, Clara Schumann, Fanny Hensel, Josephine Lang, Clémence de Grandval, and Charlotte Sainton-Dolby



TENTH MUSE INITIATIVE

What is Tenth Muse Initiative?

Tenth Muse Initiative creates and presents art music events in Boorloo (Perth) championing and platforming underrepresented musicians and creators while providing inclusive spaces where art music is welcoming and accessible.

We believe we can create an artistic space where everyone is supported, inspired, and included. This means advocating for composers regardless of gender, race, ethnicity, sexuality, age, or disability.

We aim to educate our audiences on the past, present, and future of all underrepresented composers. We strive to celebrate them and tell their stories.

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.



“Someone will remember us, I say, even in another time...”

— Sappho (c. 630 – c. 570 BC)

WHY UGLY BEAUTY?

We came across this phrase a few times in different articles written about Viardot. When her appearance is mentioned, she's often described as having an 'ugly beauty', or captivating presence and not appearance. This struck us as an excellent place to begin discussing how, why, and for what women are remembered.

Viardot had a dynamic and interesting career in performance, composition, and pedagogy. Why was it necessary for people to discuss her appearance?

Heinrich Heine wrote in an 1844 article on the Parisian musical season:

'There is nobody to replace [Pauline Viardot], and nobody can replace her. This is no nightingale, who has only the talent of her species and admirably sobs and trills her regular spring routine; nor is she a rose – she is ugly, yet ugly in a way that is noble – beautiful I might almost say.'

Heine describes a talented, popular, arresting musician, who he seems to admire and is attempting to compliment. While doing this, he dismisses all the women singing professionally at the time, and reduces Viardot to being ugly, but in a 'noble' way. Camille Saint-Saëns wrote: *'[Viardot's] voice was enormously powerful, had a prodigious range and was equal to every technical difficulty but, marvellous as it was, it did not please everybody. It was not a velvet or crystalline voice, but rather rough, compared by someone to the taste of a bitter orange.'* Even in describing her voice, we found these odd back-handed compliments.

To us, this really summed up the contradictory and often problematic ways women in the arts are discussed, remembered, and valued. So instead, Tenth Muse Initiative's concert will explore Viardot as a multifaceted person, because we believe everybody should be treated in this way. It matters, because this is so often not the case for women throughout history — and still today. We want to be part of setting the record straight.



with collaborative pianist Martina Liegat
PART I

Bonjour Mon Coeur (1895) - Pauline Viardot
Tom Buckmaster

Hai Luli (1880)
Au Jardin de mon Pere (1899) - Pauline Viardot
Lisa Harper-Brown

Lamento (1886) - Pauline Viardot
Hannah Lee Tungate

Die Sterne (1862) - Pauline Viardot
Chelsea Kluga & Elena Wittkuhn (Cello)

Mein Stern (1846)
Beim Abschied (1846) - Clara Schumann
Lucinda Nicholls

Wie glänzt so hell dein Auge (1866) - Josephine Lang
Lisa Harper-Brown

Anklänge I, II, III (1841) - Fanny (Mendelssohn-)Hensel
Hannah Lee Tungate



with collaborative pianist Martina Liegat

PART II

Suite for Flute & Piano – II (1876) - Clémence de Grandval

Megan Barbetti (Flute)

Rêverie (1884) - Pauline Viardot

Hannah Lee Tungate & Claire Lane

Il gondoliere (c. 1828) - Maria Malibran

Lisa Harper-Brown & Sophie Herbert

Les Brigands (p. 1837) - Maria Malibran

My love he stands upon the quay (1872) - Charlotte Sainton-Dolby

Chelsea Kluga

Madrid (1884) - Pauline Viardot

Sophie Herbert

‘C’est Moi, ne craignez rien’ from Cendrillon Act II Sc IV (1904)- Pauline Viardot

Lisa Harper-Brown & Chelsea Kluga



PAULINE VIARDOT (1821 – 1910)

Pauline Viardot was a favourite Meyerbeer heroine, was involved with Berlioz in the Gluck revival, inspired characters in the novels of George Sand and Ivan Turgenev, became an influential voice teacher, and composed many songs and operas of her own. She was recognised by people like Chopin and Liszt for her compositional talent. Viardot was one of the first women to teach at the Paris Conservatoire, and the books about Pauline Viardot almost read like a gossip column of who's who in 19th century Europe. All these recognisable names are there from all aspects of the arts. Charles Dickens regarded her as 'one of the greatest actresses of anytime'. Johannes Brahms liked her so much he convinced her to come out of retirement to sing the premiere of his 'Alto Rhapsody'.

Viardot was also one of the first women to teach at the Paris Conservatoire, in the 1870s. Despite all of this, Pauline Viardot has been pretty much ignored by history. When and if she is discussed, it is often as a singer, not a composer.

She wrote more than a hundred songs, arranged vocal versions of Chopin mazurkas, and she even published a manual that sheds much light on 19th-Century vocal performance practice.



CLARA SCHUMANN (1821 – 1896)

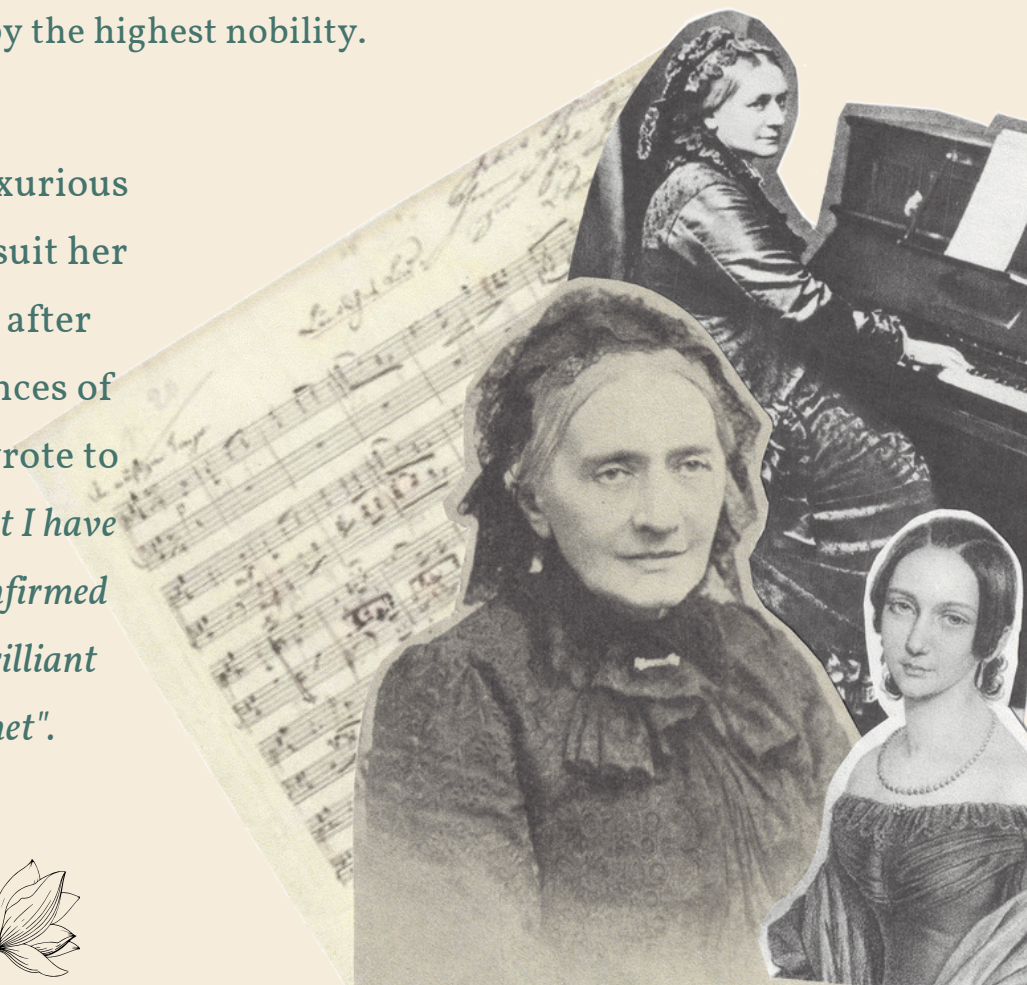
Clara Wieck Schumann was a distinguished German musician and composer of the Romantic era. An accomplished pianist, she changed the format and repertoire of the piano over the course of her long career and left behind an important body of compositions.

She fell in love with Robert Schumann, and married him despite her father's disapproval. She continued her career as a performing artist and composer after marriage and skillfully juggled her responsibilities as a professional, wife, and mother.

Clara wrote that *"composing gives me great pleasure... there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound"*.

Clara Schumann and Viardot were friends throughout their lives. Clara was fascinated by Pauline's impulsiveness and Pauline called her friend "Cl:achen" (Little Clara). They performed together multiple times over the years, often spending many days together when they were in the same city. After Viardot retired from the stage, she lived for ten years in Baden-Baden. Clara Schumann also spent her summers nearby, in Lichtenthal. At Villa Viardot, Pauline gathered many of her pupils and hosted concerts which were attended by the highest nobility.

Although, Pauline's luxurious lifestyle often did not suit her more serious friend, after watching a performances of her operettas, Clara wrote to Brahms and said *"what I have always said has been confirmed again: she is the most brilliant woman I have ever met"*.



FANNY HENSEL (1805 - 1847)

Fanny Mendelssohn, who later came to be known as Fanny Hensel, was a German pianist and composer. She was the sister of the composer Felix Mendelssohn and throughout their lives, they had an extremely close personal and musical relationship. It is said that Felix often depended on Fanny for advice about his works, even when he and her father discouraged her. She went on to publish her works and she wrote over 450 pieces, mainly piano works and lieder.

Hensel was limited by prevailing attitudes of the time toward women, attitudes apparently shared by her father, who was tolerant, rather than supportive, of her activities as a composer. Her father wrote to her in 1820 *"Music will perhaps become his [i.e. Felix's] profession, while for you it can and must be only an ornament"*.

The siblings shared a great passion for music. Felix arranged with Fanny for some of her songs to be published under his name, three in his Op. 8 collection, and three more in his Op. 9. In 1842 this resulted in an embarrassing moment when Queen Victoria, receiving Felix at Buckingham Palace, expressed her intention of singing the composer her favourite of his songs, "Italien", which Felix had to confess was by Fanny.

Fanny Hensel died in Berlin in 1847 of complications from a stroke suffered while rehearsing one of her brother's oratorios, The First Walpurgis Night. Felix himself died less than six months later from the same cause (which was also responsible for the deaths of both of their parents and of their grandfather Moses), but not before completing his String Quartet No. 6 in F minor, written in memory of his sister.



JOSEPHINE LANG (1815 – 1880)

Born in to a musical family (with a violinist for a father and an opera singer for a mother), she was encouraged from the beginning and received great opportunities and training during her lifetime. Felix Mendelssohn guided her understanding of theory and harmony, and Robert Schumann published one of her pieces.

She took a break from composing as she raised a family, but was forced to begin composing, publishing, and teaching piano again when her husband died suddenly and she needed to care for her children. In fact, Clara Schumann put together a benefit concert for Lang, which helped cultivate interest in her works. She was a progressive composer who concentrated on piano scores and songs, her reputation was established during her lifetime and she was especially popular in the German-speaking world.

Her married life was fraught with tragedy, as she was widowed by the age of forty-one and lost her three eldest sons before her own death in 1880. She herself suffered ill health most of her life, and her husband's untimely passing left her struggling to support their family. Nonetheless, Lang continued to compose, finding refuge in her music, and published over forty collections of songs and piano music over the course of her life



CLÉMENCE DE GRANDVAL (1828 – 1907)

Clémence de Grandval was born in France. After the death of her mother, Louise Adèle du Temple de Mézières, her father the Baron de Reiset, a military officer remarried with an Englishwoman and moved his family to London. After beginning her musical studies privately, she studied the piano with the German composer Friedrich von Flotow, who was a family friend. Returning to France, she studied the piano briefly with Chopin and composition with Camille Saint-Saëns, who remember their first meeting:

"I was 12 when I heard the vicomtesse de Grandval for the first time, who was 18...I was struck by the fluidity of her playing, which purely and without useless inflections, was quite close to my way of viewing music. This unified and tranquil style came out of her studies with Chopin."

At first writing mostly sacred music, most of her public success was due to her comic operas: la Comtesse Eva, la Pénitente, Piccolino and Mazeppa. She also wrote orchestral music, chamber music, and over 60 songs (to poets such as Sully Prudhomme, Michel Carré, Henri Meilhac, Georges Hartmann, Charles Grandmougin and Louis Gallet.) She is chiefly known today for her music for wind instruments, especially for the oboe.



MARIA MALIBRAN (1808 – 1836)

Living and dying dramatically, Maria Malibran was the older sister of Pauline Viardot-García, and she was considered a facile, charismatic singer. Malibran was famous for singing both contralto and soprano, known for her remarkably wide vocal range, she was very popular with the opera writers of the time. Unfortunately, Malibran found herself cast as the leading lady opposite her father in Rossini operas such as *Otello* and *Il Barbiere di Siviglia* which was very disturbing.

In 1836, while in London performing, now married and expecting a child, she went horseback riding with friends. The horse unexpectedly threw her and she was dragged on the ground. Even though she was seriously hurt, she chose to ignore her injuries and continued performing. She died soon after. Malibran's husband was so upset by the death of his wife that he left town and entrusted Viardot with handling the funeral arrangements.

While Malibran is mostly remembered for her fiery operatic performances, she composed about 50 songs in French, Italian, and English in her spare time. These songs were settings inspired by styles from different countries, feature simple accompaniments that emphasize the melodic vocal line. Apparently, she had an almost cavalier attitude toward composing and her songs often contain a flair for the dramatic.



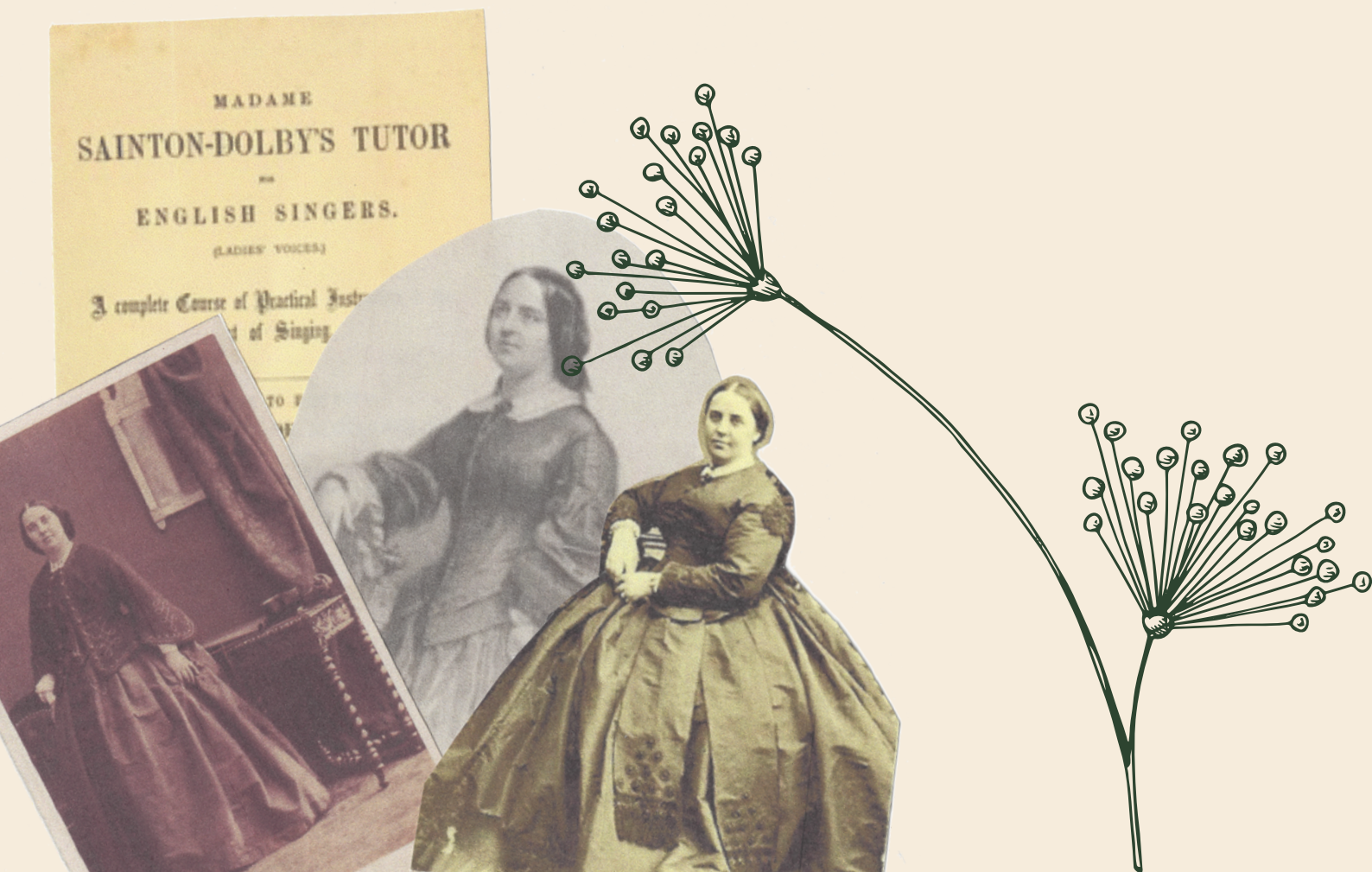
CHARLOTTE SAINTON-DOLBY (1821 – 1885)

Charlotte Sainton-Dolby was an English composer, singer, and singing teacher. She studied at Royal Academy of Music. She won the King's scholarship in 1837 and was made an honorary RAM. She made her first public appearance at the Philharmonic Society at age 20.

Mendelssohn dedicated the English edition of his Six Songs op. 57 to her, and wrote the contralto part in 'Elijah' for her. During the work's composition she was dining with Mendelssohn and the Schumanns, and on asking after the progress of the part was told: *'Never fear, it will suit you very well, for it is a true woman's part—half an angel, half a devil'* (the role in fact divides between the Angel and Jezebel).

She was one of the most successful contraltos of her time. She was praised for 'the admirable skill with which she controlled a powerful contralto voice.' In 1872 she published a 'Tutor for English Singers' and opened a Vocal Academy, which gave frequent London concerts, including performances of her own music.

She began publishing her many ballads and arrangements in the 1850s, and later turned to writing cantatas. The most performed was 'The Legend of St Dorothea', a retelling of the story of Christian martyr.



Our Performers



MEGAN BARBETTI

Megan began learning the flute at the age of seven. Her music studies continued into high school, where she studied flute at Perth Modern School under the guidance of Neil Fisenden. Upon entering the University of Western Australia, Megan was awarded the prestigious Delano Scholarship to continue her music studies at the tertiary level.

In September last year, she graduated from UWA with a Masters of Music, studying flute under Mary-Anne Blades. In 2017, Megan travelled to the UK to participate in the British Isles Music Festival and the Edinburgh Fringe Festival as the winner of the Royal Over-Seas League Arts Travel Scholarship, and undertook a semester's exchange studying music at McGill University, Montreal.

Megan is currently principal piccolo with the West Coast Philharmonic Orchestra, is a member of the Banksia Ensemble, and has performed with the Western Australian Youth Orchestra, Australian Youth Orchestra, and West Australian Symphony Orchestra.



TOM BUCKMASTER

Tom Buckmaster is a tenor from Perth, Australia. He holds a Bachelor of Medical Research (UTAS) and a Graduate Diploma of Music (ECU).

As soloist he has worked with ensembles from Perth, Melbourne and Hobart including WASO, TYO, Ensemble 21, Gap in the Fence and Opera Van Diemensland.

His solo oratorio repertoire includes Misa Criolla (Ariel Ramirez), A Tasmanian Requiem (Helen Thomson), Dialogus von der Geburt Christi (Reinhard Keiser), Der Israeliten in der Wüste (C.P.E Bach), Mass in G (Franz Schubert), Selva Morale et Spirituale (Claudio Monteverdi), All Night Vigil (Sergei Rachmaninov) and Requiem (W.A. Mozart).

His opera roles include Male Chorus (The Rape of Lucretia, Benjamin Britten), Louis (The Cloak, Giacomo Puccini), Arturo (Lucia di Lammermoor, Gaetano Donizetti), Monsieur Vogelsang (The Impresario, W.A. Mozart) and The Dean (Cinderella, Jules Massenet).

His concert repertoire includes both Three Penguin Summers and The Muse (Don Kay).

Planned for 2021 includes a role debut as Rinuccio in Gianni Schicchi (Giacomo Puccini) and chorus singing with the West Australian Opera.



LISA HARPER-BROWN

Soprano Lisa Harper-Brown is a UWA Conservatorium of Music alumna who later studied at the Britten-Pears School and with Janice Chapman, Dame Joan Sutherland and legendary New York vocal coach, Marlena Malas.

Lisa regularly performs as a soloist across Australia, with past concert appearances including 'Knoxville: Summer of 1915' with MSO, 'Symphony Under the Stars' with SSO and 'Camina Burana' with WASO. With West Australian Opera, her roles have included First Lady, the title role in Alcina, Rosalinde in Die Fledermaus, Venus in Orpheus in the Underworld, Frasquita in Carmen and Annina in La Traviata and most recently Soprano in Elijah. With a strong interest in contemporary art song repertoire, Lisa has also made a number of recordings featuring composers from Australia and New Zealand. She is a contracted artist with Opera Australia.

“The significance of this concert in this time of ‘awakening’ cannot be overstated; to awaken our minds to the endeavours of a forgotten few, a previously overlooked minority of inspirational composers who worked in private, because they lacked the vital credentials of being male. I am thrilled to be participating in such a worthwhile and ground-breaking initiative.” -
Lisa Harper-Brown



SOPHIE HERBERT

Sophie Herbert is a Mezzo-Soprano in her 4th year at the West Australian Academy of Performing Arts (WAAPA), where she has been involved in a range of shows under the tutelage of both Emma Matthews and Lisa Harper-Brown.

Highlights of her career so far include her role as Public Opinion in Offenbach's opera *Orpheus in the Underworld* (2020), and performing for Maestro Sir Richard Bonyngé. She is also a member of the West Australian Opera Chorus.



CHELSEA KLUGA

Chelsea Kluga most recently performed as the Mezzo soloist with West Australian Opera's staged production of *Elijah* for the 2021 season. Prior to this she performed the role of the Chief Counsellor/Death in the *The Nightingale* for WAOpera. Currently in her second year as a Wesfarmer's Arts Young Artist, Chelsea made her professional debut with WAOpera playing the Woodpecker in *The Cunning Little Vixen*. She has been a featured performer with the company for the Opera in the Park Gala and Opera in Katanning as well as being a member of the mezzo chorus. She has performed as a soloist for the UWA choral society and with Freeze Frame Opera.

She completed her Masters of Music at Mannes School of Music in New York. Prior to this, she was a graduate of the West Australian Academy of Performing Arts where she studied both voice and clarinet. She is a recipient of the Dame Joan Sutherland Fund from the American Australian Association, a finalist for the Marin Alsop entrepreneurship award, a joint recipient of the Bendat Scholarship and was awarded the V.H Cooper prize from the University of Western Australia.



CLAIRE LANE

Claire Lane has recently completed her Bachelor of Music in Vocal Performance at UWA under Dr Sara MacIver. With a warm mezzo voice and a passion for singing she has performed solo multiple times throughout her degree both in university performances and with various other groups including: Mendelssohn's Elijah with UWA and WA Opera in 2021, Handel's Messiah with Opus WA in 2020, Duruflé's Requiem, Bach's Magnificat, and Vivaldi's Gloria with Perth Symphonic Chorus under Dr Margaret Pride OAM in 2019, and Vittoria and Inez in Gilbert and Sullivan's The Gondoliers with the Gilbert and Sullivan Society of WA in 2018, to name a few. She was also the recipient of the Evelyn and Ralph Thompson Scholarship Encouragement Award in 2020 and the Dr V H Cooper Memorial Prize in 2018.

Having completed her Diploma in Modern Languages in German during her time at UWA, Claire hopes to pursue postgraduate studies in Germany or Austria when the current travel restrictions are eased and in the meantime is excited to be a part of the wonderful Tenth Muse Initiative. The work that Hannah Lee Tungate has done in promoting women composers, not only within the Australian music scene but extending to the international stage, is something Claire is extremely proud to be involved in and she looks forward to sharing the beautiful music of Pauline Viardot.



MARTINA LIEGAT

Martina Liegat was born in Bruchsal/Germany and studied piano with Professor Sontraud Speidel and Professor Michael Uhde at the Staatliche Hochschule für Musik Karlsruhe.

In 2000 she settled in Perth WA and has since been an active part of the music scene, performing for UWA, WAAPA and Art Song Perth recitals, as pianist for UWA wind and string class, associate artist in competitions and auditions and coaching musicians of all ages.

Martina has always enjoyed exploring lesser known repertoire, and is excited to help bring to life Pauline Viardot's musical spirit.



HANNAH LEE TUNGATE

Hannah Lee Tungate is a Soprano, early career arts administrator and the founder of Tenth Muse Initiative. Hannah studied classical voice at the UWA Conservatorium of Music under the tutelage of Dr Sara MacIver, graduating in 2019 with a Bachelor of Arts (Honours). She now takes coaching from Lisa Harper-Brown— their discussions about repertoire were a precursor to this concert.

Hannah has sung with many vocal ensembles including Perth Harmony Chorus, UWA Choral Society, Perth Undergraduate Choral Society, Perth Choral Institute, West Australian Charity Orchestra's Nharmonic Chorale, West Australian Opera, and Voyces.

She has spent the last five years researching and performing works written by women and encouraging others to do the same. This has evolved into the Women Composers Project, where she now advocates for and shares information about women and non-binary composers (and yes, she is available for consultation about diversifying repertoire.)

This concert is the culmination of years research, and is not something ever imagined when she first started wondering why she didn't know repertoire by women. She's really proud of the programme we've put together, and the milestone that it represents in WA.



LUCINDA NICHOLLS

Lucinda Nicholls is a soprano with extensive experience as a soloist, chorister and vocal teacher.

She studied classical voice at the University of Western Australia under the tutelage of renowned soprano Sara Macliver, graduating in 2020 with a Bachelor of Arts (Honours).

Lucinda sings with critically acclaimed vocal ensemble The Giovanni Consort, and has collaborated with leading Perth chamber music ensembles The Irwin Street Collective and Wind Quintet Plus. She has performed on numerous occasions as a soloist for Perth Symphony Orchestra, and cantors regularly at Saint Patrick's Basilica, Wesley Church and Christ Church.

In addition to her work as a classical vocalist, Lucinda has a passion for songwriting and contemporary music, performing live as a soloist and with witch house project BLACK ANTLERS. She is currently working on an EP with electronic artist and producer Glasscastle.



ELENA WITTKUHN

Elena Wittkuhn is a 20 year old cellist, currently completing her undergraduate degree in music performance at the University of Western Australia. Awarded a Wesley music scholarship in 2020, she plays with the West Australian Youth Orchestra, as well as various chamber groups and Perth-based contemporary art projects.

Other achievements have included the position of principal cellist of the West Coast Philharmonic Orchestra, performances with the Kobe Philharmonic in Japan and the Opus WA Arts orchestra. Elena is honoured to be collaborating with Tenth Muse Initiative and looks forward to continuing to champion lesser-known works in her own repertoire. She hopes that today's music will uplift and inspire us to celebrate artistic talent from all genders and backgrounds.

Our TMI Team



SASKIA WILLINGE

Saskia is a flautist currently studying honours at the UWA Conservatorium of Music. She has played in various ensembles around Perth, including with the Perth Orchestra Project, as a soloist with the St George's College Chamber Orchestra (Directed by Paul Wright), and in the UWA New Music Ensemble, Orchestra, and Wind Orchestra.

She is also a singer, and in 2020 was the Musical Director of all-female a cappella group The Mockingbirds. This involved leading over ten performances ranging in location from museums to a fringe show, coordinating a tour to Albany via Kojonup, and arranging music by Lizzo and Thelma Plum for the group. Saskia has also been involved in choirs such as the St George's College Chapel Choir (2018-present) and Winthrop Singers (2018-19).

She brings a range of practical experience from various marketing and front of house roles, having previously worked with the Winthrop Singers, Perth Orchestra Project, Music at St George's, and more.

Saskia is passionate about new music and improvisation, with her honours research focusing on extended techniques for flute involving quartertones.

Our TMI Team



JESSICA TAYLOR

Jessica Taylor is an emerging Australian soprano whose performances have been described as “truly thrilling... [displaying] excellent acting ability” (Noted), “a luminous presence and musical voice” (Seesaw Magazine), and an “engaging portrayal revealing raw emotion and authenticity...keeping the audience engrossed” (CutCommon).

They have completed a Graduate Diploma in Music at the West Australian Academy of Performing Arts, a Graduate Certificate in Music Performance at Queensland Conservatorium of Music and a dual Bachelor of Music/Bachelor of Arts (English Lit/Writing) at The University of Queensland.

Jessica most recently performed the role of Georgette in Puccini's *Il Tabarro* for the double-bill *Cloak and Dagger* for Perth Fringe World, a show which she also produced. Other recent performance highlights include the title role in *Cendrillon* for WAAPA, Female Chorus in *The Rape of Lucretia* for ICW Productions, and singing the title role in *Suor Angelica* for the Sound Thinking Summer School.

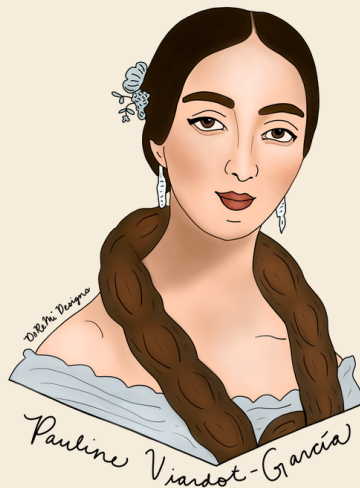
Jessica has been working in Arts administration and as an independent producer for several years, with a particular interest in improving accessibility and diversity in opera and classical vocal music.

Our TMI Team

*Thank you to our volunteers,
this concert couldn't have
happened without them!*



Tom Allan
Josephine Evans
David Hond
Wilson Kang
Ruth Lee
Julia Nicholls
Sadé Partridge



Thank you to DoReMiDesigns for the
use of her Pauline Viardot portrait!

Thank you to everyone who donated to our Australian Cultural Fund!

Tom Allan

Hazel Carmichael

Isabella Cisse

Chris and Robin Evans

Josephine Evans

Nick Huston

Mx Margaret D. Jones

Wilson Kang

Nouhad Louedziane

Stephanie Nicholls

Christine Pan

Anonymous (5)



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