



BOUGHTON HOUSE
with the
OUNDLE INTERNATIONAL
FESTIVAL



Domenico and the Duchess



BOUGHTON HOUSE
6 JULY 2019
7:30PM

THE SINGERS PRECEPTOR,
Corri's Treatise ^{OR} *on Vocal Music.*

Galina Averina, soprano

Richard Dowling, tenor

Ed Ballard, baritone

Christopher Bucknall, keyboard and direction

Flavia Hirte, flute

Nadja Zwiener, violin

Jordan Bowron, viola

Jonathan Byers, cello

In the role of Domenico Corri: **Professor Francesco Izzo**

Musical arrangements by Robert Percival

Scenario by Jeanice Brooks based on a theme proposed by
Brianna Robertson-Kirkland and Catherine Gary

Grand piano by John Broadwood and Sons, London, 1816, performed
upon and signed by the pianist and composer Johann Baptist Cramer.
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DEDICATED TO HER GRACE THE
Duchess of Buccleuch
BY DOMENICO CORRI.

Programme

Overture from <i>La buona figliuola</i>	Niccolò Piccinni (1728-1800)
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'Con pazienza sopportiamo'	Valentino Fioravanti (1764-1837)
'Star trompette' (<i>La buona figliuola</i>)	Piccinni
The Duke of York's New March	C.F. Eley/ Wolfgang Amadeus Mozart (1756-1791)
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'Caro amor, tu che lo sai'	Mattia Vento (1735-1776)
Crispin with the Musicians for the Serenade (<i>Il convitato di pietra</i>)	Christoph Willibald Gluck (1714-1787)
'Deh vieni, non tardar' (<i>Le nozze di Figaro</i>)	Mozart
'Piche cornacchie e nottole' (<i>Gli schiavi per amore</i>)	Giovanni Paisiello (1740-1816)
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'Questa tua gentil manino' (<i>La frascatana</i>)	Paisiello
Rondo (<i>Il convitato di pietra</i>)	Gluck
'Son professor di musica'	Batistino (?Jean-Baptiste Stuck, 1680-1755)
'Contro un cor' (<i>Il barbiere di Siviglia</i>)	Gioacchino Rossini (1792-1868)

Spoken texts adapted from Domenico Corri, *The Singers Preceptor* (1810).

Texts

In Don Febeo's house: Don Febeo, a pompous but passionate music lover, runs his daughter Rosina through her vocal paces in preparation for a party; she is eager to be done with it so that she can meet her suitor, Lindoro.

Con pazienza sopportiamo

Rosina With patience we'll bear this since it will soon be finished.

Don Febeo We'll begin with a scale, sustained and with *gravitas*: Do, re, mi, fa, sol, la, si, do. Her voice at this moment resembles a sounding organ when the bellows are full.

Ros. How much patience I need!

Feb. Do a trill for me on 'a', but I would like it in A flat.

Ros. I'm ready – here I go: a

Feb. A little passage on 'e': I would like it in F, because . . .

Ros. Leave it, leave it to me: e

Feb. On the high notes . . . pull through the breath. Then on the low notes, like this. An arpeggio on 'i'; I'd like this one in E.

Ros. I'll do it then like this: i Like that?

Feb. Faster, softer, now louder . . . brava, brava, that's the way. Now a run on 'oh' in C: o . . .

Ros. I will do what I can: o . . .

Feb. Brava, no one could do better. Now a turn on 'u', in whatever key you like. Oh! What a daughter! What ability!

Ros. U I can't do any more. No, no, I can't do any more.

Feb. Go on, carry on . . . do a flourish, I want to accompany you. 'A', on 'e' – on 'i' – on 'o' – on 'u' – I should write all this down for posterity.

Ros. Oh God, how this enrages me!

Feb. What a brilliant daughter, but it's no surprise. . . she takes after her father!

Ros. What should I do? Shall I stay or shall I go?

Feb. How beautiful she is from every angle . . .

Ros. I'll find some excuse . . .

Feb. . . . longways and sideways.

Ros. In the end I will convince him. Cruel love, between the lover and the father, oh God, how much you torment me!

Feb. No greater beauty could there be, she is, if I may say so myself, good at everything – she knows how to sew, make socks, embroider, iron, starch, everything, she can do everything to charm everyone.

Ros. Father, by your leave, I am going off now to do a few things. This praise you bestow on me – pardon me, I don't deserve it. You are full of goodness. (Cruel love, between the lover and the father, oh God, how much you torment me!)

Feb. I'll bet with anyone who wishes that among all daughters her equal cannot be found.

Star trompette

Don Febeo There are trumpets, there are drums, there are guitars and fifes, and plenty of instruments, and a great many pretty girls who will come here to dance. When the enemy is far away, drink wine, good friend. If the enemy is close by, quickly run and hide. When we've finished in the field of battle, I'll go – and you shall stay and preserve your belly, to drink with us and dance; we shall always be merry.

In the garden: The scene shifts to the garden outside Don Febeo's house. Rosina's suitor, Lindoro, awaits her impatiently. He has brought musicians to serenade her.

Caro amor, tu che lo sai

Lindoro Dear Cupid, you who know how faithful my heart is, ah, awaken, oh dear Love, some ardour for me in return.

Deh vieni, non tardar

Rosina Ah, come, do not delay, o lovely joy, come where love calls you to enjoy, while no light shines in the sky, while night is still dark and the world silent. Here murmurs the brook, here dances the breeze, which with soft whisper restores the heart. Here laugh the flowers, and the grass is fresh, everything invites to the pleasures of love. Come, my beloved, hidden among these plants; I wish to crown your brow with roses.

Piche cornacchie et nattole

Don Febeo Woodpeckers, ravens and owls who are here, singing, fly to a flirt: look at her, she's here.

Rosina Lambs, goats and sheep, who are grazing, if you want a satyr among you, there is a satyr here.

Feb. Now I'm tuning the bass guitar, out of spite I wish to sing.

Ros. On the drum, fool, to you I'll do the same.

Feb. Strum strum strum . . .

Ros. Thump thump thump . . .

Both I sing now. And da . . . da . . . dance, sing, and rejoice, heart, let discontent disappear.

The image displays two musical staves for the piece "Piche cornacchie et nattole". The first system is for the voice part, starting with the tempo marking "Andante" and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *Cre f* (Crescendo forte) is placed over the first two notes, and *Dim* (Diminuendo) is placed over the next two. A performance instruction reads "Repeat these Notes as long as you can." with a dotted line under the notes. The second system is for the accompaniment, showing a simple harmonic accompaniment with chords in the right hand and single notes in the left hand. The third system is another voice part, starting with a "Trial" section. It features a similar melodic line to the first system, with a dynamic marking of *f* and a performance instruction: "The Tone Shake similar to the above". The final system is the accompaniment for this section, mirroring the style of the first accompaniment.

The next day: Rosina and Lindoro concoct a scheme to fool Don Febeo.

Questa tua gentil manino

Lindoro This sweet little hand of yours - now that you are my betrothed, ah, have the grace to allow that I may at least kiss it.

Rosina Now that I am your little bride, it seems to me that you're right, and in everything dear Lindoro, I will seek to satisfy you.

Lin. Satisfy me! –

Ros. What doubt is this! –

Lin. I only fear . . .

Ros. Tell me, oh God!

Both It's clear, my loveliest dear, I want to explain to you/ you must explain to me.

Lin. Tell me now: if ever I sent you off to graze the lambs?

Ros. I would make a basket from a desire to keep working.

Lin. To do the washing morning, and evening . . .

Ros. I will do the washing with delight.

Lin. To gather wood in the forest . . .

Ros. Eh, I am not so fragile: poor me, on my shoulders I would still like to carry it.

Lin. And my sweet darling, now that we are united, I am ready to do even more for you.

Ros. Ah, no no, my sweet darling, we should always only rejoice, and celebrate together.

Both What a happy day, what a grand moment, no greater happiness could ever be.

Son professor di musica

Lindoro I am a music teacher, I have been in France, in Spain, I have roamed through Germany, always singing 'la'. Ah, always going about singing, always singing 'la'.

Contro un cor

Rosina (singing a song) Against a heart that love inflames with true unquenchable ardour, the tyrant arms himself in vain with rigour and cruelty. Always victorious, over every attack, love will triumph.

(Aside) Ah Lindoro . . . my treasure . . . If you could know . . . if you could see . . .

this dog of a guardian . . . oh, how angry he makes me! Dear, to you I entrust myself, please save me, for pity's sake!

Lindoro Fear not, be reassured, destiny will be our friend.

Ros. Then I may hope?

Lin. Trust in me.

Ros. And my heart?

Lin. It will rejoice!

Ros. (singing) Dear smiling image, sweet thought of happy love, you ignite my heart in my breast, you make me delirious!



Learning to Sing in Georgian Britain

First published in 1810, *The Singers Preceptor* was among the most important singing treatises of the century. As its author proudly announced, it was based on fifty years of experience in teaching the Italian singing techniques that would later be known as *bel canto* (beautiful singing). A rich compendium of exercises and advice in two volumes, *The Singers Preceptor* represents something like a user's guide to Italian singing for British readers. Its elaborate title page symbolises this Anglo-Italian interaction by prominently displaying the names of two near exact contemporaries: its author, Domenico Corri (1746-1825), and his dedicatee, Elizabeth Montagu, 3rd Duchess of Buccleuch (1743-1827). Through a scenario based around vocal tuition, this concert traces a line through the comic and sentimental operas that were the hits of their youth to the *bel canto* successes of the early nineteenth century, exploring Italian opera as it was consumed in Britain both in the theatre and at home.

Domenico Corri was a polyvalent musical personality, with his finger in a truly remarkable number of pies: in addition to his energetic work as a pedagogue, he was active as a performer, concert organiser, theatre manager, instrument seller and publisher, and he was a successful composer of stage music, keyboard works, and songs. As a singer, violinist and harpsichordist, Corri performed in Roman theatres from the age of ten before going to Naples in 1763 to study with Nicola Porpora. Naples was then the epicentre of Italian opera production, and Porpora could legitimately claim to be its finest singing teacher; the great castrato singers Farinelli and Cafarelli had been his pupils, and Joseph Haydn would later be his valet and accompanist. Corri's studies in Naples – alongside other musicians, such as Muzio Clementi and Venanzio Rauzzini, who would also go on to enjoy substantial careers in Britain – provided the advanced training in *bel canto* technique that would make him such a successful translator of Italian musical culture abroad.

On the other side of Europe, Lady Elizabeth Montagu grew up at Montagu House in London and the family seat at Deene. Her family regularly attended the Italian opera at the King's Theatre in the Haymarket, where her mother subscribed to a box. The opera house was a key stop on the social round for aristocratic Britons, where business of all kinds was conducted and news about prominent members of the audience rivalled the plots on stage for spectators' attention. Lady Elizabeth's marriage in May 1767 to Henry, 3rd Duke of Buccleuch, was one of the society events of the year and, as Lady Mary Coke's journals reveal, a hot topic in the boxes and hallways of the theatre. The musical backdrop for the marriage negotiations was Niccolò Piccinni's *La buona figliuola* (The Good Daughter), which had opened at the King's Theatre in November 1766. A telling example of Anglo-Italian cultural transfer in both directions, *La buona figliuola* was loosely based on Samuel Richardson's hit novel *Pamela*. Premiered in Rome in 1760, it would become the most often performed piece at the King's Theatre in the late eighteenth century. Its popularity is reflected in the Montagu Music Collection today held at Boughton House, which includes hundreds of scores purchased by Duchess Elizabeth; the collection boasts two editions of *La buona figliuola*, as well as the score for Piccinni's sequel, *La buona figliuola maritata* (The Good Daughter Married), written to capitalise on the original's success.

Upon their own marriage, Elizabeth and Henry's decision to establish their main residence at Dalkeith Palace just outside Edinburgh would have important consequences both for Corri's career and for musical life in Scotland. After Porpora's death in 1768, Corri had returned to Rome, where he found employment in English expatriate circles. His contacts led to an invitation from the Edinburgh Musical Society to conduct their concerts for three seasons, and an engagement as a singer for his wife, Alice Bacchelli. Arriving in August 1771 to begin a three-year contract, he ended up staying in Scotland for almost twenty years and remained in Britain for the rest of his life. Corri's establishment in Edinburgh just a few years after Duchess Elizabeth's own arrival marks the beginning of the lengthy association that would be crowned by the dedication of his *Singers Preceptor* nearly thirty years later.

It was appropriate for Duchess Elizabeth to be the dedicatee of a pedagogical work: she was responsible for the early education of her six children, and her booksellers' bills and the library register at Dalkeith Palace show she had a keen interest in educational theory.

She provided an extensive musical education to her daughters Mary (b. 1769), Elizabeth (b. 1770), Caroline (b. 1774) and Harriet (b. 1780), employing tutors to instruct them in singing, harp and keyboard performance. Corri began to teach the older girls no later than 1782, giving lessons at Dalkeith Palace or at George Square in Edinburgh at least weekly and frequently more often. By this time, he had established a publishing firm in Edinburgh in collaboration with James Sutherland, opening a music book and stationery shop at the North Bridge. Corri & Sutherland published collections of popular Scottish songs and dances, while also disseminating vocal and instrumental repertoire by Continental composers and producing Corri's own publications aimed at amateur musicians. His four-volume *Select Collection of the Most Admired Songs, Duets, &c., from Operas in the Highest Esteem* was devoted to accessible extracts from Italian operas in keyboard reductions that were well-suited for home performance. The first volume (1779) included 'Caro amor' by Mattia Vento, a Neapolitan composer who came to London in 1763 and who was active in producing operas for the King's Theatre; this aria proved a popular insertion into *La buona figliuola* during its London premiere and remained part of the work in subsequent incarnations. The fourth volume (1795) includes 'Son professor di musica' by the otherwise unidentified 'Batistino'. The protagonist of this piece announces himself as a well-travelled singing master: perhaps Corri intended this as a wink toward his own role as the compiler of the books.

Corri's *Select Collection* volumes are innovative in showing his system for creating keyboard accompaniments, which build on existing methods for realising figured bass while pointing towards newer techniques of arpeggiated song accompaniment. Equally novel was his *Complete Musical Grammar* (1786), 'invented and arranged' by Corri to represent the basics of music in chart form. This large sheet, with its elaborate graphics and layout, resonates with other contemporary experiments in learning through pictures and games that marked the development of educational practice in late eighteenth-century Edinburgh. Corri also produced several methods for keyboard performance, including *The Beginning and Practice of Fingering the Harpsichord* (1783) and a companion set to his vocal volumes, entitled *A Select Collection of Choice Music for the Harpsichord or Piano Forte* (1789), whose second volume is dedicated to Duchess Elizabeth. Receipted bills in the Buccleuch archive show that Duchess Elizabeth purchased each of Corri's books as soon as they were published, and there is no doubt that they represent the repertoire and teaching practice he employed in instructing her children. Perhaps her daughters enjoyed something like the same training as their contemporary, Corri's own daughter Sophia (1775-1847), who became a noted performer and composer. Sophia may even have been present for some of their lessons: her signature, in the childish hand of someone just learning to write, appears on one Boughton score of *La buona figliuola*.

For Duchess Elizabeth's daughters, music lessons with Corri and other tutors were part of a wider programme that included tuition in both Italian language and dance. A string of dancing teachers, including the theatrical dancers Theresa Rossignoli and Marie-Louise Hilligsberg, provided lessons at Dalkeith Palace and the Buccleuchs' London house in the 1780s and 1790s. The Montagu Music Collection includes not only a large number of opera scores and extracts, but also features many volumes of dances and ballets. Among these is Gluck's *Don Juan ou Le Festin de pierre*, a ballet-pantomime after Molière that was the first dance work to tell the story of the libertine Don Juan. Premiered in Vienna in 1761, it represented a new kind of dramatic ballet and enjoyed lengthy success throughout Europe. Under the title of *Il convitato di pietra* (The Stone Guest) it played at the King's Theatre in 1785, two years before the Prague premiere of Mozart's *Don Giovanni* staged an operatic version of the tale. A beautifully bound volume labelled 'Opera Dances' opens with F.H. Barthélemon's arrangement of the ballet and the endorsement, 'performed with great Applause at the King's Theatre 1785, the Music by the celebrated Chevalier Gluck'. This was the same year that Rossignoli advertised her dancing school in Edinburgh with the proud declaration that Duchess Elizabeth had entrusted her with the dance instruction of her daughters. Though many dance publications were aimed at generating keyboard repertoire, here the score may also have figured in Rossignoli's lessons in dance.

Singing and dancing lessons informed spectatorship, encouraging Duchess Elizabeth's daughters to view opera and dance through their own bodily experience of the genres. And the use of theatrical music for lessons facilitated the circuit from spectatorship to performance, as young women produced domestic renditions of the works they heard on stage. A Boughton volume of English operas includes the handwritten mention ' & Lady E Montagu' after the name of the English soprano Nancy Storace (1765-1817), the first singer to perform one of the roles, suggesting that Duchess Elizabeth's second daughter may have enjoyed imagining herself as an opera star. Storace was a particular favourite of the Buccleuch family. After several successful years in Italy and Vienna – where she created the role of Susanna in Mozart's *Marriage of Figaro* (1786) – Storace returned to England, making her debut at the King's Theatre in Giovanni Paisiello's *Gli schiavi per amore* (The Slaves for Love) in 1787. Duchess Elizabeth was herself in Naples, where she and her older daughters had just seen and admired *Gli schiavi* under its original title of *Le gare generose*. But her father and younger daughter Caroline were in the audience for the London premiere. Fired with enthusiasm for Storace's talents, her father sent Elizabeth a letter describing the duet 'Piche cornacchie e nottole' and proposing that Caroline should learn it so as to perform the piece at Dalkeith Palace with Sir John Clerk, a friend from the neighbouring estate of Penicuik. The Boughton copy of the duet has annotations that are almost certainly by Corri, showing how he coached the performance of the piece, and providing details on ornamentation, breath marks, and notes on how to create a keyboard accompaniment. Several other extracts from *Gli schiavi* appear in the same volume, and music from other operas by Paisiello also provided fuel for home performance: the collection includes a copy of 'Questa tua gentil manino' from *La frascatana* (The Girl from Frascati, 1774), in which the words have been corrected by hand. Learning from a native speaker such as Corri meant that Duchess Elizabeth's daughters could pronounce their musical texts well and fit them correctly to the music, despite the errors that British publishers of Italian music often introduced into their prints.

If the home provided a space for re-enacting stage performances as domestic music, the reverse was also true. Singing lesson scenes in opera translated the experience of learning music at home into theatre, so that young women and their music masters saw versions of their own interactions transposed to the stage. Such set piece scenes could be engagingly woven into operatic plots, and they were also easy to rework as insertions into other works or as standalone numbers. Valentino Fioravanti's 'Con pazienza sopportiamo' featured in performances of his *Il furbo contro il furbo* (1796), was inserted into Simon Mayr's *Che originali* (1798, known in Britain as *Il fanatico per la musica*) and rewritten as a trio for Fioravanti's *I virtuosi ambulanti* (1807). The bravura soprano Angelica Catalani performed it with Giuseppe Naldi in *Il fanatico* at the King's Theatre but also regularly included it in her concerts, including the performances in Edinburgh in 1807 and 1808 that were attended by Duchess Elizabeth and all her family. But perhaps the most famous operatic lesson scene of all was composed by Rossini for his *Barber of Seville*. Paisiello's 1782 setting of this libretto, based on Pierre Beaumarchais's first play featuring the clever barber Figaro, had been extremely successful, and the Roman premiere of Rossini's rival version in 1816 was disrupted by a cabal of Paisiello's supporters. Subsequent performances turned into success, however, and by the time of the King's Theatre premiere in 1818, Rossini was firmly established as the toast of Europe and the most celebrated opera composer of the age. Rossini's lesson scene, like Fioravanti's and Paisiello's, provided a favourite site for aria insertion, and generations of prima donnas – including Catalani herself – used it to create freewheeling scenes in which the surrounding plot of the host opera disappeared to foreground a direct relationship between the singer and her audience. Such moments of 'realistic' singing underlined the common experiences of singing instruction shared by those in the audience and on the stage.

Jeanice Brooks

Performers

Born in Moscow, **Galina Averina** studied at the Russian Academy of Theatre Arts, the Wales International Academy of Voice and the Royal College of Music. She was a member of the soloists' ensemble at the Perm State Opera Theatre and made her international debut in 2013 as Despina in *Così fan tutte* at the Dubrovnik Summer Festival. At the RCM, she sang Pamina (*Die Zauberflöte*), Calisto (*Giove in Argo*), Adele (*Die Fledermaus*) and Dalinda (*Ariodante*). Recent and upcoming engagements include Atalanta in *Senso*, Iphise in Rameau's *Dardanus*, Ilia in *Idomeneo*, Lauretta in *Gianni Schicchi* (English Touring Opera), Partenope in *Partenope* (Iford Arts), Adele in *Die Fledermaus* (Diva Opera), Pamina (Mid Wales Opera) and Oscar in *Un ballo in maschera* (West Green Opera). Galina Averina is a member of the Samling Artist Programme and acknowledges the generous support of the Kiri Te Kanawa UK Foundation and Independent Opera Voice Scholarship.

Richard Dowling is a graduate of the Royal Academy of Music's Opera Course, where he was privileged to perform the role of Tom Rakewell in Stravinsky's *The Rake's Progress*. He sang the role of Ferrando in Mozart's *Così fan tutte* with West Green Opera and, working with the inspirational Graham Vick, performed the role of the Sailor in Birmingham Opera Company's production of Purcell's *Dido and Aeneas*. He has been a regular with Garsington Opera and amongst other roles performed as the Glassmaker in Britten's '*Death in Venice*' conducted by Stewart Bedford. He also sang the role of Count Almaviva in Rossini's *Barber of Seville* as a young artist with Mid Wales Opera. Richard studied Chemical Engineering at The University of Manchester and went on to complete a PhD in the field of crystallisation while working as a Lay Clerk at Manchester Cathedral.

Born in London, **Ed Ballard** read History at Cambridge before training at the Royal Academy of Music. He made his professional debut with Glyndebourne Festival Opera in the title role in a new opera on Macbeth by Luke Styles for the Jerwood Young Artist Scheme. Subsequent appearances include the title role in the baritone version of *Werther* (English Touring Opera), Pandolfe in *Cendrillon* (Theater Freiburg) and cover Nick Shadow (Festival d'Aix-en-Provence). Other roles include Tarquinius (Royal Academy Opera), Guglielmo and Demetrius (Shadwell Opera), Marcello (Vivo d'Arte), Truffaldino in Jonathan Dove's *The Little Green Swallow* and cover Chao Lin in Judith Wier's *A Night at the Chinese Opera* (British Youth Opera). Future plans include the title role in *Shackleton's Cat* by Russell Hepplethwaite, Marco in *Gianni Schicchi* and cover Count in *The Marriage of Figaro* for English Touring Opera.

Harpichordist and conductor **Christopher Bucknall** studied at the Royal Academy of Music with Carole Cerasi and Laurence Cummings. As an acclaimed chamber musician, he has performed with groups including Rachel Podger's Brecon Baroque, the London Handel Players and La Serenissima and as a continuo player, he has toured the UK and Europe with the Orchestra of the Age of Enlightenment, Academy of Ancient Music, and The King's Consort. Opera conducting credits include Handel's *Alcina* (Den Norske Opera), *Agrippina*, *Jeptha* and *Partenope* (Iford Arts), Purcell's *Dido and Aeneas* (Queille Festival), Haydn's *Il Mondo della Luna* (ETO) and Monteverdi's *Orfeo* (Silent Opera). On the concert platform, Christopher has appeared conducting The English Concert, B'Rock (Belgian Baroque Orchestra Ghent), Real Filharmonie de Galicia and City Chamber Orchestra of Hong Kong.

Jordan Bowron is in demand as both a period instrument and modern viola player. He has recently been appointed Principal Viola of the Irish Baroque Orchestra and is on trial for a position with the BBC Scottish Symphony. He regularly appears as guest principal viola with the Academy of Ancient Music, Manchester Camerata, Florilegium, Ex Cathedra, and the Dunedin Consort.

Jonathan Byers has a busy and varied freelance career performing as guest principal with many orchestras and period instrument groups, including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, Classical Opera Company, Orchestra of the Age of Enlightenment, and the Early Opera Company. He is co-principal cello with The English Concert and the Irish Baroque Orchestra and was a founding member of the Badke Quartet.

Flavia Hirte is a flautist based in London and Amsterdam. She performs across Europe on both historical and modern flutes and is a founding member of Ensemble Molière - a British group specialising in French baroque music. As an orchestral player, she has worked with Florilegium, Gabrieli Consort, The Hanover Band, Musica Saeculorum and the European Union Baroque Orchestra. This year she is a participant of the Handel House Talent Scheme.

Nadja Zwiener is leader of The English Concert, with whom she has toured Europe, the US and Asia, and she is also concertmaster of the Gaechinger Cantorey for the Bachakademie Stuttgart. She regularly appears as concerto soloist and directs programmes from the violin. Chamber music partners include Maurice Steger, Kristian Bezuidenhout, Xenia Löffler and Joe Crouch. She teaches baroque violin and viola at the Hochschule für Musik 'Franz Liszt' in Weimar.



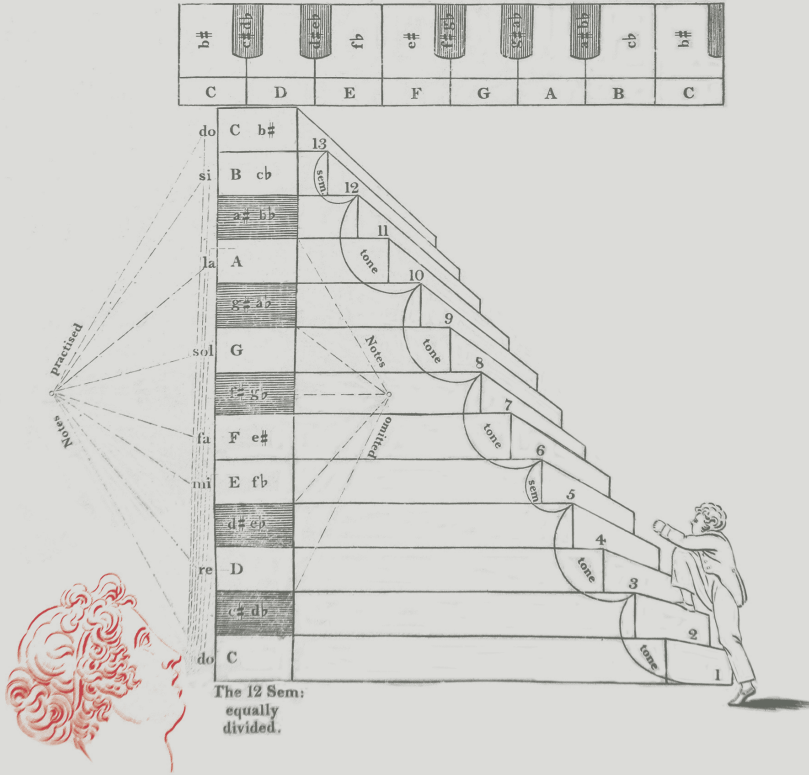
A concert to accompany the launch of the exhibition *A Passion for Opera: The Duchess and the Georgian Stage*, Boughton House, 6 July – 30 September 2019.

<https://sound-heritage.soton.ac.uk/projects/passion-for-opera>

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Galina Averina, Richard Dowling, and Ed Ballard are Opera Prelude Young Artists. Opera Prelude is a charitable foundation that exists to support some of Britain's most talented young opera singers at the start of their careers. Find out more at www.operaprelude.org.

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