



DALKEITH
PALACE & COUNTRY PARK

DALKEITH IN MUSIC

A Concert in Four Lessons

DALKEITH PALACE
17 JUNE 2023
6:15 PM

THE SINGERS PRECEPTOR,
Corri's Treatise OR Vocal Music.

DEDICATED TO HER GRACE THE
Duchess of Buccleuch
BY DOMENICO CORRI.

Mhairi Lawson, soprano

Brianna Robertson-Kirkland, soprano

Lu Ren, mezzo

Aaron McGregor, violin

Jean Kelly, harp

David McGuinness, piano

Square piano by **Thomas Preston**, c. 1820, kindly loaned
by **Professor Francesca Bray**

Harp by **Sébastien Erard**, 1815, kindly loaned by the
Hospitalfields Trust

Piano tuning and expertise by **John Raymond**

A concert to accompany the launch of the exhibition
Dalkeith Palace: A Passion for Music
8 June-3 September 2023.

The exhibition and concert result from a collaborative research project, 'Music, Home, and Heritage: Sounding the Domestic in Georgian Britain', generously funded by the Arts and Humanities Research Council of Great Britain, The University of Southampton, the Royal College of Music, and the Buccleuch Living Heritage Trust. It builds on elements first explored in the exhibition *A Passion for Opera: The Duchess and the Georgian Stage* (Boughton House, 6 July – 30 September 2019). The research team, Jeanice Brooks, Wiebke Thormählen and Katrina Faulds, would like to thank His Grace, the Duke of Buccleuch and Queensberry, for his kind support for this project.

We are grateful to Paul Boucher, creative and research director of the Montagu Music Collection at Boughton House, for his inspiration and collaboration, and to Crispin Powell, Archivist at the Buccleuch Living Heritage Trust at Boughton House, for his substantial contribution to our research. Catherine Fabian's work as curatorial assistant was supported by the AHRC and the South West and Wales Doctoral Training Partnership. Videography has been generously funded by the Royal Northern College of Music, and concert costs by the University of Southampton.

Programme

Introduction

| | |
|-------------------------------------|-----------------------------|
| The Duke of Buccleuch's March | Niel Gow (1727-1807) |
| The Duchess of Buccleuch's Favorite | Niel Gow |
| Dalkeith Palace | Ignatius Sancho (1729-1780) |

Lesson 1: The Singer's Preceptor

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|--|---|
| Solfeggio | Nicola Porpora (1686-1768)* |
| 'My mother bids me bind my hair' | Joseph Haydn (1732-1809)* |
| 'La mia bella' | Domenico Corri (1746-1825)* |
| 'Ah perdona al primo affetto' from <i>La Clemenza di Tito</i> | Wolfgang Amadeus Mozart (1756-1791)* |
| Allegro, from Sonata in c minor, Op. 2, no. 3 | Sophia Corri Dussek (1775-1847) |
| 'Ah yes my poor heart' | Sophia Corri Dussek |
| 'Lewie Gordon' | Trad.* |
| Variations on 'Lewie Gordon' | Sophia Corri Dussek |

Lesson 2: Italians abroad

| | |
|---|---------------------------------|
| 'Queen Mary's Lamentation' | Tommaso Giordani (c.1730-1806)* |
| 'Farewell these hopes' from <i>The Travellers</i> | Domenico Corri |
| 'Chi mi mostra' from <i>Gli schiavi per amore</i> | Giovanni Paisiello (1740-1816) |
| The Duchess of Buccleuch's Strathspey | Nathaniel Gow (1763-1831) |
| Carle an' the King Come | Nathaniel Gow |

Lesson 3: Singing Scotland

| | |
|--------------------------------------|---------------------------|
| 'My love is like a red, red rose' | Pietro Urbani (1749-1816) |
| 'The de'il's awa with the exciseman' | Jean Elouis (1758-1833) |
| Auld Lang Syne | Trad.* |
| Madam Catalani's Waltz | Anon., c. 1800 |

Lesson 4: Stars of the opera

| | |
|---|--------------------------------|
| 'How can my heart surrender' from <i>Almena</i> | Michael Arne (1740-1786) |
| 'Lungi dal caro bene' | Giuseppe Sarti (1729-1802)* |
| 'Perché sì barbaro' | Venanzio Rauzzini (1746-1810)* |

The image shows two musical scores. The first score is for 'How can my heart surrender' from *Almena* by Michael Arne. It is marked 'Andante' and includes dynamics like 'Cresc.' and 'Dim.'. The second score is for 'Lungi dal caro bene' by Giuseppe Sarti, marked 'Triato'. Both scores show a voice line and an accompaniment line. The voice line includes the instruction 'Repeat these Notes as long as you can.' and 'The Tone Shake similar to the above'.

*Pieces composed or arranged by Domenico Corri and published in his *Select Collection of the Most Admired Songs, Duets, &c., from Operas in the Highest Esteem* (4 vols., Edinburgh, 1782-1795) or in *The Singer's Preceptor* (2 vols., Edinburgh, 1810).

Translations of Italian Texts

La mia bella

My beautiful one is sleeping; she no longer loves me. If she knew of my suffering, she would not be able to rest.

Ah perdona al primo affetto

ANNIUS

Ah, forgive your first love for that thoughtless word; it was the fault of lips accustomed always to call you so.

SERVILIA

Ah, you were the first person whom I ever truly loved; and you will be the last to be sheltered in my heart.

ANNIUS

Dear words of my beloved.

SERVILIA

O my sweet, dear hope.

SERVILIA and ANNIUS

The more I hear your words, the greater grows my passion. When one soul unites with another, what joy a heart feels! Ah, eliminate from life all that is not love!

Chi mi mostra

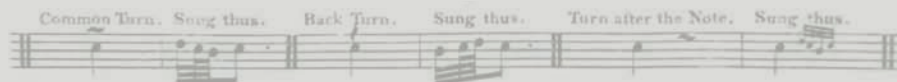
Who will show me, who will tell me where my sweet love is? I want to make him a gift of the cheerful heart in my breast.

Lungi dal caro bene

Far from my dear beloved, I cannot live; I am in a sea of pain, I feel my heart fail. If I cannot gaze upon her, a sweet final sleep will now close my eyes.

Perché sì barbaro

My god, how can you think me so cruel that I would pretend, my beautiful idol, sighing and weeping in order to deceive you. May a thunderbolt strike me if ever my mistaken heart becomes capable of disappointing the beloved object of my suffering.



Dalkeith in Music: A Concert in Four Lessons

First published in 1810, *The Singers Preceptor* was among the most important singing treatises of the nineteenth century. As its author proudly announced, it was based on fifty years of experience in teaching the 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).

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 voice 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. She had an extensive musical education, learning to play the harpsichord and to sing. Her childhood was punctuated by both formal balls and informal dancing, sometimes to music by her father's butler Ignatius Sancho, the first composer of African descent to publish his works in Britain. 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. Sancho's first published music book celebrated their union through a dedication to her new husband. He would later write pieces to honour the birth of her children, and to commemorate his own visits to her new home at Dalkeith Palace just outside Edinburgh.

Elizabeth and Henry's decision to establish their main residence in Scotland would have important consequences both for Corri's career and for Scottish musical life. 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, Francesca Bacchelli (c.1750-1802). 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 managed 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 extensive musical tuition for her daughters Mary (b. 1769), Elizabeth (b. 1770), Caroline (b. 1774) and Harriet (b. 1780), employing tutors to teach them singing, harp and keyboards. Corri began to instruct the older girls no later than 1782, giving lessons at Dalkeith Palace or at George Square in Edinburgh. By this time, he had established a publishing firm in collaboration with James Sutherland, opening a music shop at the North Bridge. Corri & Sutherland published 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 multivolume *Select Collection of the Most Admired Songs, Duets, &c., from Operas in the Highest Esteem* (vols. 1-3, 1782; vol. 4, 1795) was devoted to accessible operatic extracts in both Italian and English, in keyboard reductions that were well-suited for home performance.

Corri's *Select Collection* volumes are innovative not only for his vocal instruction but 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. Corri also produced methods for keyboard, 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 for Dalkeith's musical library as soon as they came out, and there is no doubt that they represent the repertoire and pedagogy he used to instruct her children. Perhaps her daughters enjoyed similar training as Corri's own daughter, Sophia (1775-1847), who became a noted singer, harpist, 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 opera score in the Buccleuch collection.

Corri maintained strong links with London performing venues and artists, and around 1790, he began a publishing business in Soho. He was soon joined by his son-in-law, the Bohemian composer Jan Ladislav Dussek, who married Sophia Corri in 1792. The expansion of Domenico's London activity did not weaken contacts with the Buccleuch family or Edinburgh, however, where the Corris continued to dominate the musical scene. His brother Natale (1765-1822), who had joined Domenico in Scotland by 1784, managed the Edinburgh publishing firm and taught the Buccleuch children; Domenico gave lessons when the family was in London, and the duchess continued her energetic support of his ventures. The Corris' reach across both cities made them perfectly placed to promote London-based Italian opera stars to Scottish audiences. From 1798 onward, Natale organised concerts that brought the finest artists to Edinburgh, and in 1807, he accomplished a major coup by bringing the bravura soprano Angelica Catalani (1780-1849) to perform the operatic hits that made her the toast of Europe (as a writer for the *Caledonian Mercury* exclaimed, she was 'not only the wonder of a lifetime, but the Phoenix of the age'). The family firm built on and disseminated Catalani's reputation by publishing her signature numbers: for example Giuseppe Sarti's lovely *cavatina* 'Lungi dal caro bene', sung 'with unbounded applause' in Edinburgh and published by Natale Corri in an edition 'with Madame Catalani's own Graces' so that learners could imitate (if not equal) her skills.

The subscribers for Catalani's Edinburgh debut included not only Duchess Elizabeth but three of her children and their spouses, and the family dinner book shows that they assiduously attended subsequent performances in Catalani's series. They were patrons again when Catalani returned in 1808, and in 1810, heard her not only in Corri's concert rooms but at Dalkeith Palace itself. Catalani came to dinner with her husband and Natale Corri, staying overnight and departing after breakfast the next day. After dinner, she entertained the family in the Gallery, likely performing the same pieces she had just sung in public but in versions accompanied by piano, resembling the domestic arrangements the Buccleuch family purchased and sang themselves. During her visits, Catalani must have met the elderly soprano castrato Giuseppe Giustinelli, whose career in London and Edinburgh had begun almost fifty years before her own. Arriving in London in 1762, Giustinelli enjoyed modest success at the King's Theatre and Drury Lane, performing both in Italian operas and in English works such as Michael Arne's *Almena*. When Duchess Elizabeth saw him on stage in London in the 1760s, however, she could not have suspected that Giustinelli would later share her home. By the mid-1770s, Giustinelli was performing in Edinburgh and had joined the household of the Earl of Home as music tutor. After Duchess Elizabeth's daughter Lady Elizabeth Montagu married Alexander Home, 10th Earl, in 1798, Giustinelli lived with the couple at Dalkeith for lengthy periods. His presence there during Catalani's Edinburgh triumphs symbolises how the brilliant vocal techniques associated with castrato singers of the eighteenth century had become the domain of the new operatic divas of the nineteenth, in part through the work of pedagogues such as Domenico Corri.

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 Buccleuch volume of English operas includes the handwritten mention '& Lady E Montagu' after the name of the soprano Nancy Storace (1765-1817), the first singer to perform one of the roles, suggesting that Duchess Elizabeth's second daughter 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* 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, Elizabeth's father sent a letter proposing that Caroline should learn music from the piece and perform it in 'the dear Gallery' at Dalkeith. The family copy of songs from *Gli schiavi* has annotations almost certainly by Corri, providing details on ornaments, breathing, and creating a keyboard accompaniment. Learning from an Italian native speaker also meant that Duchess Elizabeth's daughters could pronounce the words and fit them correctly to the music, despite the errors that British publishers often introduced.

If British singers learned vocal techniques from Italian instructors, Continental musicians themselves engaged with English and Scottish songs, theatrical music and traditional tunes. Tommaso Giordani's career alternated composition of Italian operas for the London and Dublin stages with production of theatrical pieces and songs in English. His enormously popular 'Queen Mary's Lamentation' dramatized the fate of Mary Queen of Scots, and was popularised by the Italian soprano castrato Ferdinando Tenducci before Corri included it in two versions – for solo or duet – in his *Select Collection*. Corri's own English ballad-opera *The Travellers* was premiered at London's Drury Lane in 1806, with a cast that included Nancy Storace, John Braham and Rosemond Mountain. Like Storace, the English tenor John Braham had been a pupil of Corri's friend the famous castrato Venanzio Rauzzini, who was an influential impresario in Bath as well as a successful performer and pedagogue. Mountain had already started her professional career before studying with Rauzzini between 1798-1800, and her subsequent return to the stage was a triumph.

Foreign musicians were enthralled, too, by the sounds of traditional Scottish melodies. After Elizabeth and Henry's marriage, Dalkeith Palace became a hub for the cultivation of Scottish music. The Buccleuch family were ardent supporters of the Gow dynasty of Scottish fiddlers and composers. Receipted bills in the Buccleuch archive feature regular payments for the Gow band's performance for balls at Dalkeith as well as purchases of the Gows' publications of reels and strathspeys. Both Niel Gow and his son Nathaniel wrote and arranged tunes in honour of Buccleuch family members, and the second part of Niel Gow and Sons' *The Complete Repository of Original Scots Tunes* (1802) was dedicated to Duchess Elizabeth. In 1822, Nathaniel's band took centre stage for the visit of George IV to the palace: a letter from Duchess Elizabeth's son Henry describes how the band struck up 'Carle an the King Come' when the monarch entered for dinner, and how the king congratulated Gow at the evening's end.

Continental musicians working in Edinburgh enthusiastically embraced the traditional Scottish songs produced in great numbers by Edinburgh publishers. The *Scots Musical Museum* (1787-1803), the brainchild of Corri's first publisher James Johnson, was co-edited by Robert Burns from Volume 2 onwards. He wrote 'The de'il's away with excisemen' for the collection, allegedly penning the poem onto the back of a slip of red pen-lined excise paper from when he worked for HM Customs and Excise in 1792. A lively arrangement appears in the two-volume *Selection of Favourite Scots Songs* [1806] by French harpist Jean Elouis, who settled in Scotland as a music teacher in the early nineteenth century. Duchess Elizabeth was the lead sponsor for his Edinburgh recitals on Erard harps in 1805 and 1811 and subscribed to his song collections; her copies remain in the family library.

Corri published two of Burns' songs in *The Singers Preceptor*, including 'Auld Lang Syne'; Corri used the tune we still sing today, rather than the one Burns chose in 1796. In the same volume of the *Scots Musical Museum*, two tunes accompany Burns's 'O my luv'e's like a red, red rose', neither of which are fashionable with today's singers. Pietro Urbani, Natale Corri's great rival in Edinburgh concert organisation, wrote his own melody for the poem and published it in a collection of popular Scots songs containing embellishments similar to Corri's. The Edinburgh Musical Society—of which Duke Henry was a member, and Duchess Elizabeth a patron—heard Francesca Corri née Bacchelli and Ferdinando Tenducci sing Scots songs including 'Lewie Gordon' at their concerts in the St Cecilia's Hall. Corri published the piece in his *New & Complete Collection of the Most Favorite Scots Songs* (Edinburgh, c.1783), which was then reproduced by Johnson in the *Scots Musical Museum*. Despite the editor's assertion that 'the original simplicity of our ancient national airs is retained unencumbered with useless accompaniments & graces depriving the hearers of the sweet simplicity of their native melodies', Johnson's version retains most of Corri's vocal embellishments. The song's theme is Jacobite: Lewie Gordon raised battalions for Prince Charles Edward Stuart, fought at Culloden, and was exiled in France. Perhaps the song reminded Domenico of his time in Rome before coming to Edinburgh, when he played harpsichord to the Bonny Prince's cello.

Performers

Jean Kelly hails from an Irish family of several generations of professional musicians. A versatile and pioneering musician, she has an eclectic career spanning orchestral, contemporary and world music, and specializes in classical, folk and early harps. She has recorded three CD's with the Locrian Ensemble, including Handel's Harp Concerto and Mozart's Concerto for Flute and Harp. A CD of chamber music by Richard Arnell was Editor's Choice in Gramophone magazine. She has also recorded for the Guild and Stockfish labels, and has recorded for composers such as Jonny Greenwood, Max Richter and Dario Marianelli. She played solo harp on Michael Kiwanuka's Mercury Prize-winning album. Jean regularly performs with The Telling and The Society of Strange and Ancient Instruments, playing medieval, gothic, celtic and triple harps. She loves the freedom of playing and improvising with these groups, extending beyond the printed notes, and drawing on her past musical influences.

Mhairi Lawson has worked worldwide with companies such as English National Opera, New York City Opera and The Early Opera Company in works by composers from Monteverdi to Puccini. She has sung as soloist with the Halle Orchestra, the Scottish Chamber Orchestra, The Northern Sinfonia, the City of Birmingham Symphony Orchestra, and period instrument ensembles Les Arts Florissants, the Academy of Ancient Music, The English Concert, and the Dunedin Consort. Her discography ranges from Haydn's *Creation* (Oxford Philharmonic) and Canzonettas (with Olga Tverskaya), Schubert Lieder (with Eugene Asti) and works by Vivaldi (La Serenissima) to traditional classical Scottish music (Concerto Caledonia). Mhairi sings on the award-winning recordings of Purcell's *King Arthur* and *Fairy Queen* with the Gabrieli Consort and Players, with live performances of these works touring worldwide. Recent recording work includes Handel's *Brookes Passion* (Arcangelo, Alpha), the songs of Erik Chisholm (with Iain Burnside, Delphian), Philip Wilby's *An English Passion* (with Belfast Cathedral Choir and Matthew Owens) and songs from Allan Ramsay's Scottish ballad opera *The Gentle Shepherd* (Concerto Caledonia). Mhairi teaches voice at the Royal Conservatoire of Scotland and vocal historical performance practice at the Guildhall School of Music and Drama, where she is also a PhD student on vocal pedagogy in the publications of Domenico Corri.

Aaron McGregor's performance background ranges across a spectrum of styles, including modern and baroque violin and Scottish traditional fiddle. He has performed with ensembles such as the Dunedin Consort, Ludus Baroque, Oxford Baroque, Ex Cathedra, RSNO, Scottish Ensemble, Scottish Ballet, Manchester Camerata, the Cinematic Orchestra, the GRIT Orchestra, the Evergreen Ensemble (Australia), and Les Musiciens de Saint Julien (France), and the recently founded groups Scots Baroque and Scottish Freelancers Ensemble. Aaron is a leading exponent of 17th and 18th-century Scottish fiddle music, performing regularly with Concerto Caledonia, with whom he has made four recordings, given several live performances on BBC Radio 3 and BBC Radio Scotland, and toured Ireland, Finland, and Australia. His completed a PhD at the University of Glasgow in 2020 and is currently Lecturer in Music at the University of Aberdeen. His research focusses on a far earlier history of the violin in Scotland than has previously been considered, investigating the social functions, repertoire, and cultural importance of fiddlers from the sixteenth through eighteenth centuries, and the emergence of a distinct Scottish national musical style.

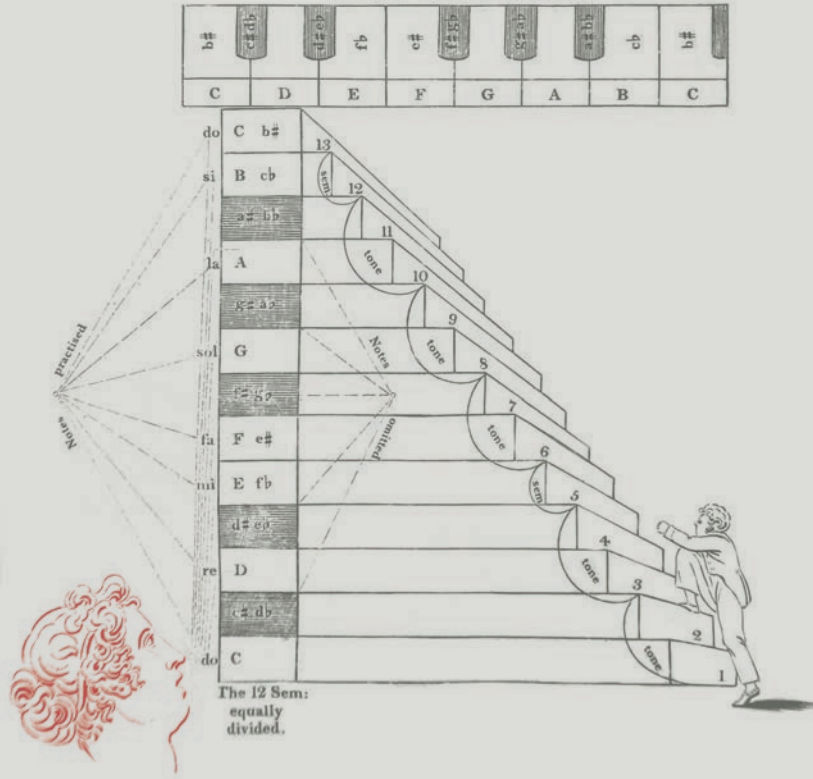
David McGuinness divides his time between historical Scottish music and contemporary work. As director of early music ensemble Concerto Caledonia he has made sixteen albums, mostly of newly-discovered repertoire, and collaborated with musicians in a variety of genres from folk to punk cabaret. Recently he has been playing historical pianos in traditional music: 2018's *What News* is a collection of Scots ballads with the singer Alasdair Roberts and sound artist Amble Skuse, and in 2022 he recorded an instrumental album with virtuoso concertina player Simon Thoumire. The latest Concerto Caledonia recording, released in March 2023, is of Allan Ramsay's songs, with a cast of five singers including Mhairi Lawson. David has been a music producer and composer for television and radio, most notably on Channel 4's *Skins*. In 2007 he produced John Purser's 50-part history of Scotland's music for BBC Radio Scotland. He is Senior Lecturer in music at the University of Glasgow and was principal investigator on the AHRC-funded research project Bass Culture in Scottish Musical Traditions. In 2022, Edinburgh University Press published his edition of the music in Allan Ramsay's ballad opera *The Gentle Shepherd*.

Lu Ren is currently a postgraduate student on the Artist Diploma programme of the Royal Conservatoire of Scotland, studying voice with Mhairi Lawson. Having gained the laurels as top award-winning student during undergraduate and masters studies at Beijing Normal University, where she performed in scenes from Mozart's *Così fan tutte*, *La clemenza di Tito*, Rossini's *La Cenerentola* and Cimarosa's *Il matrimonio segreto*, Lu was chosen to represent China for participation in singing masterclasses in Bologna and travelled as an exchange student to the New England Conservatory, Boston, and the University of Music and Performing Arts in Munich. She has recently represented the Royal Conservatoire of Scotland at the Queen Elisabeth Singing Competition in Brussels.

Brianna E. Robertson-Kirkland is a Lecturer in Historical Musicology at The Royal Conservatoire of Scotland and is the lead Research Associate for the AHRC-funded project The Collected Works of Allan Ramsay at the University of Glasgow. She was a Visiting Fellow at Chawton House (2017) and the University of Sydney (2017, 2019) with her most recent visit culminating in several practice-based, collaborative performances between Scotland's *Concerto Caledonia* and Melbourne's *Evergreen Ensemble*, including the historically led album *Curious Caledonians* (2020). Recent publications include *Venanzio Rauzzini and the Birth of a New Style in English Singing: Scandalous Lessons* (2022) and *Allan Ramsay's The Tea Table Miscellany* co-edited with Professor Murray Pittock (2023). Brianna is also an active performer and regularly gives lecture-recitals. Her most recent ventures include performing for the Felix Yaniewicz Festival in Edinburgh, History Scotland, and the upcoming *Outlander* conference in Glasgow.



PIANO FORTE BOARD.



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