

One of Mexican composer **Ernesto Cortázar's** greatest concertos conveys the spirit of Ludwig van Beethoven. The votes of Cortá spread the votes of "How is it not yet complete" to hear the pain of the work of "Beethoven", where the work of Cortá's work has grown over time, and another work.

It should be noted that Beethoven's compositions are not known in the last 10 years, on the other hand, he is completely deaf and is around. A detailed evaluation of the famous composer on this subject. It is necessary to remember him fatefully with a superior humane and answer, as it will be necessary to continue composing after deafness and to make music to make the reasons for this. Perhaps by focusing, like Cortázar's identity, on Beethoven's silence and its transport. Because for Beethoven, music came not only from the senses of touch and sight. He could use the body. Since the state of Beethoven before he lost his talent is more overlooked and visual, it can be called a movie.

Robin Wallace's book "Hearing Beethoven: A Story of Musical Loss and Discovery", published by the University of Chicago Press, tries to understand this dimension. The author of the book, Wallace, is a professor of musicology at Baylor University who witnessed firsthand his wife's loss of hearing after an illness. According to the comparative observation of Wallace, who had previously written a book called "**Beethoven's Critics**", Beethoven's compositions were formed on paper rather than on the piano. Music surrounded the German composer as a physical experience and vibrations created his compositions.

On June 25, 1801, at the age of 31, Beethoven began to face his hearing problem for the first time. He writes a letter to his friend, doctor Franz Wegeler, and explains that his ears are ringing. "For two years I stayed away from people, it was impossible for me to admit that I was deaf," the letter he wrote, showing that Beethoven's hearing was lost over time and with physical pain.

For example, we learn from the stories about the composer that he first stopped hearing woodwind instruments. Many speculations have been made about his loss of hearing until today. His view was that he was deaf because he was exposed to the evil voice of an opera singer in his youth.

It was the loss of social connections that worried Beethoven so much about the future of his art in the process. He was worried that he would not be able to listen to music with the same pleasure again, but that his relations with people would deteriorate, and he was afraid of being recognized as someone who ran away from people. The fear of the German composer, who appeared less and less in public, happened to him, he lived in social isolation. After 1812, ear drums would also start to be used.

While discussing how Beethoven was able to make music without hearing even through vibrations, some speculations should be pushed aside. According to Wallace, hearing sounds in his brain is one of them. On the other hand, it is possible to find some clues in the rehearsal of his compositions. The German composer, for example, looks at the movements of the instruments with great attention and intervenes immediately. "He was using all the physical means he could," Wallace explains of that process. Perceiving sound is a complex phenomenon, the famous composer was not a bird that flew without wings or a fish that swam without water, although he seems to have broken the laws of physics, the paths of his music are multifaceted. Fingers can have their own brain, this can be called a deep "body knowledge". No doctor could help Beethoven, and the difficult process he went through socially could not be understood. Blind writer Helen Keller said: "Blindness separates people from things, deafness separates people from people." Maybe the deafness slowed Beethoven down, but his most profound compositions such as the five piano sonatas, Missa Solemnis and the Ninth Symphony he composed recently were those made in that silence.