

Sydney Conservatorium of Music Library Exhibition
Transcript for PowerPoint presentation – Exhibition launch event/performance lecture
Mon 7 Apr, 2025, 6pm

Influencers of Vienna: Reconstructing a bel canto scene

Slide 1:

Musical item 1: Audio example (gramophone): 3'00

“The Last Rose of Summer” from Martha (1847), Friedrich von Flotow (1812–1883).
Recorded in 1905, Adelina Patti (1843–1919), soprano. Landon Roland (1873–1938),
piano. Gramophone record: 03062. Matrix number: 553f.

Welcome to the Influencers of Vienna: reconstructing a bel canto scene

Acknowledgements, thanks and introduction

I would like to acknowledge the land on which we work, study and, of course, make music here at the Sydney Conservatorium of Music – Gadigal land of the peoples of the Eora nation, where ceremony, music and dance have taken place for millennia.

We have just heard “The Last Rose of Summer” recorded by Adelina Patti in 1905. This is a wonderful springboard to appreciate what has come before in classical singing. Engagement with this sonic information has supported my artistry to have greater scope:

- to create richly varied interpretations informed by the past,
- to broaden perspectives on the expressive possibilities available to singers in the present, and
- to understand what benefit this can have as leaders in music research and classical performance.

I would like to express my hearty appreciation to Sineadh Boccalatte, at the Conservatorium library, for her support preparing this exhibition of my Doctor of Musical Arts research.

Similarly, many thanks to Anthony Chmiel for assistance with the preparation of key elements that provide information that parallels research being undertaken in the ARC funded Discovery Project *The shock of the old: Rediscovering the sounds of bel canto 1700-1900*.

The foundational components, in the exhibition and guided listening experience, follow pathways from the earliest recorded evidence back in time through rich documentary

sources of performing practice evidence, reimagining sound worlds for which we have no audible evidence.

I sincerely thank Prof Neal Peres Da Costa (lead chief investigator of our Discovery Project and SCM's Associate Dean of Research) for his guidance, support as a collaborative artist and supervision throughout my doctoral study.

Thanks also to Sarah Collins (current SCM Honours student) for her work as Research Assistant on the Discovery Project's website, belcantorediscovered.org. I encourage you all to explore the website's extensive resources, musical examples and paper presentations from world experts in historical performance.

This exhibition has been a wonderful collaboration, providing an invaluable opportunity for me to share my research findings. I am extremely grateful to the Museum of History NSW collections, also, for the loan of a rare score with decorative expressive elements that are part of my sonic realisations today.

The exhibition aims to encourage vocal practitioners and pedagogues to engage with early recordings of 19th-century trained singers, to emulate (imitate) and embody the expressive bel canto practices of singing prior to the establishment of 20th-century modern aesthetics, as a way to expand creativity and expression.

Presenting and sharing these sonic research results will hopefully engage us all in hearty and excited conversations about how we can utilise methodologies and processes in preparatory music training, particularly when investigating core Classical and Romantic repertoire, and to inform professional performance choices.

Slide 2:

The three E's: the processes of emulation, embodiment and extrapolation, afford us as modern trained practitioners, rich opportunities to expand the palette of expressive devices available and explore what these earlier practices feel like in our bodies.

Components on display in the exhibition aim to bolster engagement and to direct interest in underexplored areas, particularly the plethora of extraordinary early recordings, to guide and inspire creative diversity in expression and interpretation.

- So, what do research pathways look like in attempting to retrace the sounds of historical eras?

The process uncovers a veritable *bel canto* time capsule. Robert Toft points out "a broad range of techniques helped singers tell their stories convincingly ... How these devices were realized and the degree to which singers favored or disfavored a single component or cluster of components not only determined the collective fashion of the *bel canto* era but also distinguished individual habits within the general custom."

Featured images and items in the exhibition propose the reconstruction of a musical scene, in this case, a parlour in mid-to-late 1700's Vienna, with particular focus on a lesser-known 18th-century creative artist, Marianna Martines and her contemporaries such as Mozart, Haydn and Schubert. The methodical steps back in time, however, could be utilised to recreate any historical scene.

Our presentation today will showcase music which correlates with items and pathways laid out in the exhibition. The intent is to sound examples going backwards through a 150-year period (a reverse engineering if you like) for you to experience the continuum of singing practice 1700–1900. In this time frame singers used an expressive vocabulary that evolved slowly. Practices heard in early sound recordings can be traced in documentary sources back 200 years or more. Today I will highlight the steps that I have been taking from the earliest sound evidence from the late *bel canto* era, to the earlier *bel canto* practices of Martines' time.

In the reconstruction I wanted to allude to a music salon similar to that where Martines arguably penned her compositions, practiced scales on her keyboard and passionately expressed her vocal bravura. The exhibition space has been arranged with the 'less concretely supported' research elements in the rear, that is, concepts further away in time. The enigmatic Martines is at the centre, as she is the end point for my doctorate in reimagining the musical world of a significant circle of 18th-century Viennese musicians.

Slide 3:

Moritz von Schwind's *Schubertiade* from 1868 is a drawing of a salon performance in Vienna during Schubert's lifetime, represented by an artwork on the wall of our musical salon here in the Music Café.

Numerous individuals gather round a keyboard that Schubert plays, accompanying his favourite singer, Johann Michael Vogl, to an obviously admiring crowd.

Slide 4:

This portrait of Martines provides further context—she is depicted sitting at an historic keyboard. The artist, Lorenzoni, is believed to have painted several portraits of Mozart and

his family between the 1740s and 1780s. Evidence suggests Martines sang at occasions in Vienna accompanied by the young virtuoso Mozart when he came to town.

In the centre of our exhibition room is a *Dolmetsch clavichord* (c.1920). Arnold Dolmetsch is generally considered the grandfather of the UK early music revival in the 20th century. The clavichord is representative of what may have been found in well to do homes in Martines' time. Dolmetsch built copies of almost every kind of instrument dating from the 15th to 18th centuries fuelling the resurgence of interest in early music.

The instrument we're using in this presentation is a Viennese action grand forte piano, after Walter und Sohn made by Paul McNulty, from the Czech Republic. To complement my informed vocal approach, the use of an historical instrument supports the exploration of tones, textures and sonic possibilities.

Slide 5:

Martines' beautiful handwritten scores unfortunately don't reveal how she decorated her music in performance or what she expected in terms of variety of vocal timbre (or tone colour). To reimagine Martines' sonic world, we make connections between early recordings at one end of the continuum of practice and Martines' time 150 years earlier through extrapolative practice-led methods to experimentally sonify descriptions of singing in documentary sources.

Slide 6:

James Stark describes bel canto as:

"the specific interaction of breathing, vocal fold oscillation and embouchure spaces [that gives] rise to central vocal qualities such as register balance, suppleness of tone, sound intensity, a controlled vibrato or the play with timbres known as chiaroscuro. [It is a] means of shaping [effects] such as legato, portamento, crescendo and decrescendo, messa di voce and mezza voce, various forms of fluency and trills, and (even) the appropriate use of tempo rubato."

This presentation revolves around four main research questions:

- What do bel canto expressive effects feel like in the singer's body?
- How can these effects be achieved technically and with ease?
- What elements of rhetorical delivery can be gleaned from historical annotated scores and other sources? and
- How can such knowledge expand vocal artistry in the present time?

Specific investigations focus in on the varied notated and un-notated *bel canto* effects that can be achieved through evidence-based methods.

Slide 7:

Our first E:

Emulation is a novel, practice-led method in the imitation of historical recordings. The process uses performance body skills to reimagine musical practices from the past. Early sound recordings of late-bel canto singers reveal abundant practices prevalent before the rise of modern style in the early 20th century. These musicians' expressive traits were part of a continuum of practice going back several centuries.

In the exhibition we have original items, tools used in the process of bel canto emulation:

- A Thomas Edison Phonograph Diamond Disc Player from around 1920, and
- A gramophone record of a setting of Thomas Moore's poem "The Last rose of summer" recorded in 1905 by Adelina Patti and Landon Roland.

Emulation involves repeated close listening of early recordings and annotating of scores in minute detail as an aide-memoire to imitating the historical recording as closely as possible.

Adelina Patti was celebrated for her once in a generation artistry. Such was Patti's fame that the 1860s, 70s, and 80s were known as "The Age of Patti." She performed upwards of forty opera roles and fortunately we have recordings to reference her exceptional creative prowess and expressive vocal approach.

"Patti was sixty-two years old when these recordings were made in 1905 and 1906. Her recordings ... contain many beauties and indeed give us a rare glimpse into history" states Stephen Willer in his review of John Frederick Cone's 1993 publication *Adelina Patti: Queen of Hearts*.

"Her trill, miraculous still at the time of these sessions, coupled with the warm glow of her middle voice, makes us realize why royalty doted on her, why she was able to command the exorbitant fees paid to her, and why Jenny Lind, a no less illustrious soprano, said of her, "There is only one Niagara; and there is only one Patti."

On "the value of the gramophone" Luisa Tetrazzini, an Italian dramatic coloratura soprano of great international fame, described it as "... a truly invaluable adjunct. If to hear the greatest singers is the finest of all experiences for the student, how can it indeed be otherwise? ... I myself have pleasure in testifying that I have derived the greatest benefit as

well as delight from the records of Patti. ... Beyond a doubt the gramophone should be the guide, philosopher, and friend—the most trusted and most competent aid—not only to every student, but also to every teacher of the present day.”

Slide 8

- So, what are we hearing?

Here is my key to annotated markings identifying the expressive bel canto practices heard in early recordings. These include, but are not limited to, rhythmic alteration and tempo modification, sliding and scooping effects and legato, trembling effects, timbre (varied use of vocal colour and registration), articulation (slurs, staccato, breath marks), dynamics and messa di voce, ornamentation and asynchrony (non-synchronised placement demonstrating anticipation and delay).

Additionally, as part of the emulation, and latter embodiment steps of the methodological process, I have created a system of symbols to identify and classify different tonal colours and timbral usage in early recordings.

From my professional singing experience, I have come to ascribe variations in timbral colour to two main factors:

- the physiological attributes and processes that occur in the larynx at the moment of phonation (production of sound), in conjunction with
- the pharyngeal adjustments that can be made to accentuate the deliberate separation of registers.

These reference terminology from primary pedagogical sources such as the invaluable 19th-century publications of Manuel García II.

I will now perform a live emulation of “The Last Rose of Summer” after the 1905 recording by Adelina Patti. I have used the AI software LALAL.AI to split Patti from her pianist. My emulation is with the original piano accompaniment played by Landon Roland.

Slide 9:

Here is my annotated score highlighting Adelina Patti’s expressive bel canto practices.

Musical item 2: Live emulation (Anna sings with audio track): 3’00

“The Last Rose of Summer” after the 1905 recording by Adelina Patti.
LALAL.AI software split – emulation with piano accompaniment played by Landon Roland.

Slide 10:

- What do we learn from early recordings?

Physically imitating *bel canto*, firstly, requires qualification of artistic effects heard on early recordings. Key to this qualification is pedagogical descriptions and annotated examples describing how *bel canto* can be achieved practically by García who was part of an extraordinary lineage of vocal practitioners including his mother and father (who were singers and actors) and opera singer sisters, Pauline Viardot-García and Maria Malibran.

García successfully pinpoints a gap in understanding of how to describe physically (with physiological diagrams), articulate instructively and, define tonally the common expressive and timbral vocal practices which we can identify in early recordings such as by Patti.

Slide 11:

Correlation with the definitions provided in García's treatises (publications from 1840 to 1901) include descriptions of expressive effects, timbres and emotional states. García describes in depth the mechanical construction of sound; how timbre is created with flexible laryngeal and pharyngeal positions. García states in his Preface, to 'Hints on Singing':

"The study of the physiology of the voice has been greatly facilitated by the use of the laryngoscope. This instrument, by laying bare the interior of the larynx, shows how the glottis proceeds to produce sounds and registers. It shows, also, the manner in which the ringing and veiled qualities are communicated to the voice."

These simple cross sections of the vocal mechanism indicate the subtle shifts of the soft palate and larynx that occur during phonation for two timbres (*voix clair* (open and clear) and *voix sombre* (closed and dark)).

Fig.12 Open-Timbre Clair showing depression of the soft palate and a high position of the larynx.

Fig.13 Closed-Timbre Sombre showing the soft palate raised and the larynx depressed

Slide 12:

Extrapolating backwards in times relies to a great extent on individual and intuitive artistic responses and experimentation. It has been illuminating to sonically interpret scores annotated with expressive verbal instructions by García.

For example, García annotated in great detail Francesco Morlacchi's (1784–1841) aria "Morir ciel qual concerto" from *Teobaldo ed Isolina*, taking into account his knowledge and experience of vocal production and expressive performing practices. García's annotations were informed by both his own artistic lineage and by his first-hand experience of virtuoso singers of the time.

García's advice for vocal production includes consideration of emotional states, tone colour, expressive effects (slides and ornamentation), dramatic alterations in dynamic and pace, and other markings denoting breaths, articulations, and the treatment of language. These annotations enhance the words and add expressive depth, and I have embodied them in my version.

Slide 13:

Musical item 3: Live performance item (Anna and Neal): 5'30

"Morir ciel qual concerto" from *Teobaldo ed Isolina* (1834), Francesco Morlacchi (1784–1841). Annotations: García II, Manuel. Ecole de Garcia, *Traité complet de l'art du chant*, 2 vols, (Paris: L'auteur, 1847), vol.2, p. 100

Slide 14:

Early sound recordings preserve evidence of singers from García's lineage. Strong connections can be made with documentary evidence in annotated or instructive performance editions of García's students, such as the 'Swedish nightingale', Jenny Lind. Lind's ornamented collection of songs allows us to better understand and sonify her artistically-driven expressivity.

I have reimagined the first verse of Jenny Lind's decorated version of "'Tis the last rose of Summer", by incorporating detail from Adelina Patti's recording of the work to inform a bonafide approach to bel canto tone colour, language, articulation, tempo rubato and dynamics.

Slide 15:

Musical item 4: Live embodied reimagining (Anna and Neal): 1 verse 1'30

"'Tis the last rose of Summer" (c. 1849) with ornamentation by Jenny Lind (1820–1887), arranged by Sir Julius Benedict (1804–1885). Emulation detail after Adelina

Patti (1905) will be included in this rendition to inform the approach to tone colour, language, articulation, tempo rubato, dynamics, etc.

Slide 16:

This is an excerpt from an original score from the Museum of History NSW collections. It includes mid-19th century handwritten ornamentation and performance annotations for an aria from Rossini's *The Barber of Seville* providing an opportunity to sonify a past era. Rossini wrote the leading role for García's father Manuel Garcia senior in 1816, further evidence of the significance of García's lineage and connection to the continuum of practice.

The manuscript ornaments were likely to have been added by Domenico Crivelli, a principal professor of singing at the Royal Academy of Music, in London. Many of Crivelli's students either toured Australia as performers or emigrated here to sing and teach. Emma Chapman commenced studying with Crivelli in 1842. Her collection of sheet music used at the Academy arrived in Australia in the 1860s. The score includes extensive annotated melismatic runs throughout the aria. This is evidence of the types of individualistic bravura singing that singers were expected to deliver at that time.

Slide 17:

Musical 5: Live performance item (Anna and Neal): first half only 3'00

"Una voce poco fa", Cavatina from the opera *Il Barbier di Siviglia* (1816), by Gioachino Rossini (1792–1868). A hand annotated section of the score from the volume 'Emma Joseph nee Chapman, volume of songs and music no. 5, circa 1810-1845', Stewart Symonds Sheet Music Collection, Caroline Simpson Library (MHNSW).

Slide 18:

Embodiment is key to the process of ingraining another singer's approach to sound production. It establishes a richer palette of vocal approaches and supports more diverse performance outcomes for singers today. Additionally, the building of knowledge of forgotten traditions and sound worlds of the early bel canto period is possible, through the sonification of hitherto unknown didactic vocal sources, for example Johann Anton André's *Lieder und Gesänge mit Begleitung des Piano-Forté*

Slide 19:

The little-known German publisher and composer André provides us with an incredibly vital source of performing practice evidence about song performance in the early 19th century: 48 works in total, published in four volumes. The collection is an instructive edition that provides an extraordinary level of detail of the types of expressive practices that singers and pianists were required to employ.

My own research led me to develop symbols to represent transitory timbral effects with the aim to 'repurpose' distinctive tonal qualities (identified in early recordings) in my own musical reimaginations. Many more *bel canto* devices come into play, including numerous improvisational expressive techniques, during the actualisation of works with no sound evidence to reference.

André provides explanatory remarks for the various signs and symbols he used in the collection that provide us with instructive guidance. Of particular interest is André's obvious regard for declamatory principles of tempo modification. Initial letters R. and A. (for *Ritardando* and *Accelerando*) in the centre of a double slur mean that the passages enclosed by them are to be performed either hesitantly or hurriedly, however, must be seen with constant consideration of the prescribed tempo.

André also gave frequent indications of dynamic shading and accents, which surely carried implications for both dynamics, agogic accentuation, and tempo modification depending on context. Such a level of interpretative detail was considered only a starting point in building an appropriately stylish interpretation.

Slide 20:

Musical item 6: Live performance item (Anna and Neal): 1'40

"Sehnsucht" from *Lieder und Gesänger mit Begleitung des Piano-forte*, vol. 3, op. 39 (1818), Johann Anton André (1775-1842)

Slide 21:

Other sources demonstrate that clarity in communication of text was paramount in the *bel canto* tradition. This is in stark contrast with present-day singing priorities such as long, smooth uninflected lines, continuous vocal spin, equal emphasis of syllables, and vocal projection.

We will use Schubert's "Ständchen" from the song cycle *Schwanengesang* to model a early nineteenth-century sound world and aesthetic. As a basis to my approach, I have studied recordings of the work by singers trained in the second half of the nineteenth century, born

within a half century of Schubert's death. We undertook emulation exercises focussing on a 1908 recording of German soprano Johanna Gadski (1870/2–1932) and the pianist Frank la Forge (1879–1953).

We have also referenced an earlier nineteenth-century documentary source: the transcription of "Ständchen" by Franz Liszt (1811–1886) to re-imagine a Schubertian sound world. Liszt was in Vienna in the 1820s when Schubert was starting to become known as a song composer. Liszt is likely to have known the types of practices that were prevalent in Schubert's Vienna. Detailed markings from Liszt's transcription of "Ständchen" including Italian terms indicating tempo change, dynamic expression, accentuation and articulation following the nature of the poetry, and piano arpeggiation for textural support have been overlaid in a novel process of reverse engineering: gleaning performance practice evidence of Schubert and his era through the eyes of his great admirer Liszt.

Slide 22:

Musical item 7: Live performance item (Anna and Neal): 4'00

Franz Schubert (1797–1828): "Ständchen" (1828) from Schwanengesang D.957
Emulation detail annotated after a recording by German soprano, Johanna Gadski (1872–1932) in 1908 layered with Franz Liszt (1811–1886) expressive markings (Italian musical terms, articulation following the nature of the poetry, tempo rubato, arpeggiation, etc) from his transcription of Schubert's lieder from (1838)

Slide 23:

This engagement has also facilitated extrapolation back to earlier eras. Annotated scores by the vocal pedagogue Domenico Corri, who studied with the famous 18th-century pedagogue Nicola Porpora provides ample opportunities to translate into sound Corri's annotated examples of music by Mozart and Haydn. Corri, Mozart and Haydn are closely linked to Marianna Martines. Corri provides arguably the most important stepping stone back to the Porpora tradition available today.

Corri was adamant that what he termed the "Promethean fire of expression" was key for an effective and emotionally engaged performance; he distinguishes it from technically brilliant and emotionally detached singing, which "engages the ear, but not the heart".

In the exhibition we see on the title page of Corri's 1810 treatise a nod to the continuum in his time conferring Corri's explanations and ornamented editions of his contemporaries and earlier composers such as J.C. Bach, Christoph Gluck and Henry Purcell. Bel canto practices were seen by Corri as being relevant as far back as Purcell's music, Corri marking up

examples representing how Corri's era sounded Purcell. This points strongly to the continuous use of bel canto practices since at least the second half of the 17th century.

We have an ornamented version of Mozart's "Voi che sapete" by Corri. In order to sonify this, I felt it appropriate to start with Patti's rendition of the aria because her version can be seen to preserve elements that Corri discusses in his vocal advice. And also, her late bel canto sound world undoubtedly preserves elements of singing practice that Corri knew and practised.

Let's hear a short excerpt of Patti's 1905 rendition of Mozart's "Voi che sapete".

Musical item 8: Audio example (short excerpt): 0'30

"Voi che sapete" from *Le Nozze di Figaro* (1786), W.A. Mozart (1756–1791).
Adelina Patti (1843–1919), soprano. Landon Roland (1873–1938), piano.
Recorded in 1905, Wales

Slide 24:

To reimagine Corri's sound world, I have started with Patti's: her expressive choices and tonal colours. Next, I overlaid this with Corri's annotations of ornaments (such as leaping graces, turns, and additional breath marks) which are explained in his *Singers Preceptor*.

This conjunction leads to the alteration of other aspects of performance, such as tempo rubato and registral shifts, underlining the aria's text and Corri's insistence that words are the origin of music that give "meaning to all things" to "express every passion of the mind."

Slide 25:

Musical item 9: Live performance item (Anna and Neal): 3'00

W.A. Mozart (1756–1791): "Voi che sapete" from *Le Nozze di Figaro* (1786).
Annotations by Domenico Corri (1746–1825) overlaid with emulation annotations from the 1905 recording of Adelina Patti (1843–1919)

Slide 26:

We can make some informed judgements about how contemporaneous singers are likely to have performed in the early 19th century. Our extrapolation back to earlier eras of bel canto now involves interpreting Corri's rhetorically annotated version of Haydn's English canzonetta "Sympathy".

Corri identified four requisites for the attainment of expression including:

- the formation of the Voice;
- comprehending fully the character of the words;
- the Nature of the Musical Phrase; and,
- the acquaintance with the Style of Composition.”

Corri’s demands that individual words be treated according to their class, of which he identifies six: sacred, grandeur, anger, sentiment, gaiety and grief. Each of these classes has its own individual affect, the observation and incorporation of which heightens the emotional impact of the song.

Parallels can be drawn between Corri’s comments on expressive and declamatory interpretation and Garcia’s comments on emotional states and timbres, underlining the influence of the continuum of practice.

The words of Haydn’s canzonetta (by librettist John Hoole, after Pietro Metastasio) falls mainly into the fourth of Corri’s classes, Sentiment, in which singers "may with propriety display their Fancy, Taste, and Knowledge, by the introduction of Ornaments Cadences and Graces”. Corri further marks in breaths and messa di voce, presumably to heighten the emotional effect of the rhetorical musical gestures.

Slide 27:

Musical item 10: Live performance item (Anna and Neal): 3’00

“Sympathy” (1794/5), canzonetta by Joseph Haydn (1732–1809). Annotations by Domenico Corri (1746–1825) from *The Singers Preceptor*, vol. 2 (1810)

Slide 28:

Marianna Martines became a central mover and shaker in Vienna in the mid-late 18th century. She successfully carved out a life for herself as a single woman with an impressive career in composing, performing and teaching at her home, though never formally being employed at court. She became a much-esteemed individual in Vienna and was credited with over two hundred works, with an international reputation as a composer, keyboardist and highly successful vocal artist.

So, in reconceiving a Viennese salon scene the process to reimagine the sound world of mid-late 18th-century bel canto has followed the continuum. It has facilitated a way to reimagine the sound of the earlier bel canto era through extrapolation of practices starting in the latter bel canto as evidenced in early recordings.

Embodying the practices of nineteenth-century singers preserved on early recordings expands the armoury of expression available in current practice and permits a personal metamorphosis: the living musician allows these practices to sound out anew, as their own. Such metamorphosis provides a visceral connection with the past, a portal into understanding earlier sound worlds.

We leave you with this final example: an extrapolation of the first part of an aria by Martines. As there is no sound evidence from this time we will apply our findings from the engagement with the three E's.

Corri provides a conditional clue: the approach to style for a work with an Allegro tempo marking: "the bravura requires firmness of time and distinct articulation, and whenever holding notes occur, the messa di voce must be used in its full extent. The Allegro Agitato (of distress) affords little singing, but should be uttered nearly as speaking in musical notes, similar to recitative, the introduction of the tempo rubato in this style produces good effect."

We may never be able to answer the question with certainty how 18th century singers sounded, but embodying the evidence in these ways has inspired us to perform these works in the spirit of feeling newness and with a sense of discovery that musicians and audiences of the day must have experienced.

Slide 29

Musical item 11: Live performance item (Anna and Neal): A section only 2'45

"Perché, se tanti siete" (aria) from the secular cantata *Scelta d'Arie composte per suo diletto* (ca.1767), Marianna Martines (1744–1812)

Thank you very much for joining us.

We have a little bit of time for 2-3 questions before our University Librarian, Philip Kent, makes the concluding remarks. We have a roving mic [gesture to library staff with mic] so everyone can hear you. You are also more than welcome to ask me questions after we conclude - I'll be standing outside the exhibition, just to the left of the door here.

Slide 30