Roy Stratford - Beethoven’s Music and the Politics of the Enlightenment

- A very warm welcome to our new presenter, Roy Stratford. And Roy, warm welcome.

- Thank you very much. Thank you, great to be here.

- And we're thrilled to have you. So I'm going to give a brief bio and then I'm going to hand over to you. So, Roy Stratford studied music at Reading University, where in his final year, he was appointed Music Director of The Opera Society and conducted four performances of Rimsky-Korsakov's, "The Snow Maiden." He went on as a postgraduate to the Royal College of Music to study conducting with Norman Del Mar and piano with David Ward. He also received advice and encouragement from Andrzej Panufnik... And Sir George Solti. In 1987, he was invited to participate in the BBC European Conductor Seminar in Manchester and was elected to make his Radio 3 debut directing Constant Lambert's piano concerto. He also had the opportunity to work with the BBC's Philharmonic Orchestra during the course and was coached by Sir Edward Downes. He has since worked with many orchestras, including the Royal Ballet, the London Philharmonic, and has guests conducted many leading amateur groups. He has a wide interest in music education and has worked on the Baylor's programme at English National Opera with the London Philharmonic's Education Programme, and is currently undertaking a lecture series at the Wigmore Hall.

He also runs lecture recital weekends at Weston College and at Jackdaws near from in Somerset. He has taught music at St. Paul School since 1991, and in 2003 was appointed head of ensemble responsible for all chamber music in the school. He also teaches piano at Richmond College and runs a youth training orchestra for Richmond Music Trust, as well as conducting the Working Symphony Orchestra. In July, 2007, he was Music Director for the Scottish School's Orchestral Trust summer course. He has had arrangements published by Farba Music and original compositions by Oxford University Press. Today, Roy will be talking about Beethoven's music and the politics of the Enlightenment. So on that note, Roy, I'm going to hand over to you and we are all looking forward to your presentation. Thank you.

- Thank you very much, Wendy, and it's really lovely to be part of this thing, of which of course, I cannot not see how many people are taking part, and it's a very thrilling thing to be part of. I'm going to start by reading four statements about music by various various interesting people, which in some way, sort of sabotage the whole project in a way, but in a way which you'll see after I've read them. The first is by Claude Lévi-Strauss, French anthropologist, who wrote, "Since music is the only language with the contradictory attributes of being at once intelligible and untranslatable, the musical creator is of being comparable to the gods and music itself, the supreme ministry of the science of man." Here's Felix Mendelssohn, "People usually complain that music is so ambiguous that it leaves them in such doubt as to what they're supposed to think, whereas words can be understood by everyone. But to me, it seemed exactly the opposite." And one more, Arthur Schopenhauer, philosopher.

Pessimistic philosopher of the 19th century, huge influence on Richard Wagner. "Far from being a mere aid to poetry music is certainly an independent art. In fact, it is the most powerful of all the arts and therefore attains its ends entirely from its own resources." And I've elected to speak about music and the politics of the enlightenment in terms of Beethoven's music. And of course, at once what those people are saying is that music is a language of its own, which needs to be understood on its own terms. And that in fact because it's has sort of abstract nature that it builds deals not in concepts which you can relate to the world. In other words, music isn't very good at telling you to do something or describing anything in particular. It's a very generalised art form which move, which tends to operate on its own terms. It needs to be understood in its own terms. I'll just say a little bit more about what I mean by that, by playing you the beginning of a song by the Beatles called Yesterday, which I'm sure you all know. Let me find my... Here we are. And right, list, just all the way up, yeah. Here's Yesterday by the Beatles, here's the beginning.

Music plays.

♪ Yesterday all my troubles seem so far away ♪ ♪ Now it looks as though they're here to stay ♪ ♪ Oh, I believe in yesterday ♪

Music ends.

There's a song which has a lot of pathos and sadness in it. And even though that's actually the key, What you call a major key, and we associate major, major harmonies with generally happy music, minor harmonies, sad music. But if you listen to the very first note that is sung in that song. You'll notice that it doesn't fit in with the prevailing harmony around it. I'll just play it once again. In fact, that happens several times at the beginning of that extract. Here we go again, one more time.

Music plays.

♪ Yesterday ♪ ♪ All my troubles seemed so far away ♪ Okay, Yesterday, ... ♪ Yesterday ♪

Music ends.

And far away as well. And the fact that this note doesn't fit with the harmony underneath it means that the sense of dissonance doesn't... Dissonance means that it doesn't fit with the harmony. It doesn't just mean that it doesn't sound right, it needs to resolve downwards as it does there. So you have a note which doesn't fit, and then a note which does fit so it's slots into the chord. And the same here far away. You have exactly the same thing. That is a sort of good example of the way that the language of music can operate in expressing feeling, which means that even though the piece is in a major key it's full of sadness and pathos because ... Because of that pain at the beginning that we hear in the harmony. So the point about the language of music is that Beethoven, by the time that he became to start writing his music, was in the

middle, really, of a period called the classical period.

And the classical period in music, which roughly goes from the beginning of Haydn's music to the death of Beethoven, and includes really mostly, most of the great, great works are written by Mozart, Haydn and Beethoven. Other, classical composers have become slightly repressed because the classical style is fundamentally quite simple and it requires... A simple harmonic structure in order to make it work. And that simple harmonic structure can be a little bit, an bit sort of easygoing and it requires some sort of subversion to make it interesting. So there's the first thing, and of course we know that Beethoven did one of the things that he's renowned for, of course, is his subversive attitude. Not least the political and as it were... The world that he was born, that he found himself in.

But so just to give you a little bit of context, he was born in 1770 and he started studying music with a man called Christian Neefe. And Neefe was a great influence on him, because he was a member of a group called the Illuminati who were sort of affiliated with the Freemasons. And they had radical tendencies. They were opposing the sort of the aristocratic. The aristocracy. They wished to have freedom of expression and democracy, and these all things that were not encouraged at the time. But I'm just going to play you... I just want to play you the beginning of a work that Beethoven had written for the death of Joseph II. Sorry, I'll need to just have a quick glass. Joseph II was the Emperor of Austria who proceeded, proceeded from Marie Therese and he was a great enlightened figure. And he died in 1790 and Beethoven wrote on his deathbed. It's one of the very first things that Beethoven managed to do. Here's just the beginning. Now that wasn't published in Beethoven's lifetime. And it was rediscovered later on in the 19th century and there was still very few recordings.

That's a recording by the San Francisco. So, and it really sort of... It booked Beethoven in a place that was really rather interesting. It's very dark, C minor key of C minor, C minor became a key, which was really fascinating for Beethoven and so many pieces. So many pieces, the Fifth Symphony, the Third Piano Concerto, many, many pieces that the key really, really appealed to him. When he was studying with Neefe, he gained a lot of these attitudes towards the freedom and being... Of being a part of this movement, the Illuminati and the Freemasons, who were connected with radical Freemasons and they were repressed eventually and became replaced by a group called the Lesegesellschaft or the Reading Society. And it was that Reading Society that prompted that work. The other person who was really responsible for Beethoven's attitude was Maxi Franz, Maximilian Franz. who was the youngest son of Marie Therese and the younger brother of Joseph II. And he was the elector of Bon and that was also incredibly important part of Beethoven's upbringing.

Let's get on to the main bits really, which is the idea of writing music, which is actually about something. So Beethoven had an idea when he left Bon, he went to Vienna and he wrote two symphonies, string quartets, piano sonatas, piano concertos, but with the third symphony, Eroica, he really broke the mould and came into his own in a really sort of interesting way. Now, the Third Symphony was gradually developed from an idea that he had when he wrote the ballet

for "The Creatures of the Prometheus" and the finale of the ballet, the music for "The Creatures of the Prometheus" goes like this... The story of Prometheus is really sort of a wonderful enlightenment idea that the God's... Prometheus stole the fire from the gods and gave it to the people as civilization. So we're sort of levelling up here to try. And so, what Beethoven... The main thing about the theme... Is it's very simple triadic nature. So in classical harmony, triad is the first and the third and fifth of a scale. So if you hear...

If you play an arpeggio on the piano, that's reinforcing the sense of key that you are in. In this case it's in a E-flat major. And what you notice about Beethoven's ideas so much of the time is how simple they are. So the very first... Opening of the very first piano sonata. It's just a... It's just an arpeggio really, nothing more than that. And the basic ideas of the Prometheus theme, are just basic chords themselves as well. Think of the beginning of the Fifth Symphony. The whole movement of that symphony is made up of four notes only. Like that, okay? And gradually, Beethoven had the idea of writing a symphony, which was really about the idea of heroism. But particularly in terms of the figure of Napoleon Bonaparte. And so Napoleon Bonaparte in the early part of the 1790s, seemed to be some sort of heroic figure who could bring freedom and democracy around Europe.

Of course in the end, it all went horribly wrong. And Beethoven Symphony became a sort of, at the beginning, a sort of tribute to him or a tribute to the idea of heroism. In the end, when Napoleon declared himself Emperor for Life, Beethoven took, which who had originally dedicated the Eroica Symphony, Napoleon, ripped out the title page and wrote "To the memory of a great man," instead. Underneath this idea of heroism lies the Eroica Symphony and it's the... My point about the quoting those people at the beginning, music is a language which deals with itself. It doesn't revealing... It doesn't refer to context outside of itself with any real success. Cause it can be interpreted in so many different ways. But one of the things which is really interesting to look at is the way that Beethoven, he sort of treats this simple idea. This idea, this these simple musical ideas and uses subversive means in order to communicate what he wants to communicate. So let's hear the very beginning of the symphony. Okay, the first thing he does, two chords, and they tell you what key you are in, okay?

And the key is E-flat major. Sorry about the horrible sound of tinkly my keyboard here, it's just a bit of away from the piano for the wifi. And then the theme you hear in the cellos, it's simply a triad of E-flat major, it's just telling you that you are in this key. Not actually in a sense as interesting as the melody of Paul McCartney and John Lennon's Yesterday. It doesn't have that sort of interesting melodic... Melodic flow. But what it is, it's just telling you where you are. And then the cellos who have been playing that theme sink down to a note, which is not part of the chord. And it creates what we call a dissonance, as does the beginning of Yesterday by Lennon and McCartney, very first note creates dissonance with harmony around it. In other words, it subverts what you've just heard. Let's just hear that beginning again and I'll stop at the moment. That's it, yep. That's immediately unsettled the listener. The listener who's been listening and expecting stability, immediately gets that moment of instability. Yeah that which is then resolved back to stability of the opening. Here.

And I'll just tell you, it doesn't matter whether you understand anything about music but that note. Whether you understand anything about music or not, but the note doesn't fit with the chord around it. And it's the note C-sharp or D-flat. And then we're back to... Just, back to a stable outcome. And that note has an extraordinary number of implications throughout the movement and throughout... Well throughout the whole piece, but particularly throughout that movement. so, he sets up stability and then challenges it. And the other way that it challenges stability, that's a sort of harmonic way of doing it. The other way to challenge it is through rhythm. Now the piece is in three beats in a bar, three time, three beats and a measure if you're American. One, two, three, one, two, three. One, two, three, . And what Beethoven does is to disrupt your feeling of being in three by putting accent every two measure, every two beats. And we'll that in after a little while, just play on a little bit.

Play from the beginning again, we'll hear the disturbing note and then the rhythm. Here we go. One, two, three, one, two, three. One, two, three, one, two, three. One, two, three, one, two, three. And that rhythmic disruption is amplified a little bit later on in the first section of the piece just about here. So here, you know where you are, One, two, three, one, two, three. But just a little back, I'll just go back on that again, just a little bit back, further back. You can have one, two, one, two, one, two. So you are in three time but you'll have one, two, one, two, against it. So it's almost as though the time of three is being subverted by beats every two beats. Once again... One, two, one. Now you have no idea where you are. Okay, enlightenment ideals of rationality and for the possibility of creating a perfect world, shows some sort of parallels in the musical language there. So he sets up a situation which is stable and perfect. just for the first couple of bars, perfect harmony, perfect rhythm, perfect triad. And then he subverts it with a note, which sort of, it's like putting something bad in your drink, really. It's sort of... It needs to be taken out, it needs vaccinating against in a way.

And then the other way that he subverts his perfect world is with a rhythmical subversion as well, in two. So two beats instead of three, one, two, one, two, one, two. And in the development section of this piece, we reached this extraordinary climactic moment, which, and this piece was written, the record said written 1803, 1804. Up on this up until this time, this is one of the most dramatic and radical moments in music. And I'm just going to play you all the uncertainties, all the subversion subversive elements come together in this development section like this. You can hear here, one, two, one, two, one, two. You probably notice at this moment how dissonant the music sounded, how the chords don't fit together. That was a level of disruption to the status quo that a composer like Mozart or even Haydn wouldn't have tolerated. Haydn taught Beethoven for a while, it was a very difficult relationship. Although Haydn admired Beethoven's work and Beethoven enormously admired Haydn, Beethoven's radical and disruptive temperament and musical tendencies led Haydn to think, "Gosh, this is just a bit too much." And he really felt that Beethoven had gone too far, he disrupted the classical style too far. There's a wonderful film actually that was made about the Eroica Symphony.

And it was the first performance and it was set in the Lobkowitz Palais in Vienna. And in theatre

room, you can see, you can go to the Eroica room in the Theatre Museum in Vienna now, which is seems to be quite a small room. And the servants are standing around and the whole thing is being watched, and Haydn walked in at the end. And having listened to the symphony says, and says, "The world can never be the same again." This is a piece which really shook the classical style to its foundation, and expanded it enormously as well. So disruption also carries on from that note that I talked about, the B-flat. Talked about the way that this behaves in the beginning, resolves upwards temporarily and it's left in your mind. Left sort of resonating in your mind, there's something which possibly needs the longest resolution. When we come to what we call in classical sonata form, the recapitulation, which is where essentially the opening of the piece returns, something very dramatic happens to that note.

So the music you're hearing now is exactly the same as the beginning. This is reestablishing stability, or at least it should be but listen to what happens. There's that note, yeah, there's the wrong note as it were, the C-sharp that leaves you off in the wrong direction. I'll just play that again. Wait for the , that's it. And there we are. And what he's done there is to, instead of resolving the C-sharp back upwards, he lets it go downwards and it takes you to another key. The principle as generally practised of Sonata form is that recapitulation gets you back to the home key, in this case E-flat major, and you stay there. What Beethoven does, is to move away from the home key immediately and he does it via the wrong note. And we're in now, in a different key from where we should be, we're actually F major. Not that that detail particularly matters. And then he takes you to another different key as it were D-flat major, before he back to E-flat major.] Now he's in E-flat major.

There's a little journey around the keys. And you can see from the length of this track that it's 15 minutes and 10 seconds long, that's incredibly long for a classical sonata movement. It is longer than any single symphonic music that had thus being composed, much longer than anything by Mozart or Haydn. And a different intention as well, this sort of... the idea of a symphony as a narrative rather than just an abstract form. The classical period gave primacy to the idea of abstract. Baroque era, which preceded this, music of Bach, Handel, Scarlatti, Corelli and so on. Music tended to be attached to an idea, a text or something like that but you got very often the religious text, of course, operatic text and so on. And very little music was written just for its own sake. But the rise of the Sonata form in classical period, harked symphonies, piano sonatas, string quartets, it is music, which sort of... It's about itself in a way. So the only way you can really understand it is by understanding or listening to the music, the language of the music, and seeing how it behaves.

And luckily it's language based on these simple triads, one, four, five mostly, is very comprehensible. And Beethoven's music always seemed very comprehensible. I mean, it's our first idea. It's very easy to understand, remember? And in fact you hear so many of those, so that idea repeats itself in so many different ways throughout the piece. But the critical thing to bear in mind is the subversive element of the music. The way that the stability is challenged constantly. I'm just going to take you to the end of the, what's called the recapitulation, it's a concluder. And at this moment, this is another point where stability really needs to be restored.

And for a moment we think it's going to be restored, and then something else happens so I'm just going to play it. Okay, he's now in the right key, he's in E-flat major. Yeah? And then... That's a shock and a half E-flat major, down the tone, D-flat major, and then C major. And it doesn't really matter about the name of the keys but what really matters is the fact that instead of re-stabilizing the piece, he's gone again against that stability and he's moved us into what sounds like another way of developing the music whereas he should be stabilising it. We'll just go a little further. So we'll just jump a little bit, that should've been here. Here we are and this is the shocking move. It just takes you somewhere else.

And then finally, because there's been so much instability in the movement, he spends a long time being stable again. So what he does is to repeat two chords, we call it the tonic, E-flat major and the dominant B-flat major, over and over again. Again, simplicity has been restored and the music comes back into balance. It seems quite a lot, a long time to hear this harmony, this simple harmony but it's in the context of the whole movement, which of course you haven't heard, it's necessary to make sense. That the main theme. Over and over again. And so on, and so on until the end of the movement. It feels like obsessive repetition but it's necessary to bring the music back into equilibrium. You have to remember, Beethoven has a... In a sense of sort of romantic image of one kind, in that he was a man who suffered enormous personal difficulties, deafness, isolation, lack of ability to make real relationships with people, never married, wanted to married. Fell in love with women but never could quite get it together.

But in his musical outlook, in spite of his revolutionary ideas, expanding music, using more minor keys, and in then the Ninth Symphony, of course, bringing text, bringing words into symphony, his setting of the Ode to Joe, Schiller's Ode to Joy, extraordinary political statement. But in spite of that, he never loses the need to be classically restrained and balanced. He's a still a fundamentally an enlightenment composer. So just to, I just want to take you through into the finale of this piece, which is, in a sense, the origin of the whole symphony. And as I said, it comes from this. The ballet music from "The Creatures of Prometheus". Now the tune... That baseline of that, the accompaniment. Is this very simple... Very simple melodic idea. And at the beginning of the finale of the Eroica, we have an explosion of energy, which then resolves itself into the statement of that very simple melodic theme, which originated in the ballet music from "Prometheus" play. And the function of that opening really, is to say that this was not arrived at easily. This musical idea has been born out of difficulty, it's been taken out of...

Taken away from somewhere where it shouldn't be, perhaps. That it doesn't just land easily at its feet. Play once again and then we hear the theme, the "Prometheus" theme but only the baseline, not the melody itself. Here it is once again. And so on, and then a little bit later on we have this, and this is the Prometheus theme, which sits on top of that baseline. Now that theme and the Prometheus music was known as an English dance in German, an Englishire. And Shiller, great enlightenment German poet, also the author of the Ode to Joy, which Beethoven sets in the Ninth Symphony wrote the following about the theme and it's really rather fascinating. "Can think of no more fitting image for the ideal of social conduct than an English dance. Composed of so many complicated figures and perfectly executed, a spectator sees

innumerable movements intersecting in the most chaotic fashion, yet never colliding. It is also skillfully and yet so artlessly integrated into a form that each seems only to be following his own inclination, yet without ever getting the way of anybody else, is the most perfectly appropriate symbol of the assertion of one's own freedom and regard for the freedom of others."

Now, whether Beethoven thought that about the Englishire or not, is perhaps debatable but it's a rather interesting observation. And it sort of makes a neat sort of idea about this idea of reflecting the enlightenment ideal at the time in the music. In a sense, of course, the musical language of classicists reflects the rational order of the enlighten... Of the rational ideas of the enlightenment. The idea that these harmonies are very clear and simple, the music has a fundamental simplicity. Baroque music, if you listen to Bach, the music is more multi-layered. In a sense, it's more overtly complicated. And in fact, classical music initially, especially in its early phase, can often, as I said, be a little bit too... Almost too simplistic, too simple. So what we have here is an idea of simplicity, which is then subverted. And I think the best thing you can say, why between 1750 and 1830, are there only three composers? If you think of the multiplicity of the Baroque musicians and Romantic composers as compared with the three classical giants, why should that be the case?

And I think that the reason is, that it was those three composers, Mozart, Haydn, Beethoven, in their own way, managed to subvert the style successfully but without destroying it. So the style is there, it's lies underneath, but it's never actually, it never falls apart. And it takes Schubert, , and Schumann, and Chopin and so on, to move the music on into the Romantic age. But on their doing that, they also destroyed the balance and rationality of classicist. Anyway, let's just continue with the finale of Eroica, few more things to say. The baseline then takes on a life of its own, in a sense of what we have are variations on that baseline and on the tune, the Prometheus tune as well. Sometimes it behaves like a Baroque piece, like a fugue here... You can hear the theme all the way through, yeah? So the idea of the variations are that something remains constant, which is basic harmonic structure on over the top of that, things change. A little bit later on, wonderful moment, it becomes a sort of Turkish march. Again, we hear the baseline, listen to that underneath like this.

And on top, a rather thrilling and exotic sounding melodic idea. And this form of writing in a symphony, a variation form, in other words, you have a tune and you then vary it. In fact, this time you have two tunes, you have this... And you have the English tune. So we have two themes to bury. This idea is a new idea in symphony, it's usually a standalone work might be a set of variations, sometimes in a piano sonata but to write a set of variations as the finale to a symphony, brand new idea and incredibly effective in this context. As here towards the end, we have an apotheosis of the Prometheus theme. Music slows down and the whole thing seems to be glorified. If you hear the theme, the original theme, you can hear how he's derived that melody from the original "Prometheus" theme. It's more colourful and more interesting. Also, has a feeling almost nostalgic yearning, doesn't it? It's something a new element has appeared and it feels, it becomes sort of rather grand here. Coming up, anyway. It really feels like his hero... Well, ex-hero, Napoleon unassailable.

But then just toward the end of that section, little bit of doubt creeps in here. Again, he's now... You would expect more stability and the music feels as though it's questioning itself. It's in the minor, it's not sure of whereabout where it's going. And finally it bursts out in a victorious, very brief finale just to say that everything is going to work out in the end. And this is in musical terms, he's in the minor and he's going to go into the major. And that was a symphony, that is a symphony that changed the world. And it brings in the idea of absolute music, being able to convey some sort of narrative tendency, even if it's a generalised idea about heroism. And in fact, I haven't had time to look at that. But the middle, the Second Movement is a Funeral March starting like this... Give you . Oh no, second movement, I won't play part of that but the second movement's a funeral march.

And then in a sense that finale becomes the sort of the hero reborn you might say. I just want to say something about, just to finish really, the most important political statement in classical music, I think, which is the Ninth Symphony. In 1989, in December, 1989, just after the fall of the Berlin War, Leonard Bernstein conducted a performance of Beethoven's Ninth Symphony with musicians all around the world sort of coming together of democracy as it were, musical democracy. And the Ode to Joy, the in German was replaced by or freedom. And it was an extraordinary moment and it really brought to home, I suppose to people, the importance of this work. And notoriously the Ninth Symphony, that Ode to Joy the tune, is the national anthem of the European Union. Or the anthem of the European Union, national is probably not the right thing to say. And Nigel Farage, you might have heard of one of our most sceptical, Euro-skeptic politicians turned his back on a performance of it.

Not very respectful to Beethoven. And the point about the Ninth Symphony is the extraordinary idea that in a symphony, which had always been an abstract work then, and instrumental only, that Beethoven introduces voices. And it's as though the only way that he can really say what he wants to do is to have a text because he realises that the abstract nature of music means it's ability to express ideas is limited. It can really only speak about itself. So he sets something that he really wanted to set from his on years, the Ode to Joy by Schiller. And just a moment of that really. I just want to play the beginning where the voice comes in. Sorry, I'll just have to find it one second. Okay, that's how it comes in instrumentally. And then a little bit later on comes in and the cellos that you've just heard are replaced with a voice. So here... And what he's saying there is really, of friends, no more these sounds. So he doesn't want... He's rejecting the music of the first three movements of the symphony and then replacing it with this tune.

And he said the words are, "Joy, aspire, spark of fire from heaven, daughter from Elysium, drunk with fire, we dare to enter, holy one, inside your shrine, your magic power binds together, what we by custom wrench apart, all men will emerge as brothers, where you rest your gentle wings." So mentioned , that's really the at the heart of what be is trying to say. And then that tune is subject to a set of variations throughout. Sometimes it becomes very grand, such as here... Oh, I can't click on it. Oh, that's it... Sorry that was back, let's jump forward a bit. Awe inspiring and sublime and then in the next section, it's almost parody. "Gladly like the planets flying through to

heaven's mighty plan." And then it becomes a rather complicated few. And then finally, after a moment of extraordinary doubt, all the struggle ends and it births out victoriously. And so on, not quite the end. So finally, just to say, Beethoven I think, manages to convey ideas of enlightenment, politics, democracy, the idea of human rights, the idea that everyone is valuable, and the idea of the freedom of man. But he does it within the confines of the musical language, apart from Enlightenment but within the confines of the musical language of the day, which was ideally suited to enlightenment rationalists. And that's it, thank you. Do we have any questions? Hi.

- [Wendy] Hi, Roy.

- [Roy] Hello.

- [Wendy] I've been backing to get back on actually.

- Oh, sorry, yes.

- [Wendy] Sorry, so, sorry we were muted and then I couldn't give get back on. As I told you, I was going for a walk in the park, so-

- Good idea.

- [Wendy] Fabulous, that was so interesting and inspiring. I studied music but I certainly didn't... My lectures were not as interesting as you, I can tell you.

- Well, well thank you. Yes, I felt that very nerve wracking to start with, but I think I tried to settle down.

- [Wendy] Well, you did, you did.

- [Roy] Yeah, yeah, yeah, yeah.

- [Wendy] Thank you. Thank you very, very much. I'm not sure if there any questions, I don't think there are any questions, I don't see any.

- No, I'm very happy not to... No, that's fine, that's fine.

- [Wendy] So, but thank you very, very much.

- Well, thank you for having me and really it's a-

- It's a great, great pleasure and we look forward to a return visit, thank you.

- Lovely, thank you very much, all the best.

- And enjoy rest of your evening, thanks so much.

- Bye-bye, thank you very much.

- Thanks, bye.

- Thanks, bye.