Judge Dennis Davis - Beethoven Understanding the Revolution in Music

- Okay, so welcome to this, which is a session on Beethoven. I'll get there in a moment. But I can't not start by not thanking Shawna, well Wendy certainly for organising everything. Judy as always, and Shawna for fixing up my clips. Because without Shawna, I would be in very serious trouble being a Luddite. And we are going to listen to quite a lot of music this evening because it seems to me that if we're going to talk about Beethoven, he explains himself better than anybody else can do. And so I want him to talk as much as he can within the context of an hour. And of course, I'm extremely aware of the fact that if within one hour it's almost, in fact it's totally impossible to capture everything that I want to say. But it is important. I'm slightly advantaged because there was a very thoughtful lecture given a little while back on the "Eroica Symphony" in particular. And I'm going to try to use some of those insights, which we heard in that lecture. We probably should have in that lecture. It's also interesting that, of course, there's so much one can say about Beethoven's his 250th year of his birth was last year.

*Video and audio played throughout this presentation.*

It's interesting just out of significance that there was also a famous birthday for us Jews, Louis Lewandowski, the great composer of synagogue music who's celebrated 200th year, just a little while back. But we are into Beethoven tonight. And my purpose is to show you to some considerable extent that Beethoven was a revolutionary. And by what I mean by that is that Beethoven represented a break, a break from that which has happened before and created a new path for the future in dramatic ways, in clarion ways. And it's not just one piece of music in which he achieved this. So it's not just a question of looking at Beethoven as a personification of the Enlightenment. I want to go further and suggest that there is a serious musical revolution in his hands. Now, it is absolutely correct to say that other composers produced music of a revolutionary kind, of a pathbreaking kind. Many people feel that "The Marriage of Figaro" by Mozart was one such piece. Certainly Wagner's "Tristan and Isolde" was another, and so was Stravinsky's, "Rite of Spring." But what I want to argue this evening to you is that for a sustained oeuvre of music, you cannot possibly compare anybody to Beethoven.

And you know it's interesting, I've done a series of lectures on this programme early on, some of you might have heard on Mahler. It is so interesting to me when you think about Beethoven, how Mahler was influenced by Beethoven. One could show just how some of the Mahler symphonies picked up on the breakthroughs of Beethoven. The same is true about an even more contemporary composer, Dmitri Shostakovich. And if one analyse his Fifth Symphony, for example, you get to a similar conclusion, but that's perhaps for another time. So let me, because of the limited time, let me commence. We know that Beethoven was born in 1770. In 1792, he came to Vienna. He was an outsider, and it's important I think to know that. He spoke with a gruff northern accent. He had not particularly wonderful manners. He was not well dressed. He was in short a shrimp, which you can well understand is why perhaps more than any other Beethoven is my man. But be that is it may. But he came as an outsider, but obviously with an extraordinary reputation. He had had exchanges with Mozart before, presumably in

Bonn since Mozart died in 1791. And he definitely had some lessons with Haydn, the dominant figure in classical music at that time.

And he also would've, interesting enough, had a series of lessons with Salieri, who of course figured so prominently in the two lectures that David Peimer and I did on Trafer's Mozart, in which Salieri plays such a dominant role. I want to suggest that he comes into the musical scene as a classicist, the first symphony and the second follow the tradition. Although if you listen carefully to them, and I don't have time to play parts of those to you, but if I did, you'd hear that there were indications that he was straining at the leash to sort of a break out of the classic mould. But then came the third symphony. And the third symphony clearly represents the beginning of this foundational break in Western music in a remarkable fashion. Now in order to understand Mozart, sorry, Beethoven, you need to know a few things. So lots you need to know. But let me just share a few. You certainly need to know this, that in the fall of 1802, Beethoven moved to the suburb of Heiligenstadt to escape the heat, the hassles of Vienna. And it was there that the beginning of the deterioration in his hearing was detected. And you cannot really understand the "Eroica Symphony" without reference to the Heiligenstadt Testament that he pinned, which of course we only learned about later.

But let me just read you a paragraph. "O you men who think or say that I'm hostile, peevish or misanthropic, how greatly you wrong me, you do not know the secret cause that makes me seem so to you. From childhood on my heart and soul were full of tender feelings of goodwill, and I was always inclined to accomplish great deeds. But just think for six years now, I've had an incurable condition made worse by incompetent doctors from year to year, deceived with hopes of getting better, finally forced to face the prospect of a lasting infirmity whose cure perhaps will take years, or maybe even impossible." In short, Beethoven could not bear the indignity "of asking people to speak louder, shout, for I am deaf." And he felt more and more the outsider as a result, indeed he even contemplated suicide. "A little more," he said, "and I would've ended my life, only my art held me back. It seemed to me impossible to leave the world until I'd produced all that I felt was within me." And my goodness, are we grateful for that? Those who have come after Beethoven.

So you can't understand the "Eroica Symphony." And I'm going to come to why in a moment without understanding the Heiligenstadt Testament. You can't. It's all very well going through the technical aspects of the music, and we'll talk a little bit about that presently. But please bear that in mind. Bear one other thing in mind that the "Eroica Symphony" is also a reproduction, not just, and I want to emphasise this, not just of the personal, but also of the political. Beethoven began sketching the Eroica at the time of the Heiligenstadt Testament as I indicated. And basically by May 1803, he was in full bore in trying to deal with the symphony. Originally he'd planned to dedicate the symphony to Napoleon, whom he had long admired, but then he became disillusioned when Napoleon crowned himself emperor in 1804. Ferdinand Ries, a student, and one of the early biographers of Beethoven said, "I was the first to bring him the news of Bonaparte had proclaimed himself emperor, where upon he flew into a rage and cried out, "Is he too then nothing more than an ordinary human being.

Nah he too will trample on the rights of man and indulge only his ambition."" Beethoven then went to the table, took out the title page, tore it in two, the first page was rewritten, and the symphony then reappeared with the name "Symphonia Eroica." And I think it's really important to understand that this particular background, remember the French Revolution in 1789, remember the fact that Beethoven is influenced by this. He clearly is a person who believes in the rights of human beings that a revolution should be taking place that it did in France and with all its imperfections, it heralded something new. It heralded the promise of freedom. And so the political aspect was particularly vital to him. And he understood one other thing, that aristocracies were in trouble, and it was aristocracies who essentially shaped the music at the time. So consider the following before we enter into analysis of the Eroica, just think of the kind of music that generally would've been played at the time. It would've been elegant. It would be beautiful. It would've been well crafted.

But it would've been very different to what we're about to hear when we get to the Eroica. And in order, just to give you a taste of that, I'm going to play you one of the Mozart Divertimentos, just a couple of minutes to get you into the mood.

*Audio plays.*

Thanks Shawna, I think we can stop there. Thanks. Right. Now that's the sort of music which the aristocracy loved. I mean it was sort of reflected in the way in which even Mozart was treated in a somewhat more than a brusque way, as we indicated when we discussed Salieri and Mozart and the play with you. But I wanted to get you into the mood because I'd like you to work with me here, and to put yourselves in the position that that was the kind of music which you'd grown up with. That was the kind of music that you understood, the great classic tradition of Haydn and Mozart going back to Bach. And now you have got a ticket for the 7th of April, 1805 at the Theatre an der Wien. And why you've got a ticket is because you are going to the public premier of the "Eroica Symphony." And you are now going to hear a symphony by Beethoven. And particularly given your background of music, I want to suggest to you, maybe you want to think for yourselves, what would you have thought when in fact those first couple of minutes of the third symphony burst onto the scene? So let us play for you the first couple of minutes. It's Simon Rattle and the Berlin Philharmonic Orchestra, the opening couple of minutes of the "Eroica Symphony."

*Audio plays.*

Thanks. So this is very different to what I just played you with Mozart. You've gone to the premier and you're struck by a number of extraordinary things within the first two minutes, first two minutes. Firstly, you hear these two chords, bum bum, the two chords in E flat major calling you to attention. Now other composers did it, but not in that dramatic way. Then all of a sudden the melody is not being played by the violins traditionally, you will notice the melody was played by the cello, and then the violins are doing the rhythm. Isn't that extraordinary? And then shortly

into it, just a few seconds into it, there's a sort of, you know we start and then all of a sudden we get this odd note a C sharp. There's a sort of sudden wake up call. It doesn't seem to just go as it's supposed to, as we'd expect it to go. And then for about a few seconds, the music seems to reach a cul-de-sac. And then it's resolved. How is it resolved? Suddenly now the violins take over, they lead us around the corner and we're back to and we back to the entire theme. And so what have we learned already in two minutes? What have we learned? We've learned that this is a different kind of music to what we've heard before. We learned that in fact, there's some instability here. This is going to be a struggle.

This is not just going to be an extractable move towards the glory of a finale, because by the interspersing the C sharp note into this beginning, we already realised that this is a torturous, conflicted process that is going to take place. And yes, we can debate whether in fact music should be interpreted intrinsically in terms of the music alone or extrinsically by way of considerations outside. But I've already told you that there were extraneous factors playing on the creator, on Beethoven. And so you can't even begin to understand the Eroica with understanding that within the first couple of bars of that music, we understand the tension that he's trying to convey. And if I were to play you the whole of the first movement, you would see continuously periods of levity and periods of despair all rolled into one. This is a struggle. It may well be a struggle between emotion and reason, between as it were, pre-enlightenment and enlightenment. But it is also unquestionably a struggle, it seems to me about the personal, about Beethoven's own deafness, about Beethoven's own condition.

And he's now pondering, he's pondering the exigencies of life. And early on right from the beginning, we know that this is not just going to be simple. We know because of those opening bars, there's a tension that is going to continue to play itself out. And then there's another remarkable feature. It's such a simple theme. It sort of plays in my head all the time. And it also reveals another aspect of Beethoven, the extraordinary interspersing between simplicity of, and we'll learn this too when we get to the fifth, the simplicity of the construction and the complexity of his composition. In other words, although it's got that theme right throughout, you'll see he plays with the rhythms. So the metre changes. So if we were to go right through the symphony, we'd hear one, two, three, and that would carry, for us suddenly it becomes one, two, three. He plays with the rhythms but yet there's a simplicity of melody, which is rendered into this complexity and the tension thereof. And it is quite an extraordinary beginning.

And we know this, we must know this. Those of you now have attended the premier, as you just listened to the first couple of minutes, we're into a very different form of music to what we were before. This is not a divertimento by Mozart. This is something far more complex. And if you didn't think that, well then let's get to the second movement. And now the second movement is the funeral march. And of course, excuse me, for glossing over so much of the complexity and just highlighting the revolutionary nature of the commencement, because that's the best I can do. We should have a whole course on Beethoven and we're going to have lots of lectures on this, and one could take each symphony at a time. But I'm giving you an overview as best I can. So I want to move them to the second movement, which is the famous funeral march. And what

is particularly interesting about that funeral march is just how that particular funeral march has come into our lives in all sorts of ways. It's been played all over the place as a manifestation of death of many great people and the mourning that we face.

I'm going to analyse a little bit of it in a moment, but let me play you a most remarkable recording, which I found in my research for this. This is a recording of Erich Leinsdorf, who is an Austrian Jewish conductor who came to America and had a really very distinguished career. He's playing with the Berlin, sorry, with the Boston Symphony Orchestra and the introduction is self-explanatory.

*Video plays.*

- Ladies and gentlemen. We have a press report over the wires. We hope that it is unconfirmed, but we have to doubt it, that the President of the United States has been the victim of an assassination. We will play the "Funeral March" from Beethoven's Third Symphony.

- Thanks Shawna. We can leave that now. It's an extraordinary dramatic event that, and of course it was played at so many funerals. There we are many, many centuries after Beethoven, and it remains the piece of music to which we return in a moment of mourning. And if you've listened carefully to that, there are a couple of points I'd like to point out to you, which are equally remarkable and which effect my analysis of the first movement. But before I get there, it's interesting, it's a funeral march, but there are no drums. Beethoven uses the strings basically in the role of drums and it starts off and Leinsdorf's got its spot on. The marking is that it must be played very, very quietly to start with and indeed it does. And then you'll have noticed, even in this beginning, it's not the best recording that I could give you, and I'm going to come to another one in a moment. But what you would've noticed is that there is firstly, there's the harp and it comes in a lot, sorry, not the harp, the horns, sorry, which come in quite a lot.

And then we also heard the sound of the oboe, a single oboe. And when I said to you in the first movement that the music is both, as it were, political and personal, that Beethoven is engaging in both dimensions at the same time. Hence the Heiligenstadt Testament, the background to Napoleon. The second movement is exploring death, which is perfectly understandable in the light of his condition that he was in. But it's both a public expression and a private one. The public one is done through the horns, it's a march, and the horns capture the funeral march as the procession moves, and then high above the horns, a single oboe wrenchingly representing personal grief. And if I played you the whole movement and I'm sure you can go and do it to yourselves, you'll see the harp, sorry the oboe comes in from time to time because there is the interspersing by use of the instruments of both the public and the private. And then there is something else that is remarkable. He's exploring death in all manner of ways. And a little way into the you know, people say, well, you know, what was the difference in Mozart, et cetera. Just consider the following.

He starts with this funeral march. And by the way, if you follow the movement right through,

which I would do in ordinary course if we had the time and analyse it step by step, bar by bar. You'd get to the point where you'd realise that he's actually used the same funeral march four times. But we don't say oi why is he doing this? Because as each part of that march starts, it reconfigures into something remarkable. And what I want to play for you is a clip from round about the third to the second minute of the second movement. And what you'll find here is that all of a sudden the march transfigures into a fugue. And what music colleges will tell you is that the fugue is the most rational, rational component of music. And what therefore the fugue represents, if you think about the rational engagement, is Beethoven is asking why do people die? Why does this happen? Why do we have to go through tragedy? Why am I condemned as I am? And so there's this extraordinary interspersing of emotion and thought, and the fugue is used deliberately in this way. So lead us here, Paavo Jarvi, a wonderful conductor I might add. Claudette and I were very privileged to hear him conduct a couple of Brahms symphonies when we were in St. Petersburg a few years ago. Ah, that we could travel again. And here is the sort of funeral march converting into the fugue in the most magnificent, poignant expression of existential angst.

*Audio plays*

Thanks Shawna. We could carry on with it. But I mean, when I talk about a fugue of intensity and the reflection of the emotion as it comes out of the start to that it's just something remarkable. And then it transfigures again and again for the entire length of the symphony. And so when you walked out of the theatre in 1805, after 50 minutes, by the way of music, it was double the length of any other symphony. I mean, I know that the conductors who do it in about 46, 47 up to 52. I want to come to markings in a moment. But you would've thought, by God, we've never heard music like that before. And yes, somebody said to me, what's the difference with Mozart? Well, I invite you, Mozart was a genius, but there's a power and an intensity and almost a raw emotion in Beethoven of a kind that just at that time was unsurpassed. And every time I hear the Eroica I think precisely of that, I'm sure if you put yourself in the mind of being in 1805, you'd feel the same. Now I could wax lyrical about the rest of the Eroica but I must move to the fifth. I'm not even sure I'm going to be able to do everything tonight as I'd planned, but that's typical of me.

So we now come to the fifth. Now there's no more famous piece of music in all of the repertoire then the fifth symphony. We all know that da da da dum, da da da dum. We all know that, right? We know that here is, you talk about simplicity and complexity. How is it that an entire symphony is based on three Gs and one E flat? Four notes, three Gs, da da da dum and one E flat? It's remarkable. I suppose many, many people could have thought about that. They probably did. But how do you construct an entire movement, in fact more than a movement, from just those four notes. And yet this is a symphony which gives us incredible pause as to what it's about. We were all taught, well, some of us I suppose many of us that in fact it's the fate knocking at the door. But is that indeed true? Is that really what it's about? Or is it something profoundly greater than that? Is this a question of grappling again with the challenges of life, with the exigencies of being put in the position that Beethoven is?

In the despair that the freedom that he'd hoped for pursuant to the French Revolution wasn't going to take place. Well, we'll see about that in a moment. But remember a couple of things, and this is also a difference to Mozart. If you read the literature about Mozart, it seemed that the music poured out of him. Beethoven is not quite like that. Do you know that there are 14 versions of the opening of the second movement of the symphony? Fourteen different versions that Beethoven penned. There are manuscripts of each of them, which can show you just how much he grappled with the act of creation of a symphony that we think, well, it all seems so logical, but it wasn't for him at the time. It was a serious creative charge, 14. Take the beginning of the first movement, which we'll play you in a moment. Well there're basically 12 instruments in the orchestra. Now he could have chosen to have all 12. But he decided, no, no, no, no you are only going to start with seven. So those were the first violins, the second violins, the cello, the viola, the double basses, the clarinet and the flute. And he does have a version on the score in which the flute is included in the opening bars of the fifth symphony, the first movement. But then he takes it out because flute is regarded as a feminine voice.

And what he really wanted to a large degree was the most assertive masculine voice to start the symphony. But again, I'm trying to emphasise that you can't just take the symphony and just read it simplistically as if this was just one original moment of creation. The remarkable feature was the battle with which he engaged in order to get there. There's a second aspect that I want to draw your attention to in the beginning, and it's a point which has been made most recently by somebody also gave an utterly wonderful lecture on the series, Benjamin Zander, who in my opinion, certainly one of the finest musical educators. My great rabbi in terms of musical education was Leonard Bernstein. But Benjamin Zander is a seriously good musical educator. And one of the issues that he's raised about the fifth symphony is so important is what we call the metronome markings. Unlike many composers, Beethoven had specific markings for the tempo of the piece. And if you look at the score to the fifth symphony, he's very precise about this. It was supposed to be 108 beats per minute. And so the conductor was, if he was going to show fidelity to Beethoven's markings, was going to open the symphony at 108 beats per minute. Now if I can tell you that Leopold Stokowski, a very famous conductor, opens the fifth with 40 beats per minute. You can see how ponderous that is.

And if you then ask yourself, what about the great Furtwangler who was perhaps arguably the greatest of the Beethoven conductors, he too is very slow. And so there are a number of issues that Zander has raised. Do we have to show fidelity to the creator of the music and follow the metronome markings? That is the markings of the beat. And therefore the symphony must go in that way, which is pretty fast by the way. Or do we do it slower? And if I were to have time and play you the opening of Furtwangler you would see it was a very grand, kind of almost slowish opening. In a sense emphasising the grandeur of the music. But if you were to take it more quickly in terms of the metronome markings, it would be a much more speedy and almost assertive. And there, perhaps it is true to suggest that the fate knocking at the door, something of a similar kind might have been uppermost in Beethoven's mind. So it really does depend to a large degree about what fidelity you show to Beethoven. Say for this, the metronome at the time

that Beethoven used it wasn't entirely reliable and he was also getting more and more deaf. So the result was that were these markings in fact sufficiently reflective of what he really intended in his ear. But I think Zander's right about one thing, the best recording, certainly for me, and the one which is not 108 beats per minute, it doesn't follow the metronome markings, but it does to a large degree reflect a speedier take.

And the whole symphony clocks in at about 33 minutes is the remarkable recording by Carlos Kleiber. The recording is on YouTube, and if you haven't got a copy of it, please listen to it. It is an utterly remarkable rendition of the fifth. And I want to play you the first three minutes of that recording. What it shows in this incredible way is how these four notes, three Gs and one E-flat, are as it were transformed and transmogrified and how Beethoven in a sense uses them in slightly different ways, spacing the notes slightly differently. So after you get out of the first few bars, you get a series of variations on which the entire movement is predicated. And one final thing, when you listen to it, the symphony is supposed to be in C minor, but when you actually listen to those four notes at the beginning, it's hard to know what key you're in. In fact some people would say, and probably rightly, it's a major chord, it's not minor one, it's E flat major. If you hummed it, you'd probably hum it with a major chord.

So it's very interesting that Beethoven, as it were, begins this most forceful and most remarkable opening to a symphony in a fashion that even our ears are seeking to adjust to it. And again, let me make the point, if you were listening to this for the first time and you had been grown up on Haydn and Mozart, what would you have thought? As Carlos Kleiber now in his utterly remarkable version of the fifth opens it up for us.

*Audio plays.*

All right Shawna I think we can move on 'cause time is fleeting. You'll have noticed it opens with the, you know, you have clarinets and the strings, they play the four notes and then you move, suddenly we get the horns picking up the theme. And now although it's still three shorts and one long, he's expanded the gap so it's slightly different. It is utterly remarkable about how these four simple notes, three Gs and an E flat, then in a sense construct an entire movement. And when I speak about the complexity and simplicity which lie at the heart of unravelling Beethoven, you can see exactly what I mean. Now we could go through the entire, again, remarkable symphony, but again show you the revolutionary equality of it. I want to just concentrate on a truly remarkable part.

And I'm not going to deal with the second movement, which is got all these elaborate variations, but the scherzo, the third movement, I invite you to listen to the last movement of the Mozart 40th and compare it to the scherzo, the third movement here. And you'll see exactly what I mean about number one, firstly, essentially, borrowing from Mozart but transforming him in such a radical fashion that it is utterly remarkable. Then we get to this remarkable transition of music between the end of the scherzo and the commencement of the final movement. And so the scherzo, which to a large degree starts in a desolate fashion, then seems to be able to, as it

were, transcend the desolation of the music because he's grappling with the existential dilemmas, both of his personal life and of the political. Then we come to the transition by the end of the scherzo to the beginning of the fourth movement. It's almost as if he was capturing our heartbeats, our expectations, our anxieties at the end of the scherzo. If you listen carefully it's like heartbeats and then this unbelievable transition into the finale. Let us hear it now.

*Audio plays.*

Thanks Shawna. Thank you. Well, I mean there you are, you have this incredible sort of tension that he builds up almost like a heartbeat, just tense, tense, tense. And then all of a sudden this kind of transition to C Major in the most remarkable way. And I think Benjamin Zander, I think when he gave the lecture said about this movement and he's right, play this movement and man, you really just feel that you can do anything. You know like that Obama, yes we can. Yes, it's possible. Yes, life can be better. Yes, in fact through all the gloom and doom, Beethoven gives us an answer. There is hope at the end and he can dissolve this crisis through triumph. And it is an utterly remarkable transition of music from the third to the fourth movement. I've realised that I've run hopelessly over time and I'm never going to be able to do the ninth in the time available to us which I really apologise. I'm happy to do it at another time, perhaps combining it with the sixth. But may I just make one other concluding remark.

I mean, well two. The first is about recordings of this. I mean I do think Clive is just fantastic, but there is a very interesting recording by John Elliot Gardner in 2012 with an orchestra, I won't be able to pronounce it properly 'cause my French is nonexistent, but the Orchestre Revolutionnaire et Romantique in 2012. And this is particularly interesting because he takes a different take. His take is very much, it seems to me, a sort of revolutionary take on the music, which is well worth listening to. But I suppose what I wanted to say just by looking at these two symphonies and just little parts of them to kind of end my argument and I'm very happy to do with the ninth, which I wanted to be desperately because it confirms exactly everything I've said in the most remarkable fashion. We have heard this music many times. We've heard the fifth many times. But when you think of the structure of it, when you think what it comes out with. You think of just the optimism of that final movement of the fifth symphony.

And it seems to me that what Beethoven is saying to us is yes, not withstanding all the exigencies of life, there is hope at the end, there's freedom at the end. And some form of rational kind of resolution of our conflicts is indeed possible. And for that reason more than any other, I think he did shatter the whole framework of the classic period. He brought in introducing therefore a romantic period of music. I do not think you can understand many of the composers that came after him, including Wagner, including Stravinsky, and particularly my favourites Mahler and Shostakovich, without understanding Beethoven. And for that reason more than any other, I would want to conclude by saying yes, he was a revolutionary and it is one of the great glories of Western music to listen to his contribution to our musical life. So I'm very happy to take questions.

- Dennis, thank you that was absolutely fantastic.

- Oh, I'm happy to have done that Wendy.

- Yeah, it was great thank you. And I'm going to take you up on your offer to do the two together.

Q&A and Comments:

Q: I'll do them both, because I see a question to me with just one which I thought I'd answer which is, whilst all Beethoven symphonies are great, the odd numbered symphonies are greater than the others. Do you agree?

A: No, I don't actually. I think the fourth symphony is fantastic emotion and the six, the pastoral, so I'm quite happy to combine those Wendy in another lecture. I'm sorry I couldn't do all three, but I did want to try to do justice to two of the greatest pieces of music we've had the privilege of listening to.

- I'm happy that you, I mean you don't rush. I'm happy that we're not rushing, you know, a big rush through everything because there is so much to so say.

- No, no, no.

- For a long time, yes.

- Exactly. We've got a lot of time to explore, you know, wonderful, wonderful works. Thank you.

- Yeah.

- Yeah. Okay. I don't really have a lot of questions here.

The conductor in St. Petersburg was Paavo Jarvi, he was the conductor who I played on the third.

Yes you write somebody, Barry, according to his great pupil, Shirley, the opening of the fifth replicates the call of the yellow hammer. That was indeed, there's so much token about this.

And any chance you might take us through the late quartets, I'd love to do that. And indeed the 2012 recording, Elaine, I'm happy to compare the two with possible.

I can't leave out the seventh, Judy, but I've got, as you can see, it's hard to do anything else in one night. Thank you so much to everybody for their contributions. I

will play the Gardener one next time.

So Wendy, basically those were... I'll try to replicate much of these when we do our next session. And thank you again. Thanks Shawna again. She absolutely, I could not have done this lecture without you, Shawna, thank you so, so much.

- Thank you and thank you Dennis. Thanks everybody. Thanks for joining us. Thanks Shawna.

- Okay, take care.

- You too, bye.

- Thank you very much. Take care, night, night, bye.