



Transcription of Presentation

Beethoven-Soirée 2011

Dec. 2011

Beethoven-Soirée on the anniversary of “150 years of German – Japanese Friendship”

Paths out of a Crisis leading to Happiness:

“Beethoven's creative leap out of crisis. 'This kiss for the whole world' – Ode to Joy”

The Ninth Symphony, directed by Prof. Dr. Ryuichi Higuchi, Tokyo

00:18:57 Honoured Guests at this Beethoven Soiree,

Were you touched by Beethoven's rays of joy? –

I have to tell you: you, Prof. HIGUCHI, are the conductor of this performance (in Tokyo) which we just heard.

00:19:16 You were the initiator of the Japanese translation, you have the publishing house, you had the idea and as a result of this process we became friends – most recently in the discussions about the victims of Fukushima and I believe that in this moment of “150 years of German – Japanese Friendship” we are closely connected with one another.

- 00:19:43
- Who does not know the famous last movement of the Ninth Symphony?
 - Who has not experienced the kiss mentioned in the text as Beethoven's very personal message?
 - But who has ever asked, where is the secret of this kiss to be found?

00:20:05 I have been researching exactly this aspect of BEETHOVEN and been able to reveal that his Ode to Joy as adapted from Schiller's Ode to Joy, has been an anthem or national anthem in 156 countries of the world, proceeding from Russia to Japan and right up to Zimbabwe in 1974 – yet even today the enthusiasm has not diminished.

00:20:42 In Japan this same Ode to Joy is enthusiastically sung as the European song of welcome in kindergartens and even on the slopes of Fujiyama, or in my own personal experience by the Alma

Mater – before one of my presentations. Going back 200 years we have the testimony of the poet GRILLPARZER who delivered Beethoven's eulogy and who wrote:

00:21:22

*„A man passes with swift strides
Together with his own shadow –,
[...]
Coming to a precipice,
He takes a run, leaps, and lo!
[...]
others are still toiling when he has reached the goal;
and where he goes others cannot follow.“*

00:21:42 We must ask today, can GRILLPARZER'S claim, “*and where he goes others cannot follow*”, still be maintained 200 years after its formulation?

As a result of recent research – after the analysis of 2,000 biographies from around the world – we realize that the path which GRILLPARZER could not yet recognize has become a universal path for personal development, and has been experienced by people around the world. They have been able to rise up out of despondency and UNCERTAINTY by means of the spiral path and attain active SOLIDARITY.

The problem, as Prof Higuchi has just mentioned in speaking about BEETHOVEN'S tragedy, rests with Beethoven's contemporaries, who were not capable of adopting a perspective outside of the context of their time.

Beethoven trod this path on his endless walks – he was able to make the leap despite his failures and crises:

00:23:01

- There is the physical crisis: at 21 he began to notice his deafness
- There is the artistic crisis: thoughts about suicide
- The political crisis: disillusionment
- The economic crisis: he did not possess property, although he possessed a brain – as he humorously responded to his brother
- And finally the severe crisis of identity: all his life he felt ‘unloved’ even though he would be ‘loved’ posthumously

00:23:32 Therefore how was it possible for such a person to succeed? BEETHOVEN'S motto was:

“O God, give me the strength to overcome myself!”

or as he wrote in his diary:

*“[...]You must not be a man like other men:
not for yourself, only for others –
[...]- O God, give me the strength to overcome myself!- [...]!”*

00:23:58 In his wonderful Beethoven Frieze KLIMT represented the '*well-armed strong one*'. In this year of MAHLER's anniversary I have to mention that many attribute the personal features of this figure to both MAHLER and to BEETHOVEN. The question remains open – both were fighters, searchers, both were condemned by society.

00:24:20 It is important, however, to realize that the path which BEETHOVEN so successfully cleared as his personal SPIRAL PATH OF LIFE could not be taken by his contemporaries. His society was not capable of changing its perspective, to understand the standpoint of others – his contemporaries were not capable of comprehending the empathetic support needed to bring about a change and a new interlocking perspective. Society had not yet attained what we have today in the way of educational facilities – reinforced by integration and inclusion – namely doing everything possible in order to serve as a means of support.

00:25:11 In order to make this change in perspective more tangible I draw on the example of COPERNICUS who exemplified this change – even if somewhat overstated here – yet it makes this change in thought clearer. From a 'geo-centric or one could say an 'ego'-centric perspective with the earth rotating around its own axis to a 'helio'-centric perspective. And what this complementary path implies can be exemplified in the famous dome of the German parliament. Visitors climb up the *right* side of the dome, turn around, and descend on the *left* side.

00:25:51 When at the opening of the new parliament I asked the architect SIR NORMAN FOSTER "*what was the philosophy behind your stone, glass and cement?*" he answered, "*There is no other path by which one can climb up to the dome and then descend.*" The structure is a message in glass, steel and concrete.

In order to demonstrate that this spiral has served as a model throughout the centuries in nature, culture and technology, I will briefly give a few examples.

- Here the original spiral form of the galaxies
- The complementary spiral waves of oxidation
- Or the famous complementary spirals of DNA

00:26:41 Turning to the cultural area we have:

- The entrance to the innermost sanctuary (temple) with a complementary spiral threshold
- The third eye of the Pharaoh arising from the fire-spouting Uraeus who developed out of the spiral snake
- And finally: the complementary spiral staircase of the minaret of the Samarra mosque

00:27:10 In architecture we find:

- The famous 8-part path of salvation of the temple in Borodbodhur
- The Redemption Spiral for a production of Faust for EXPO 2000 in Hanover

- And finally the not yet built World Trade Center designed by Daniel Libeskind with the 1776 steps ascending up the Spiral Stairway.

00:27:38 Using this SPIRAL PATH OF LIFE I now want to refute GRILLPARZER'S thesis by briefly sketching out the background of my research. My research is based on 2,000 biographies from all over the world of which 2,300 are in German and 700 others were translated.

Included among these crises in life are the very famous biographies of:

- 00:28:08
- SCHLINGENSIEF: "*Heaven Can't Be as Beautiful as it is Here!!*"
 - Or VICTOR FRANKL: "*Man's Search for Meaning*"
 - KENZABURO OE of Japan: "*A Personal Matter*" or "*Tagame. Berlin – Tokyo*" And finally, not only LUDWIG VAN BEETHOVEN, but also
 - JEAN AMÉRY: "*On Suicide: A Discourse on Voluntary Death*"

All of these biographies are known to you from world literature and I have been able to prove that each of these authors followed the SPIRAL PATH OF LIFE.

00:28:44 I have divided this literature into two sorts of crises, namely CRISES EXPERIENCED DURING THE COURSE OF LIFE which are *predictable* as steps on the journey of life: birth, school, starting work, partnership, retirement, old age, death. They are predictable and can be foreseen, even you will find obituaries stating that a person "*died suddenly and unexpectedly at the age of 99 [...]!*"

On the other hand there are CRISES INTERRUPTING LIFE, which particularly concern us. They change the routines of our normal lives in an instant and are especially relevant for Beethoven. For the individual it could be the birth of a disabled child or childlessness, loss of a partner, loss of a job, accidents, or sickness. Collectively we would include natural disasters such as Fukushima, violations of human rights, torture, war, and terror.

00:29:46 These crises naturally vary in nature. Looking back, you may observe that in the 1970s the concern was primarily for questions of disabilities.

00:30:19 In the 1980s it was for long-term illnesses such as cancer and AIDS, in the 1990s it was primarily critical experiences in life such as the holocaust, the Shoah and today it is sexual abuse and environmental disasters.

To assist the reader it was important to present this research in a bibliography which presented both the *narrative perspective* – the personal stories, those of the partner, mother, father or the individuals with their specialists – as well as the *analysis of the crisis experience*, which we designate today as biblio-therapy. A book is a friend for people the world over and can substitute for a *partner in conversation*.

I now wish to invite you to accompany me through the phases of the SPIRAL PATH OF LIFE and to discover for yourselves, on the basis of historical sources, how BEETHOVEN was able to emerge victorious on his path.

00:31:20 Imagine for an instant that you yourself were the person affected or were connected to that person and thus indirectly affected, and received the news: you are sick, you have to consider cancer or Alzheimer's, or that the child or grandchild was born with impairments or your partner was involved in an accident and would now have to live with paraplegia. Or coming to the present

time: You return to Japan from a business trip to Germany and you are informed at the airport: “*You have been orphaned. The tsunami has taken your family - your home, land and country is contaminated. You have to start all over again*“.

00:32:02 The news hits one like a thunderbolt. One responds: “*I have been crushed.*”

In a second case, normal life is dashed to pieces. The person in the 1st SPIRAL PHASE OF UNCERTAINTY stutters: “*What..? What is actually happening...?*” – “*Actually happening!?*”, which means for the speech therapist that “*actually*” everything is happening, is in disorder and has left its normal course.

00:32:47 Let us look at BEETHOVEN. BEETHOVEN experienced this phase – it began when he was 20. In letters expressing UNCERTAINTY to his closest friends he asked them to swear not to disclose his condition to others.

He wrote to his friend, the theologian AMENDA:

*“my dear [...]Amenda [...]!
[...]your Beethoven is desperately unhappy. [...]
[...]I beg you to keep the knowledge about my hearing as a secret which should be entrusted to no-one
[...]
I am entangled in a dispute with God and the world“*

00:33:19 And to his friend WEGELER, who later became a physician, he wrote:

“Your Beethoven is deteriorating [...] now the jealous demon [...] has allotted me a bad piece on the gameboard [...] I have often cursed my existence, my life and the Creator [...] I beg you, that my condition be revealed to no one, not even the Lorches [ie. Eleonore, Wegeler’s wife and her family] – this is a secret that I entrust only to you.”

00:33:53 This UNCERTAINTY about his physical deafness was just one of BEETHOVEN’s concerns – psychosocially there were many more UNCERTAINTIES. Let us look at the sources.

There was the lack of clarity about his birth, age and origins.

Up until his death he would not recognize his birth certificate and he said “*This does not belong to me. It applies to my brother, I am not his substitute.*”

00:34:21 As for his age, he never knew how old he was – his father continually made him younger. Here you can read that the ten-year-old wrote the *Variations on a Funeral March* – on the score is written “*âgé de dix ans*” – although he was already 12. Then there is the song of the ten-year-old boy – “*JAN, du bist da*” (i.e. just the age of the 10-year-old BEETHOVEN) –. At the age of 10 he wrote his first song with the text “*To a baby – you do not know whose child you are*”. He did not know who his parents were. He could not believe that he was the

00:35:10

offspring of his alcoholic father and he believed that he was descended from the imperial family.

This double UNCERTAINTY was symbolic of his life. Our pianist CONSTANTIN BARZANTNY has written with respect to my book: *“The Hammerklavier sonata, the longest monologue in piano literature, is Beethoven’s spiral path of life in 8 phases”*

And he has recorded this performance for us.

Let us now listen to the 1st spiral phase in the first movement of the Hammerklavier sonata (*Allegro*, introduction of the main theme):

→ Audio. Text of the pianist:

00:35:42 *One can analyze the Hammerklavier sonata as a complete series of all the spiral phases. The spiral phase of Uncertainty stretches throughout all of Beethoven’s first movement. Here at the beginning he attempts to be the unconquered strong fighter as we know him. {bar 1-4}*

00:36:07 *But then he wanders off into a bitter conflict of polyphonic voices out of which he can only free himself with difficulty and will power, enabling a return to the point where the struggle began. {bar 5ff.}*

00:37:09 *Beethoven then swings from one positive major tonality into the next section. The second theme really ought to be in F major, if the rules for a sonata main movement had been followed. Beethoven however avoids this key, he denies it as he continues with the combative D major – which then leads to a joyful G major. {bar 37}.*

00:38:00 *Even in the reprise he leaves the main key of B flat major in the first thematic complex but then seems to get completely lost in G-sharp major. {bar 249ff.}*

00:38:36 *Only by turning to a key that Beethoven called the “black” tonality – B minor – can he achieve a breakthrough after bitter struggles, returning to B flat major, as if nothing had happened. But the breakthrough had been achieved. {bar 267}*

00:39:14 Inevitably the stage of CERTAINTY arrives, the 2nd SPIRAL PHASE:

“Yes ... but that can’t be true ...?” The head says “yes” but the heart answers “no”, because that cannot be, that must not be the case.

00:39:34 BEETHOVEN – restricted by his own vow not to speak about his condition – confided in his own will and testament. It does not have a title – only an address to his “brother CARL” followed by a blank space, because he was not reconciled with his family. It begins: *“Oh you men who think or say that I am malevolent, stubborn, or misanthropic ... how greatly do ye wrong me, you do not know the secret causes of my suffering.”*

In his will Beethoven described his suffering within his own society of 200 years ago:
“[...]My misfortune is doubly severe from being misunderstood. [...] I must live as if exiled [...].

00:40:38

The doubting had grown so strong that he had fled to Heiligenstadt where he wrote his will. But the most important feature of this testament is the final sentence, which appears upside down, because it was written after the two-page document had been folded. Here I have turned it around so you can read the lines:

“[...] O Providence, grant me but one day of pure joy (underlined) – “for me [...] – never? No -- o, that would be too hard.”

00:41:19

And we recognize and know today that the 28-year-old Beethoven needed to wait until his 56th year of life – almost 28 years – until his Ode to Joy could be brought forth through the process of overcoming his crises.

That BEETHOVEN suffered bitterly in his conflict with his own society can be comprehended with the rule of irrelevance: “*always to continue on; not ever mentioning how it was in reality*”.

00:42:13

Thus as he walked through Heiligenstadt with his pupil RIES, his companion remarked: “*Did you hear the shepherd’s flute?*” BEETHOVEN said “no” to which RIES replied: “*That was nothing – I didn’t hear anything either.*” BEETHOVEN wrote in his diary: “*What a humiliation!*” and described this occurrence – with some reserve – without mentioning RIES. And RIES and Beethoven’s society also had to wait 35 years before recognizing the spiritual change exemplified by Copernicus – until Ries could reveal the truth in his biography of Beethoven, published ten years after Beethoven’s death.

00:42:36

These persisting occasions of denial, suppression and repression resulted in BEETHOVEN being continually misunderstood so that he had to make amends with gifts of reconciliation. He gave his friend AMENDA a string quartet and wrote: “*Let this be a remembrance of our friendship*”.

He gave his friend BREUNING a lovely miniature painting on ivory and wrote:

“*Behind this painting [...] be forever hidden what stood between us for so long.*”

If the person concerned has a companion at the time, he or she can DISCOVER OR HEAR THE TRUTH IN SMALL DOSES. If there is no companion, there is no alternative to the BRUTAL EXPOSURE OF THE TRUTH. This is realized in the 2nd movement of the Hammerklavier sonata (*Scherzo*) as follows:

→ Audio. Text of the pianist:

00:43:35

In the scherzo Beethoven jumps and springs around like a youth only to be forced down once again after 7 instead of the usual 8 bars into miserable depression. {Takt 1ff.}

00:44:03 *Beethoven places the stresses in the wrong places. The passages become almost 'beat-less'. One can hardly determine where the first beat of a bar is. {bar 14ff.}*

00:44:25 *He continues this for the whole movement. .*

It cannot be avoided that the person experiencing the INITIAL STAGE directed by the head, will sooner or later, as a result of the pressure of repressed emotions, break out into an emotionally irrational explosion of aggression: he or she will cry out “*Why me ... ?*” One never asks: “*why shouldn't it be me ..?*” And as a result, BEETHOVEN broke out into irrational aggression; he was a master at this – against anything which might arise, because the true source of the aggression, his deafness, could not be reached.

00:45:14 And now I would like to ask you, where have you left your aggression? Then your smile shows me that you carry the knowledge of this secret in yourself. I can only reveal my aggression where I am loved – in a space from which I will never be excluded – and therefore it is my deep conviction that: AGGRESSION IS AN EXPRESSION OF LOVE!

00:45:48 BEETHOVEN provided us with innumerable such “proofs of love”. One of them has become known as the “Teplitz incident”. Here you see BEETHOVEN at the spa with GOETHE, who respectfully bows his head while BEETHOVEN strides proudly erect through a group of the imperial family.

00:46:12 Likewise demonstrating that “Aggression is an Expression of Love“, BEETHOVEN was able to ban his closest friend and pupil RIES, his patron LICHNOWSKY and the mother of GRILLPARZER from ever listening to him while he lived! And what was the reason? After RIES had heard BEETHOVEN compose he visited LICHNOWSKY and reported that “*He has just composed a wonderful work*”; LICHNOWSKY asked “*then play it for me*” and RIES complied. Wishing to surprise BEETHOVEN, LICHNOWSKY played it for him the next morning. BEETHOVEN felt betrayed: “*You are stealing my ideas!*” – and RIES could never listen to him again. When LICHNOWSKY approached him and said: “*I was the instigator; I made him do it; Ries played the music for me in the evening*”, BEETHOVEN then banned LICHNOWSKY from listening and he would no longer perform at his receptions or concerts.

00:47:14

And finally a third example: GRILLPARZER's mother. She lived in Heiligenstadt in the same house as BEETHOVEN with a common stairwell where she would listen to him playing the piano. Upset, BEETHOVEN would never again play the piano in Heiligenstadt. The most famous example of aggression is the hole torn in the *Eroica* score, when BEETHOVEN cried out: “*Napoleon, to whom I dedicated a symphony on 'Freedom, Equality, and Fraternity' – this upstart has crowned himself emperor*” and ripped out his name in anger. We can hear the 3rd Spiral Phase in the Hammerklavier sonata.

→ Audio. Text of the pianist:

00:48:04 *At the conclusion he falls into a fit of anger – alternating between B flat and B – these contrasting notes – then he pounds aggressively on the B flat. {bar 160ff.}*

00:48:27 *At this point he attempts to smile a bit, as if nothing had happened. But one notes what is happening.*

00:48:36 It is part of the course that parallel to the aggression the phase of NEGOTIATION is developing: “*if..., then must I...?*” One deals with physicians, with miracles, with God. One goes shopping in the WAREHOUSE OF MEDICAL REMEDIES. BEETHOVEN also went to Teplitz, to Heiligenstadt and to Marienbad and endured all the treatments – negotiating with MIRACLES. In his search Beethoven invented fictional dialogues. He was plagued by imaginary persons, writing to his physician: “*Doctor locks the door to death, death, notes (=money) save from distress ...*”)

00:49:22 That was the bitter argument with his physician to whom he went for treatment. Much more dramatic were his manipulations in creating a substitute love with his nephew CARL. The documentation dealing with this long legal process takes up meters of space, in which he maintained that he had obtained the sole right of bringing up his nephew from his older brother on his death bed – to the exclusion of the mother.

00:50:11

BEETHOVEN became so angry that he wrote: “*He is already an utter good-for-nothing – my love for him has disappeared, he needed it, I don’t need his.*”

One has to ask – when someone says such a thing, what was left unsaid? And eventually BEETHOVEN concluded: “*Everybody knows that what I said isn’t true*”.

The tragedy of the whole process was that the moment he succeeded, CARL attempted suicide. BEETHOVEN died eight months later.

This is expressed in the Hammerklavier sonata (3rd movement “*Adagio*”) as follows:

00:50:42

→ Audio. Text of the pianist:

00:50:57 *Now the composer wants to have his impressions confirmed and in the slow third movement he holds one of the longest and most profound monologues in piano literature. It lasts 20 minutes. Everything that depresses him is put on the table. Each of the tonalities, whether major or minor, is delved into and tested with respect to its truthfulness. Even a tonality that doesn’t really exist - which can only be expressed in notation by means of reconstructions, D sharp major - is drawn upon.*

00:52:50 *One often has the impression that Beethoven has finally found his peace with one or the other of these thoughts – usually in the G major of joyful childhood memories or the F major of the highest intellect and spirit – but just when one thinks that he can finally bring the piece to a conclusion, thoughts of dissatisfaction once again unsettle the composer. He NEGOTIATES between the tonalities. {bar 146ff.}.*

00:54:20

As part of the course DEPRESSION (5th SPIRAL PHASE) sets in, as if in mourning: “*Why ..., everything is meaningless ...*” It is well known that LUDWIG VAN BEETHOVEN was haunted, even as a youth, by thoughts of death.

- His *Funeral Cantata* (disappeared), composed at the age of 10
- *Variations on a Funeral March* of the “ten-year-old”, but actually 12
- *Christ on the Mount of Olives*
- The *Gellert Lieder*
- The famous *Funeral March* in the *Eroica*
- The chorus of prisoners in *Fidelio*
- The *Schicksalssymphonie* (Fate Symphony)

00:55:02 All these examples have the victory of the hero through his own death as a theme. Next to the death motif, a central theme was ‘unrequited love’. Twenty-eight ‘snubs’ or rejections of his proposals have been documented and it is still an open question as to whether the famous letter to the ‘*immortal beloved*’ was written to an imaginary lover in the process of overcoming crises. It is unusual that this letter does not include the name, place or address of the recipient. The literature on this letter takes up meters of shelf space. We found the original together with the Heiligenstadt Testament in his writing desk. We live in the age of the copy shop. Who copied this letter – if it was then copied? – Does one give a love letter to a copyist? And since we now know that BEETHOVEN didn’t write his testament in order to distribute his property but rather to justify his

00:56:05 “*Oh you men who think or say that I am malevolent, stubborn, or misanthropic [...]*,” then was the letter written to justify what troubled him? Let’s remember that *Fidelio* was a lover.

00:56:48 The darkness of the mourning process can be exemplified in the painting by the artist DORELL DOBOCAN, who created this image while his wife was suffering from a brain tumour and he was on a hunger strike in Romania. And I believe he presented it to me so that it could be used on the cover of my book “*Why me ...?*” of which you, MR. RUPRECHT, were the publisher. You recognized the darkness of the portrait with the face radiating out of the darkness with a diagonal of hope. The lips are ready to speak, the eyes half open while passing from the INTERMEDIATE STAGE OF DOUBT, the rudderless emotion, into the final stage of mutable, self-paced ACCEPTANCE (6th SPIRAL PHASE). This is expressed in the Hammerklavier sonata as follows:

→ Audio. Text of the pianist:

00:57:50 *After negotiating unsuccessfully between the positive G major tonality and F sharp major, Beethoven falls into a deep depression. He recalls the beginning of the movement – only this time it is darker and more lugubrious. {bar 166}*

00:58:42 *At the end he attempts again to establish a small glimmer of hope by playing the sad chords and then he introduces this very tender F sharp major tonality.*

00:59:38 The sufferer is in the dark at the base of the well but now he has a foundation under foot. He can independently push himself up and search for his own path. This is the 6th SPIRAL PHASE STAGE of ACCEPTANCE, “*I can now see ...!*” One doesn’t look back at what has been lost – “*Lot, do not turn around*” (Old Testament) – but one is only concerned about what remains and what can be achieved with this. ACCEPTANCE is never a positive agreement but it is the stage of becoming mature, a tightrope walk, proceeding right up to the border and daring to take the next step.

01:00:33 For BEETHOVEN it appears that he reached this ACCEPTANCE on realizing the meaning of his suffering. Therefore he wrote to COUNTESS ERDÖDY, also a sufferer: *“We were both born with the endless spirit for sorrow and joy”* adding: *“It can also be said that we have been blessed with joy through sorrow”*.

01:01:14 Here he is presented alone with his deafness on a different environment: *Beethoven beside a brook composing the Pastoral Symphony*. He made fun of himself: *“I never come without my flag (my notebook)”* and then said: *“You will ask me where I get my ideas ... they come unsummoned ... which are translated ... by me into tones that ... I set down in notes.”* This was ACCEPTANCE for Beethoven – being alone. In the Hammerklavier sonata this state of mind is represented as follows:

→ Audio. Text of the pianist:

01:01:53 *This acceptance figures in the introduction in that Beethoven turns to the pastoral F major tonality which he had previously consistently avoided in the first movement. The key has here the effect of redemption. {bar 1ff.}*

01:02:34 *At the end of this introduction he even accept his weaknesses as a kind of limping, which this time he humorously makes light of. {bar 10ff.}*

01:03:15 We already see here that he is progressing, because the weight of the process of overcoming has lessened – we no longer looks back but rather ahead in the direction of ACTIVITY. One can express this either in works of art or in the foundation of institutions at regional, national or international levels. Therefore it is no accident that BEETHOVEN upon reaching the 7th SPIRAL PHASE, i.e. ACTIVITY, is said to have spoken the famous sentence which I have written in Japanese because it is simpler:

01:04:04 *“The crosses people have to bear in life are like the crosses (sharps) in the music – they raise us up!”*

We can recognize how this double cross is experienced when we look at the EDVARD MUNCH’s painting *“The Cry”*, an autographical cry, or one could think of *“The Ugly Duckling”* by HANS CHRISTIAN ANDERSEN, an autobiographical tale. Finally there are the *“lively stuffed animals”* created by MARGARETTE STEIFF despite her disability, which travelled as cultural ambassadors to places as far away as Kyoto.

This ACTIVITY can be heard in the Hammerklavier sonata in the fugue of the fourth movement:

→ Audio. Text of the pianist:

01:04:42 *BEETHOVEN chooses a fugue for the last movement. Why? Actually a completely different movement should appear at this point. But a fugue is easily recognized as a form involving a polyphonic conflict between several voices which are equal yet independent of one another. As a consequence, there is no strict sequence of tonalities – as is usual in the sonata form – each tonality is equal, each voice is equal. The fugue is therefore the form of equality. {bar 10ff.}*

01:05:55 We now come to the final 8th SPIRAL PHASE of SOLIDARITY:
“We’ll get through this together...!”

It is now no longer a matter of observing one's own personality but rather of what can I do for society. In this phase BEETHOVEN not only wrote his *Ninth Symphony*, the last string quartets and the *Missa solemnis*, he also experienced the SOLIDARITY of reconciliation. BEETHOVEN did not receive SOLIDARITY from his society, rather he created it himself with his art – through 'reflection'. You can recognize this in his autograph scores, as in the score of the *Ninth Symphony* – in which he made marginal notes, writing: "*Oh friends, not these tones!*"

01:06:45 The friends – they are not there – they are imaginary – but Beethoven imagines them and exclaims: "*Let us raise our voices in more pleasing and more joyful sounds!*"

He adds: "*Be embraced, millions*". These millions do not exist in reality but his conviction is so intense that he addresses them. And finally there is his jubilation – as represented in this caricature – it was so great that he breaks all the rules of music history and transforms the category of the symphony into vocal music. In the margin he wrote: "*ha, this is it (!). I will myself sing Joy, beautiful spark of the Gods...*"

01:07:31 And what is equally astounding – I am so grateful to CONSTANTIN BARZANTNY for bringing this to my attention - in the last 12 bars of the Hammerklavier sonata we find the 8-phase SPIRAL LEAPS of the jubilant BEETHOVEN.

→ □ Audio. Text of the pianist.

01:04:42 *At the conclusion Beethoven compresses the whole sonata into a 12-bar formula with the octave trills springing upward from out of the deep, followed by a leap downwards, in order to jump up to an even higher octave trill. Rising chromatically he repeats the spiral movement to higher and higher levels as if he wishes to say that life might be difficult but he will strive ever upward as in a spiral. One should never give up.*

01:09:03 Commenting on the ultimate expression of joy which developed in the 28 years from the Heiligenstadt Testament to culminate in the *Ninth Symphony* and the Hammerklavier sonata, musicians have written:

⑩ ANNE-SOPHIE MUTTER: "*Ludwig van Beethoven's embracing thought have given me very much strength*" or

⑩ MASUR: "*Ludwig van Beethoven – for me that is to experience happiness, for me a miracle*

⑩

01:09:30 But I wish to once again emphasize that BEETHOVEN'S spiral path of life is also to be found in the visual arts:

- Spiral Labyrinth in the Cathedral of Chartres or
- Spiral Path, Judgment of Hell, Frieze of DANTE'S Divine Comedy, an 8-phase spiral path of enlightenment
- 8-phase Spiral Path of Knowledge, Jesus in the Temple

- The threads forming spirals around the face of CHRIST, in the kerchief of Veronica radiating out from the oldest, most archaic sense organ, the nose, which unites the past, present and the future
 - The ‘Starry Night’ created by Vincent van Gogh, who before his death again represented the heavens as a double spiral
 - Here is Path of Enlightenment of the Pilgrim Sudama on the path to the holy Punjab
 - - (showing the presence of spirals along the path)
 - The Pilgrim’s Spiral Path to the Heavenly Jerusalem in John Bunyan’s ‘Pilgrims Progress’
 - and finally: Spiral-like Coils of the Scala eliciodale in the museum library of the Vatican

01:10:40 We have described BEETHOVEN’S spiral path from his 28th to 56th years as a SPIRAL PATH of LIFE. We can recognize that the path that he forged is a well-worn universal SPIRAL PATH of LIFE, a creative leap out of crises. But at the same time we have to remember that it was only possible for BEETHOVEN to follow this path as an individual – given that the society of his time was not capable of changing its modes of thought. As Prof. HIGUCHI has already indicated, today it has become possible, by means of my COMPLEMENTARY MODEL, to learn to overcome conflicts in other ways.

01:11:31 For BEETHOVEN’S contemporary society the change began after his death, namely on the day of his funeral – while was dying he was supported only by RIES and English finance. On the day of his funeral 30,000 people assembled in Schwarzspanier square, among them GRILLPARZER, to accompany him to his last resting place.

01:11:59 And posthumously, 200 years later, the world honoured BEETHOVEN in 1972 in accepting the *Ninth Symphony* as the Hymn of Europe and again in 2003, when the *Ninth Symphony* was entered into the list of UNESCO documents of world culture

01:12:38 And not only that – this creative leap continues right up the present when, with reunification of Germany, we were presented with the gift of another special creative leap.

00:35:42 The manuscript of the *Ode of Joy* was divided between East and West Berlin but with the reunification the two parts could again be united. The same is true in BEETHOVEN’S second city, Vienna. The famous Beethoven frieze was created by KLIMT 100 years after BEETHOVEN’S spiritual ‘death’ in 1802 (expressed in the Heiligenstadt Testament). It was so despised that the work was sawn into 7 pieces and thrown into the garbage, but it was saved by one of the Klimt’s patrons. And 100 years later it was re-assembled; a creative wonder, it has become a place of pilgrimage, a magnet for visitors to Vienna.

01:13:24 Therefore we can say: BEETHOVEN has experienced posthumously the universal, and personal, respect and love denied him in his life. One could say he has become an example of the complementary concepts:

- The sick healthy person – the healthy sufferer
- The seeker of health – the health giver
- The mortally unloved – the immortal beloved

01:14:01 Why?

The Heiligenstadt Testament symbolized on the one hand the “death” of BEETHOVEN but at the same time, due to the composer’s will-power and desire to overcome the obstacles, it resulted in a “new birth”, a “resurrection” thanks alone to the God-given gift of music. And therefore he wrote in his diary:

*“a small courtyard, a small chapel ...
in which the song is created by me
in praise of the Almighty, the Eternal, the Infinite”*

00:21:08

→ Audio: *Ninth Symphony, Ode to Joy, conducted by Prof. Dr. Ryuichi Higuchi, Tokio*