

Jeff Around Town – April 19th, 2024

Otis: Johannes Brahms' Symphony No. 4 in E minor, the opening movement, the Royal Concertgebouw Orchestra there. Straight up nine o'clock. This is listener-supported classical 90.7, KVNO HD1, Omaha, thanks to your support. And occasionally, without warning, and with irregular scheduling, we go out and about, yeah, about town with Jeff Koterba. Jeff, good morning.

Jeff: Good morning, Otis. Personal pop-up, as it were.

Otis: Is that it? Yeah, I like that.

Jeff: Otis.

Otis: I rarely pop up anymore, so I leave it to you, you younger guy.

Jeff: Now I want to pop-tart. Younger. Thank you for that one.

Otis: You bet.

Jeff: Well, Otis, Mozart was a seven.

Otis: Okay.

Jeff: Now, not talking about his abilities as a composer.

Otis: Or his looks.

Jeff: Or his looks. As a composer, he was, as we know, a 10 out of 10, maybe a 20 out of 10. As a composer, he was certainly unmatched. He wrote something like 600 compositions in his very short 35 years. But it was just the other day, Otis, in Omaha, that I learned that Mozart was likely a seven. Now, before we get to why Mozart was a seven, you know, we know that Mozart was a prankster, and he could be impulsive, and yeah, you know, inappropriate. You know, those off-color jokes he often told.

Otis: Sophomoric.

Jeff: Yeah, you could say that, yeah. And some even have...

Otis: Scatological.

Jeff: Exactly. So, some have suggested that he might have had Tourette's syndrome. And as someone with Tourette's syndrome, I've kind of always embraced that theory proudly. But that's a whole other thing. So, I run into an old friend, Tyler Zock. I hadn't seen him in years. And I run into him at Café Postel, that coffee shop in Little Italy.

Otis: Yeah.

Jeff: It seemed kind of appropriate in Little Italy, running into Tyler Zock. And it had been a few years, and we get talking about KVNO, and right off, the first thing he says, "Mozart was a seven". I'm like, wait, what? And now, Tyler at one time was a pastor, but now he's a

published author of a series of these devotionals meditations based on enneagrams. He's an enneagram coach.

Otis: That's where you have these, what are there, nine types? Yeah. Nine personality types.

Jeff: Yes. And there's no one type that's, you know, better than another. It's just, it's sort of like Myers-Briggs or the strength finders kind of thing, where it kind of helps you.

Otis: Type fours are better than anyone, better than that. Go ahead.

Jeff: Well, I'm a type four.

Otis: That's what I think I am, actually.

Jeff: Type four is united.

Otis: Sorry.

Jeff: No, no, no. But if you don't know what that is, it's basically enneagram is a system for determining those different personality types. And it's the lens in how you view the world. And they say that the more you learn about your type, the more compassion you give yourself and the more empathy you have for others and helps with communication and things like that and for the creative process. So I love, first of all, that this conversation is happening, of course, hundreds of years after Mozart died and we're in this coffee shop.

Otis: So, he tells you Mozart's a seven.

Jeff: He just writes that. Yeah. Mozart's a seven. I love that. And it's sort of the general consensus.

Otis: That's the enthusiast.

Jeff: Yes. Yes. And it's also out of the nine. They're not split equally. It's the only nine percent of the population is a seven. So enthusiast, the optimist, they avoid feelings of boredom and sadness and allergic to negativity and dislike difficult emotions and conversations and try to avoid them. And they have FOMO, the fear of missing out. And so, they're always seeking out new experiences. So if you think about it.

Otis: FOMO?

Jeff: FOMO. Yes. Mozart had FOMO.

Otis: I'm learning all sorts of stuff here.

Jeff: So, if you think about it, Mozart's music was mostly upbeat and positive in mostly major keys, a few minor works. Now, granted, that was sort of the style of music at that time, was a lot of music written in major keys.

Otis: Right, right.

Jeff: But then you look at specifically his Requiem in D minor. And when he embraced, when he received that commission, he embraced his melancholy part and gave his which

gave his Requiem that extra depth. And, you know, as we know, he feared he was even writing the music for his own funeral. And then he did die. And of course, the work was finished by others.

Otis: Franz Sussmayr.

Jeff: Yep. And that's a whole other story. But the Requiem in D minor is truly a masterwork. It's powerful. It's emotional. It's in a minor key. He embraced the melancholy. And, you know, of course, you can't help but wonder if Mozart had lived longer. Would he have, you know, leaned into that even more in more minor keys? And especially if you look ahead to what Beethoven was doing and composing, transitioning from classical to the Romantic period. I mean, we'll never know. But as Tyler Zock writes, this minor key masterpiece shows us the kind of legacy a type seven can have when they wrestle with their own pain, allowing it to move through them and pour out into the world creatively. So, no matter what your personality type, when you do this deep-sea dive into yourself, you uncover beautiful things which can help build compassion for yourself and empathy for others. And when we lean into that discomfort, into what we fear, and we face our obstacles and challenges that can lead to growth. And when you embrace your major and minor keys, that's where your true fulfillment comes. And that is your true creative power, Otis.

Otis: Well, thank you. And that's why I got to hang out with you at coffee shop tomorrow.

Jeff: Come join me.

Otis: But you see, Tyler, again, ask him if you can switch types through your life, because I think you can.

Jeff: I, you know, I talked to him about that. And I think that I think the concept is that you stay, because I know that I have changed and shifted through my life because as a type four, you know, I have these vulnerabilities. And when you embrace those, then you strengthen your creative power. But I think the basic idea is that you stay a type, but you shift. When you look deeper into yourself, you begin shifting the way you look out at yourself and the world. So, I think it's that internal shift that you make.

Otis: So, I want to be part of that guy.

Jeff: Let's go have coffee.

Otis: All right, buddy. Thanks. Yeah, about town, about town with Jeff Koterba. In this case, at the coffee shop, Little Italy, what was the name of it?

Jeff: Little Cafe Postel. Okay, there you go.

Otis: South town.

Jeff: Okay, look out for type sevens there. Thanks, buddy.

Otis: Thanks.

Jeff: Hey, let's enjoy some clarinet music now. From what town? Well, from London, Trafalgar Square, the Academy of St. Martin in the Fields. Jan Stamets, a clarinet concerto.

