

Daniel Barenboim

Reith Lectures 2006: In the Beginning was Sound

Lecture 2: The Neglected Sense

Recorded at Symphony Center, Chicago

SUE LAWLEY:

Hello and welcome to Chicago for the second in Daniel Barenboim's series of Reith lectures. For the past seventeen years he's been Music Director of this city's great orchestra, the Chicago Symphony, a job which he said, when inheriting it from Georg Solti, was "a dream I had never dared to dream".

In fact his link with this city goes back much further, to the 1950s, when he first appeared here as a sixteen-year-old pianist. Chicago has always been faithful to Daniel Barenboim so it's fitting that he should deliver one of his five Reith lectures here in its Symphony Center.

History however does not mean that he only has praise for this place and his players. Chicago is one of the most strikingly visual cities in the world, it was home to the great architects Frank Lloyd Wright and Mies van der Rohe. If architecture, as Goethe said, is frozen music, then Chicago is a natural place for a lecture which addresses the nature and power of musical sound. But even here, in this city that has worked hard to look right, much happens, argues Daniel Barenboim, that prevents it from sounding right.

Well some of Chicago's current leading architects are with us in the audience today, as are jazz, blues and classical musicians, film makers, writers, students, and philosophers. They'll be exploring the subject matter of the lecture later through their questions. Its title is *The Neglected Sense*. Its author, Daniel Barenboim.

(APPLAUSE)

DANIEL BARENBOIM:

Thank you very much ladies and gentlemen. If St John said 'In the beginning there was the word', and Goethe says 'In the beginning there was the deed', I would like to examine this a little bit, saying, 'In the beginning there was sound'. And for that of course it is important to dwell on the very simple fact that sound is perceived by the ear. The ear is probably the most intelligent organ the body has. It is not for nothing that Aristotle said that the eyes are the organs of temptation, and the ears are the organs of instruction, because the ear does not only take sound or noise in, but sending it directly to the brain - and we will talk about that in a, in a few minutes - it sets into motion the whole creative process of thought that the human being is capable of. The first quality that comes to my mind as to the intelligence of the ear is that the ear helps us tremendously to remember and to recollect, and the ear is therefore the basis for all the aspects that have to do with music-making, both for the performer and for the listener. In London the other day I played the beginning of the Prelude to 'Tristan and Isolde' to demonstrate how the sound starts out of nothing and then grows. I'm sure most of you are familiar with that. I will try and play it again now,

with a different view in mind. If you remember, of course you have to imagine the sound of cellos starting this out of nothing, but this is how the piece starts.

(PLAYS OPENING FEW BARS OF PRELUDE)

What is the first thing that comes to my mind in the context of what we are viewing today is that it is a repetition, the accumulation that makes the tension grow. Besides the fact of course that after hearing something which even to the not initiated ear is a dissonant,

(PLAYS ONE CHORD)

it's repeats.

(PLAYS FEW NOTES)

That means ... that's what I meant earlier, the ear remembers, the ear recollects, and that shows you one of the most important elements of expression in music, one of repetition and accumulation. And this goes into many many areas, and composers have achieved great mastery of all the repeating, sometimes short parts of a theme, or of a motif, and creating different kind of accumulation. In any case, the ear has this incredible memory. But the ear, let us not forget, starts operating on the forty-fifth day of the pregnancy of a woman. That means the foetus that is in the womb of a pregnant lady begins to use his ear on the forty-fifth day of the pregnancy, which means it has seven and a half months advance over the eye.

(LAUGHTER)

And therefore the question is, what do we in our society, in our civilisation, do to continue this process and this wonderful fact that we have seven and a half months' advance. In any case, whilst on the subject of Wagner, let us not forget that Wagner understood the phenomenon of sound and the phenomenology of sound so well that he created a theatre, festspielhaus in Bayreuth, which as you know where the pit is covered. Now at first sight most people think Wagner wrote so large for the orchestra, if you cover the pit then the singers will be heard.

(LAUGHTER)

But I think this is very basic, and evident. The mystery of Bayreuth is especially evidenced when the opera starts softly. You don't know when the sound is going to start, nor where does it come from. And therefore the ear is doubly alert, and the eye has to wait until the curtain goes up, whereas the ear has already prepared you for the whole drama. This of course is linked to Wagner's whole idea about opera. After all overtures to operas before Wagner very often were just brilliant pieces that were meant to make the public sit and be ready. The 'Marriage of Figaro' overture has actually nothing to do with the piece, and I wonder if one could not play the overture to 'Cosi Fan Tutte' instead.

(LAUGHTER)

This is of course no criticism of either, I'm just saying that there is very little connection about ... except that they both are there to make people sit up and listen. Wagner, who was more systematic, more, shall we say, Teutonic in his thinking,

(LAUGHTER)

in the same as he was about everything including his anti-Semitism, he thought that the ear hears the overture, and it not only puts you in the mood but tells part of the story. The audience is inextricably linked to the very essence of the drama. And therefore the ear plays the role of the guide in the museum in the concert I'm talking now. We don't have an oral guide, we have to provide it ourselves. One reason why active listening is absolutely essential.

But there are some things about the ear which we know, which may be not be out of place to remind ourselves here. One is that it depicts physical vibrations and converts them into signals which become sound sensations, or auditory images in the brain, and that the space occupied by the auditory system in the brain is smaller than the space occupied by the visual system, and that the eye detects patterns of light and converts them into signals which become visual images in the brain. All this is common knowledge. But the well known neuro-biologist and neuro-scientist who is sitting right here, Antonio De Marcio, has taught us many things about human emotion, about the human brain, and also about the human ear, and he says that the auditory system is physically much closer inside the brain to the parts of the brain which regulate life, which means that they are the basis for the sense of pain, pleasure, motivation - in other words basic emotions. And he also says that the physical vibrations which result in sound sensations are a variation on touching, they change our own bodies directly and deeply, more so than the patterns of light that lead to vision, because the patterns of light that lead to vision allow us to see objects sometimes very far away provided there is light. But the sound penetrates our body. There is no penetration, if you want, physical penetration, with the eye, but there is with the ear.

Now, when the baby is born, in many cases - in fact in most cases - the ear is totally neglected. Everything is centred on the eye. The fact that we live in a primarily visual society comes much later. Already in infancy the child is more often than not made more and more aware of what he sees and not about what he hears. And it is also, let's face it, a means of survival. When you take a small child to teach him how to cross the street, what do you say? Look to the right, look to the left, see that no cars are coming otherwise you will be run over. Therefore you depend on your eyes for survival.

And the ear is very often neglected, and I find much that is to my ears insensitive or disturbing goes totally unnoticed by society, starting with the coughing in the concert - as my friend and colleague Alfred Brendel has often remarked in great detail - to many many other noises to which we are totally insensitive. The equivalent of that to the eye would be enough reason I think to find it so offensive that people could even be accused of disturbing society. Just think of the most despicable aspect of pornography and how offensive that is. They are many things which are just as disturbing for the ear which are not really taken into consideration. And not only we

neglect the ear but we often repress it, and we find more and more in our society, not only in the United States, although the United States I think was very active in starting this process, of creating opportunities to hear music without listening to it - what is commonly known as muzak. I have spent many very happy years here, but I have suffered tremendously. In the hotel where I stay they think that it is very culturally minded to play classical music in the elevator, or in the foyers of concert halls before the concert.

(LAUGHTER)

And I have been on more than one occasion subject to having to hear, because I cannot shut my ears, the Brahms violin concerto in the lift, having to conduct it in the evening.

(LAUGHTER)

And I ask myself, why? This is not going to bring one more person into the concert hall, and it is not only counter-productive but I think if we are allowed an old term to speak of musical ethics, it is absolutely offensive. And the most extraordinary example of offensive usage of music, because it underlines some kind of association which I fail to recognise, was shown to me one day when watching the television in Chicago and seeing a commercial of a company called American Standard. And it showed a plumber running very very fast in great agitation, opening the door to a toilet and showing why this company actually cleans the toilet better than other companies. And you know what music was played to that?

(FEW BARS OF A RECORDING PLAYED)

The Lachrymose from Mozart's Requiem. Now ladies and gentlemen, I'm sorry, I'm probably immodest enough to think I have a sense of humour but I can't laugh at this. And I laugh even less when I read some, a document which I've brought here to read to you in its entirety. It was published, I'm afraid I don't know in what newspaper, but it is the Editor's note. The following is a letter sent in by Christine Statmuller of Basking Ridge, it is in reference to her previous letter which ran in the April issue of The Catholic Spirit. 'Thanks for printing my letter in which I objected to the use of music from Mozart's Requiem by American Standard to advertise their new champion toilet. As you can see from the enclosed letter below, it achieved results, thanks to the letters from other incensed readers.' And the letter is as follows:- 'Thank you for contacting American Standard with your concerns about the background music in the current television commercial for our champion toilet. We appreciate that you have taken the time to communicate with us, and share your feelings on a matter that clearly is very important to you.'

(LAUGHTER)

'When we first selected Mozart's Requiem, we didn't know of its religious significance.'

(LAUGHTER)

'We actually learned about it from a small number of customers like you, who also contacted us. Although there is ample precedent for commercial use of spiritually theme music, we have decided to change to a passage from Wagner's Tannhauser Overture.'

(LAUGHTER)

'which music experts have assured us does not have religious importance.'

(LAUGHTER)

'The new music will begin airing in June.'

(LAUGHTER)

I think that says it all!

(LAUGHTER & APPLAUSE)

Now I really... I don't know whether you believe me or not but it doesn't matter, I didn't read it to get a laugh, I find it absolutely abominable.

And now we have the whole association for descriptive marketing in the United States, which is how use descriptive marketing, how to use music as description and how to market it that way - in other words what they are saying to the public is you don't have to concentrate, you don't have to listen, you don't have to know anything about it, just come and you will find some association, and we will show you so many things that have nothing to do with the music and this way you will go into the music. And I ask you, ladies and gentlemen, is that the answer to the so-called crisis in classical music? Accessibility does not come through populism, accessibility comes through more interest and more knowledge, and not telling people don't worry you'll be all right, just sit there, buy your ticket, sit there, shut your ears, and you will think of something. That is in fact what we are telling them. And this is criminal. And this is something which has bothered me more and more and more over the years. Music in itself has nothing to do with a society that in a way rejects what I would call publicly accepted standards of life, and of intelligence, and of human existence, and takes the easy way out with a kind of political correctness which does only a few things, all of them in my view negative.

First of all it shows you how to hide your real feelings, it shows you how to cope with the fact that you are not allowed to show dislike of anything, and I wonder how long it takes before the not showing of dislike also goes on to the showing of like. And that the society that has accepted so many rules, so many regulations, and so many procedures, which have the great advantage of avoiding situations of conflict. And this of course very positive, very useful, and very necessary; however when taken beyond the human level it brings us to the point where there is of course no more conflict, but there is also no more contact. And this is in a way what I wanted to share with you today, that music teaches us exactly this. Conflict, difference of opinion, is the very essence of music, in the balance, in the dynamic, in the way that the music is written. You see that in a Bach fugue, you see that in Mozart concertos and operas,

the subversiveness sometimes of the accompaniment. Music teaches us that it is precisely our capacity to bring all the different elements together in a sense of proportion so that they lead to a sense of a whole, and this is what I feel in my own subjective way one of the main lessons that I have learned from music for life, because having started very young I was put in contact very early on with the question, how does a child of twelve or fourteen without life experience, how can he express the mature thoughts of a Beethoven. And of course he can't. And there's a lot of things that I have learned from my experiences in life since then that I feel I try every day to put into the music, but there is a lot more. A lot more that I have learned from observing music, not as a specialised phenomenon of sound, not only as a specialisation or profession but as something which can teach us many things about ourselves and about life. Thank you very much.

(APPLAUSE)

SUE LAWLEY:

Daniel Barenboim, thank you very much indeed. Well there's a, there's a, a gauntlet or three thrown down, all of which I'm sure our audience here in Chicago would be only too willing to pick up, so let's have your questions please if we may. I wonder if we shouldn't in fact come to Professor Antonio Damasio, who's sitting on the front row, whom Daniel mentioned during the course of his lecture. And Daniel was telling us, Professor, about music penetrating our body. I mean is that right? Is... I'm sure it is right because he said so and presumably you told him

(LAUGHTER)

but er I mean is it...

DANIEL BARENBOIM:

True...

SUE LAWLEY:

...is it the case...

DANIEL BARENBOIM:

Mr De Marcio doesn't ask questions, he gives answers!

(LAUGHTER)

SUE LAWLEY:

I'd just love him to answer it - is it the case that music can reach the parts of us that other arts can't - the visual arts, or even the spoken word cannot? Music has a direct line to our emotions - is that right?

ANTONIO DAMASIO:

I, I think that's actually a very good way of putting it, it's a direct line which comes out of the fact that there's a very important closeness of the auditory system, especially that the point that it enters the central nervous system, what we generally call our brain, and the parts of the brain that are related to emotion, and as Daniel said

they are related to motivations and to our very deep sense of pain and pleasure for example. So that that closeness is certainly not there for the visual system. It enters also the fact that this connection between vibration and the sense of the body, you know we, you do have er the, the vibration that ends up being sound and its process from the inner ear into the brain is in itself very very close to other senses of the body, like for example touch, and even our sense of vibration in general outside of vibration that ends up forming musical sound. So there are many ways in which music goes very deep because of its closeness to sound, and sound goes very deep because of its closeness to emotion.

SUE LAWLEY:

And does it matter what kind of sound it is, is really the question. Does it, does it have to be harmonious sound?

ANTONIO DAMASIO:

Well sound in general has that capacity to er... In fact 'penetrate' is not a bad word, and of course it can do good and do harm. For example if you listen to the strings in the, the score of Bernard Hermann for Alfred Hitchcock's 'Psycho' there's the famous bathroom scene where Janet Leigh is stabbed, and in fact what you are hearing is not screams, like most people imagine, what you are hearing is strings that were very nicely played in the score and that give you the suggestion of screaming. But in fact they are received by the listener as something horrible, as something in fact frightening. And so sound can produce fright, can produce fear, can produce many other emotions, so they can be good or bad, and...

SUE LAWLEY:

But, but do you object, Daniel, to music being used to manipulate us in terms of the visual, in terms of films? I mean and the 'Psycho' example is a very good one.

DANIEL BARENBOIM:

No. No of course not, I'm just saying the nature of music, er the 'Psycho' I mean that you're talking about, 'Psycho', I mean if you want to know the power of music just imagine the famous er shower scene to which Antonio Damasio is referring now, and instead of this absolutely excruciating music coming there's somebody playing something stupid like...

(PLAYS FEW NOTES)

I want to know what kind of sense of fear the viewer will have!

(LAUGHTER)

Shows you how powerful music is.

SUE LAWLEY:

Lady there?

CAROL ROSS-BARNEY:

I'm Carol Ross-Barney and I'm an architect here in Chicago, I'm one of the people that made the frozen music. I think um the idea that you put forward about muzak is really

something that I encounter all the time, thinking about it as clutter, because if you look at architecture today I think we face the same issue, but it's not just sound clutter, it's visual clutter, and it's, it's all over. And um my question is, do you think that your theory about education and structure really needs to extend to all the arts? That it really, that we're neglecting those things and what's, what it's costing is in the environment to make um our spiritual and emotional lives grow.

DANIEL BARENBOIM:

I don't know, I'm, I am er even careful to articulate what I feel about the music you know because I've spent so much time with it, I would not consider myself in a position to make comments about this, but I would think so too. I think art, whether it is a visual art or the music, art only has sense for me if it really penetrates your innermost being as a human being, not when it is just an object to either hear or look at without it having any effect on you. So you tell people you don't have to think, you just think of something else and then you will be okay. On the contrary, you have to, er you will get more out of the music if you are able to really actively listen, to actively put in there, even if it is completely different for me or anybody else. If I think a piece of music has in that particular place an incredible mathematical construction, and you are totally oblivious to it, it's no problem at all so long as you have something instead of that. If you just listen to it mechanically and don't let it touch you, then I have a problem with you. And the political correctness allows us not to have a point of view.

SUE LAWLEY:

Can I just, while we're on the subject of architecture and music, just be the devil's advocate for one second, um because um I think you mentioned that it was clutter - architectural clutter, musical clutter. Isn't that the nature of the twenty-first century? What are you really suggesting, Daniel, that we should do? That we should walk around in silent buildings all day and preserve our ears for the concert hall that evening and never take a telephone call and never listen to an iPod?

(LAUGHTER)

DANIEL BARENBOIM:

Well there's no need to be that radical you know!
You don't have to be, you don't have to become a fundamentalist of silence!

(LAUGHTER & APPLAUSE)

SUE LAWLEY:

I, I thought that's what you were advocating.

DANIEL BARENBOIM:

No, no, we for the silence of fundamentalism but not of...

(LAUGHTER)

But I think that when you go to a concert and you are absolutely unavoidably put in a situation where you hear music and sometimes the same piece you hear, it is counter-productive.

SANDRA TREHUB:

I'm Sandra Trehub, I'm an experimental psychologist at the University of Toronto, and most of my work is with infants and young children. And I would argue contrary to what you've been saying. I would say that infants are intensely engaged by music, and when their mothers, you know mothers all over the world, informally sing to them, and they sing expressively, you know, often without training and so on but the expressiveness and sincerity of those performances is absolutely captivating for infants. And what you see really is that as children enter whatever you want to call it, the public music machine or the music lesson industry, some of that starts fading away. But you have intense passion for music early in life...

DANIEL BARENBOIM:

Yes of course, yeah but...

SANDRA TREHUB:

...that's unequalled later on.

DANIEL BARENBOIM:

But of course, I mean er, er you are er preaching to the converted.

(LAUGHTER)

I agree with you a hundred and fifty per cent. But what is happening is the system in the schools, this dimension what you are describing which is the human dimension, the expression of music being the human dimension, this is left aside because it is treated as a specialised er ivory tower profession that has nothing to do with anything else.

SANDRA TREHUB:

Well, but I mean in the course of training there's a big focus on, you know, self-discipline as you say, and a lot of repetition and drill and so on. When you have motivation, terrific motivation, whether it's for someone to get baskets on the basketball court or they adore music...

DANIEL BARENBOIM:

Yeah I know.

SANDRA TREHUB:

...so young children will do things over and over and over again when they love it...

DANIEL BARENBOIM:

But I think it is our...

SANDRA TREHUB:

...for

DANIEL BARENBOIM:

It is our duty as educators to teach children that there is not contradiction between love and discipline. If we don't do that we will get nowhere.

SUE LAWLEY:

And look we've got some um young children over here. I think you're... Are you musical students or anything? I mean do you any of you have a view on what you're hearing? A boy there?

DOMINIC NEELY:

Hi, my name is Dominic Neely and I'm a student at er Merit School of Music, I'm a vocal musician, and um I feel that the music today seems to be changing a lot because I'm really into classical music - I think it's cool the way all the different sounds and piano and violin come together to make one sound that's beautiful at one time. And it seems that everything seems to be changing into rap or hip hop, which I'm not against but you know they play it so much that it starts to get rather annoying actually. So, and um, and it seems that in my school and many different schools that they seem to be pushing actual just music in general out of the school. It's more academically based and I need like an ounce of music a day so...

(LAUGHTER & APPLAUSE)

SUE LAWLEY:

Is it, is there... Is there an advocate of rap or hip hop here who'd like to defe... There, here we are, on the back row - just in case they think we've got a whole audience who are classical music fans here, there is one person.

DAVID KELLY:

Hi, I'm, my name is er David Kelly, I go by the name Capital D, I'm a hip hop musician, but actually had a, had a question with respect to um, given a connection between emotion and music, um do you see that...

SUE LAWLEY:

Oh you're not going to defend hip hop?

DAVID KELLY:

No I'm not going to de, defend hip hop, it doesn't need to be defended.

SUE LAWLEY:

Is it indefensible?

DAVID KELLY:

A lot of what you hear is indefensible but not all of hip hop.

SUE LAWLEY:

Okay, go on, put your case.

DAVID KELLY:

Um but, but given the, the connection between emotion and music, do you believe that the disrespect of music inside of this society is inevitable given the downgrading of emotions inside of this society, and this concept is true intelligence is somehow divorced from emotions?

DANIEL BARENBOIM:

Well I don't believe that true intelligence should be divorced from true emotion, and true emotion should be not be divorced from true intelligence. This is why music in a way seems that way - and this is what brings us back to the children - that music is not a profession, it has to be a way of life so that it is no difference between what you think and feel in music and what you do in other ways.

BOB GJERDINGEN:

Robert Gjerdingen Er Bob Gjerdingen, er North Western University. Er Maestro the, the noble houses of Europe often had a platform above a great room, where musicians would play behind a screen, and was this not er muzak for monarchs? And er was...

(SUE LAWLEY LAUGHS)

...was Elizabeth I's private er lute player in her er, in her bedchambers, not a human iPod? Er and so has technology just transferred the delights and entertainments of er, of the rich to the masses?

DANIEL BARENBOIM:

Yes, but I think that the rich at that time controlled when and how they wanted to do that. I'd, I would, I have, have absolutely nothing against that, I'm perfectly happy to come home one day at the end of a long day and put my feet up and have a good drink and maybe listen to whatever music it may be. But I resent the fact that I have to go on the plane, where I have to go to a concert, and on the way into the concert, in the foyer, I'm forced to hear music. I object to that.

SUE LAWLEY:

That's not to deny that Mozart wrote muzak for the rich and privileged?

DANIEL BARENBOIM:

No but the ones who were not rich and privileged had no access to music. Now we are fortunate that we have access to it, but we don't know how to really educate people in that.

SUE LAWLEY:

Here's another music student.

VERNON JACKSON:

Hi my name is Vernon Jackson and I play the piano. Um my question is, do you think growing up and wanting to be a musician and pursue a career as a musician is a good job choice?

DANIEL BARENBOIM:

Well...

(LAUGHTER)

Let me start from the beginning!

If you want to play music because you think it's a good job, I think you will find easier ways of making a living. If you love it, and you want to spend your life in it and with it, you have a good chance of making a very good living.

SUE LAWLEY:

You would... you wouldn't like to hear him play afterwards Maestro?

MARK GEELHOED:

Hello I'm Mark Geelhoed from Time Out Chicago and I have a question er related to all the Vernon Jacksons of the world. And I've talked to many professors at American Conservatories and I asked them, you know, they are turning out so many students today, there's obviously not gainful employment going to be available for all of them, they all aren't going to be able to win er jobs at the Chicago Symphony, and what... so why do they keep on teaching all of these students? And the answer that I've always gotten is that the diligence and work ethic that they hopefully have instilled in them will serve them well if they decide to be a doctor, a lawyer, a teacher, whatever. Do you see this as symptomatic of the cheapening of er classical music in this society, that it could be used as a tool to help somebody do something else?

DANIEL BARENBOIM:

Well you know, Mozart didn't consider himself a professional, neither does Pierre Boulez. Music has to use professionalism in the sense of the discipline that is required. Orchestras all over the world, not only in the United States, all over the world, spend the maximum number of minutes in every hour, the maximum number of hours in every day and the maximum numbers of day in every week etc. etc. etc. discussing everything that has to do with the professionalism aspect of music, and not about the music in itself, because the arch enemy of music is routine, is not lack of professionalism. Lack of professionalism is very bad, but routine is the arch enemy. That means you make sure you make no mistakes and you make sure you play exactly the same way so that you don't make any mistake.

MARK GEELHOED:

So, so is there any lesson that you would have for all of the university er faculty who are I see in here today, for them to er give to their students?

DANIEL BARENBOIM:

I think that it is very important to see music as part of the human being, whether it is music that is written today, or whether it is music that was written two hundred years ago. Why does a child like him - what is your name?

VERNON JACKSON:

Vernon Jackson.

DANIEL BARENBOIM:

Yeah, why does a child like him, why does he thinking about music? There must be something in him. He doesn't... he asks whether I think it's a good idea for him to make a good job out of it. I don't think he knows in the end exactly what that means, but if he asks himself the question it means there is something in his heart that speaks about what the music says to him. And what the music says to him means that it is an obligation, the responsibility of all teachers, to make sure that with that feeling comes the necessary step, which is knowledge, because the human being has never achieved anything through ignorance. And it's no good to say oh don't bother with that, you, you just feel it. Nonsense. You will be much freer if you play music if you know more about it. The more you know, the freer you are. And there are people who are so

superstitious, who think no I don't want to know about that because if I, if I know too much about it I won't be able to play it freely. Well I'm sorry, the more you know you should be able to play more freely and not less freely.

SUE LAWLEY:

But Daniel do you imply that that kind of disciplined and really what you were suggesting was a mechanical approach to learning music, is true the world over, or is it worse in some countries than others as an approach?

DANIEL BARENBOIM:

Well I mean the mechanical repetition very often is used for insecurity, not for the thing itself but insecurity of the feeling. You know you have to repeat until you feel you know everything that you can know about it. When you get to the point where you're either too tired or unable to do it, there's no point in repeating, because every repetition then becomes counter-productive. I think that many musicians, professional and student, could get a lot more out of music than they do now. I think that in the end a lot of what made them start with music is forgotten, and it becomes a, er a, a pattern of life instead of a way of life.

SUE LAWLEY:

We have to draw to a close but er we can't really do so without, without my asking the other great musician in the room if he has anything he'd care to share with us, having listened, Alfred Brendel, to everything you've heard this morning. Would you like to comment.

ALFRED BRENDEL:

I'm coming back to what you said about seeing and listening and hearing. I had to think of a remark that I heard yesterday, somebody came and said "I saw your concert".

(LAUGHTER)

Can we change the usage of, of this phrase please? And I hope that some of the people in our concert tonight will listen and even hear what we are doing!

DANIEL BARENBOIM:

(LAUGHS)

(APPLAUSE)

SUE LAWLEY:

Thank you. Thank you very much for that. Um next week we travel to Berlin where Daniel Barenboim is Music Director of the State Opera, and there he'll be asking why it is that cultured people talk freely about books and films and the visual arts but when it comes to music often lack a view. Perhaps we just don't know enough about it, and who's fault is that? Well Mr Barenboim, as you will have gathered by now, has strong opinions on the matter. That's the third Reith Lecture, same time next week. For now my thanks to our audience here in Chicago, and of course all of our thanks to the BBC's Reith lecturer 2006, Daniel Barenboim.