

Deutsch lernen und unterrichten – Arbeitsmaterialien

Radio D – Teil 2

Episode 36 – Ludwig van Beethoven

At the age of 22, Ludwig van Beethoven composed the world famous “Ode to Joy” that is today the anthem of the European Union. An audio play leads the listeners out of the Beethoven house and straight into the 18th century.

Ludwig van Beethoven is one of the most famous citizens of the town of Bonn. Paula and Philipp present an audio play about the composition of his well-known 9th Symphony and the greatest stroke of fate in the life of the famous composer: the loss of his hearing.

When someone doesn't understand something, it makes sense to repeat what was said. The professor deals with **indirect speech** in **subordinate clauses with the conjunction “dass”**.

Manuscript of Episode 36

You're listening to the German language course Radio D, a joint project of the Goethe Institute and Deutsche Welle Radio. The author is Herrad Meese.

Moderator

Hello everyone, and welcome to Episode 36 of your German language course, Radio D. In this episode, we'd like to take you back into the past, to the time in which the “real” Ludwig van Beethoven lived.

We are in the year 1792 in a small room in the house where Beethoven was born. The 22-year-old composer Ludwig van Beethoven is absorbed in reading a poem by Friedrich Schiller.

Listen to the first scene.

Paula

Hallo, liebe Hörerinnen und Hörer.

Philipp

Willkommen ...

Paula

... bei Radio D.

Philipp

Radio D ...

Paula

... das Hörspiel.

Moderator

Pay attention to what Beethoven would like to do.

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Szene 1: bei Beethoven zu Hause

Beethoven

An die Freude

Freude schöner Götterfunken

Freude

hm hm hm, Freude schöner Götterfunken

hm hm hm, Tochter aus Elysium

Alle Menschen werden Brüder, hm hm hm

Ja, das ist schön.

Vater von Beethoven

Das klang schön, Louis – eine neue Komposition?

Beethoven

Ja, Vater; ich habe ein Gedicht von Schiller gelesen, das ist wirklich wunderbar. Dazu will ich ein Lied komponieren.

Moderator

Beethoven is working on a new **composition**. Beethoven's father, who calls his son LOUIS, has heard him playing. He obviously doesn't know the melody that was being played, which is why he asks whether it's a **new** composition.

Vater von Beethoven

Das klang schön, Louis – eine neue Komposition?

Moderator

Beethoven says yes, it is new: he wants to compose a song – LIED – to a poem by Schiller.

Beethoven

Ja, Vater; ich habe ein Gedicht von Schiller gelesen, das ist wirklich wunderbar. Dazu will ich ein Lied komponieren.

Moderator

The poem that Beethoven was reading at the start is called "Ode to Joy".

Beethoven

An die Freude

Freude ... Freude schöner Götterfunken

Freude

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Beethoven

Alle Menschen werden Brüder.

Moderator

The poem is by Friedrich Schiller, who wrote it in 1785. It is still known today all over the world thanks to Beethoven's musical setting of it. In 1986, the melody was chosen as the European anthem. And, who knows: perhaps the line "All people become brothers" is more valid today than ever before as an ideal.

Philipp

Radio D ...

Paula

... das Hörspiel.

Moderator

However, 30 years were to pass before the setting of the poem was to find its final musical form as the culmination of the Ninth Symphony.

But before this, Beethoven noticed something that was particularly terrible for a musician. You'll find out what that was in the next scene, which is set ten years later – in 1802. Beethoven is in the country near Vienna, where a pupil is visiting him.

Moderator

Listen carefully to the music, the words of the young man, and Beethoven's reaction.

Szene 2: auf dem Land (Heiligenstadt)**Beethoven**

Willkommen!

Schön, dass Sie mich besuchen.

Junger Mann

Guten Tag, Herr Beethoven.

Wie geht es Ihnen?

Beethoven

Ach!

Kommen Sie! Wollen wir zuerst ein wenig spazieren gehen?

Junger Mann

Aber gern.

Junger Mann

Spielt er nicht wunderbar?

Er spielt doch wunderbar, meinen Sie nicht auch?

Beethoven sagt nichts. Ob ihm die Musik nicht gefällt?

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Oder – kann es sein, dass er die Musik gar nicht hört? In Wien, ja, in Wien da hat mir doch jemand mal gesagt, dass Beethoven in letzter Zeit sehr schlecht hört.

Ach schade, jetzt höre ich nichts mehr.

Beethoven

Kommen Sie! Gehen wir nach Hause.

Junger Mann

Spielt er nicht wunderbar?

Junger Mann

Er spielt doch wunderbar, meinen Sie nicht auch?

Junger Mann

In Wien, ja, in Wien da hat mir doch jemand mal gesagt, dass Beethoven in letzter Zeit sehr schlecht hört.

Junger Mann

Ach schade, jetzt höre ich nichts mehr.

Beethoven

Kommen Sie! Gehen wir nach Hause.

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Moderator

When a shepherd's flute can be heard out in the open countryside, the young man admires the beautiful playing.

Moderator

But when Beethoven, his highly esteemed teacher, doesn't react, the young man, slightly perturbed, asks his question again.

Moderator

When Beethoven still doesn't react, the young man wonders to himself whether Beethoven perhaps doesn't like the music – or whether he may not even be able to hear it. The young man begins to remember how someone in Vienna once told him that Beethoven hadn't been hearing very well of late.

Moderator

And as we know from the young man's later recollections, he now had the terrible proof that this rumour was true. His teacher, by now already famous, is starting to lose his sense of hearing. Full of pity, the young man assures Beethoven that he can't hear anything any more – although he really still can hear the flute playing.

Moderator

Only now does Beethoven react – and rather gruffly: he just wants to go home.

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Philipp
Radio D ...

Paula
... das Hörspiel.

Szene 3: Testamentauszüge

Beethoven
Oh, ihr Menschen, ihr haltet mich für misanthropisch. Ihr tut mir Unrecht – ich bin nicht menschenfeindlich.

Ich, mit lebhaftem Temperament geboren, musste einsam leben.

Ich kann den Menschen nicht sagen: Sprecht lauter! Schreit! Ich bin taub. Oh, ich kann es nicht.

Beethoven
Oh, ihr Menschen, ihr haltet mich für misanthropisch. Ihr tut mir Unrecht – ich bin nicht menschenfeindlich.

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Moderator

Maybe you are wondering how Beethoven himself felt about this insidious illness, which became worse and worse until it caused his total deafness eight years before he died.

The very same year, Beethoven writes a letter to his brothers. It is his testament, but he never sent it. In it, he describes the humiliation caused to him by the incident with the flute playing.

And Beethoven tries to explain his behaviour, which was often misinterpreted as unsociable; he describes his despair, and tells how only his art and his love of mankind have kept him alive. Now listen to a few sentences from this letter, the famous "Heiligenstadt Testament".

Moderator

Pay attention to the key word that Beethoven uses to describe how – in his opinion – people see him. This key word is a synonym of misanthropic – MENSCHENFEINDLICH.

Moderator

Did you hear the key word **misanthropic**? Beethoven believes that people consider him anti-social – but, he says, they wrong him by doing so.

Moderator

Beethoven is driven to despair by the fact that he of all people, who was born with a lively temperament, has to spend his life lonely and on his own – EINSAM.

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Beethoven

Ich, mit lebhaftem Temperament geboren, musste einsam leben.

Beethoven

Ich kann den Menschen nicht sagen: Sprecht lauter! Schreit! Ich bin taub. Oh, ich kann es nicht.

Paula

Und nun kommt – unser Professor.

Philipp

Radio D ...

Paula

... Gespräch über Sprache.

Sprecher

Er hat gesagt, dass Beethoven schlecht hört.

Sprecher

Er hat gesagt, dass Beethoven schlecht hört.

Sprecherin

Beethoven hört schlecht.

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Moderator

Today, it may be hard for us to understand why Beethoven told only two friends about his worsening deafness. As a highly talented musician, he wasn't able to ask people around him to speak more loudly or yell because he was deaf – TAUB.

Moderator

At Beethoven's wish, his doctor is not to describe his illness or publish this testament until after his death. It is unbelievable but true that Beethoven wrote the music accompanying this scene in this year of crisis. And many other compositions were to follow. But I see that it is time for our professor. You'll hear something more about Beethoven later.

Professor

Hello everyone! Now it's time that I explained something special to you – a particular kind of subordinate clause.

Moderator

You mean subordinate clauses introduced by *that* – DASS -, as in your sentence just now?

Professor

Exactly. Listen to an example.

Professor

Subordinate clauses with DASS are clauses of statement.

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Sprecher

Kann es sein, dass er die Musik nicht hört?

Sprecher

Es ist schön, dass Sie mich besuchen.

Beethoven

Willkommen!

Schön, dass Sie mich besuchen.

Moderator

And – as in all subordinate clauses – the verb is placed at the end of the sentence.

Professor

Yes, of course. Subordinate clauses with DASS follow verbs like HÖREN, SAGEN, and WISSEN, or sentences that begin with ES IST and an adjective. „ES IST“ can however be left out.

Moderator

Thank you very much, professor. The 9th Symphony mentioned at the beginning was given its premiere in Vienna in 1824 – and was an unbelievable success. Beethoven was deaf when he wrote it and he was deaf when it was performed for the first time. Of course, he couldn't hear all the applause, but a singer is reported to have turned him around towards the audience so that he could at least see the people clapping ...

In the next episode, you'll find out what techniques you can use to make it easier to understand German.

Paula

Bis zum nächsten Mal, liebe Hörerinnen und Hörer.

... you've been listening to Radio D, a German course of the Goethe Institute and Deutsche Welle Radio ...

Philipp

Und tschüs.

Herrad Meese

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