

Carnegie Hall
Presents
Bernd Alois Zimmermann's

Requiem for a Young Poet

Lingual for Speakers, Soprano and Baritone
Soloists, Three Choirs, Electronic Sounds,
Orchestra, Jazz Combo, and Organ, based
on Texts of Various Poets, Reports, and
Accounts (1967-1969)

Requiem for a Young Poet

Tuesday, April 20 at 8PM
SOUTHWEST RADIO SYMPHONY ORCHESTRA FREIBURG
Michael Gielen, Conductor

Visit the Carnegie Hall web site at www.carnegiehall.org for a special adaptation of this work.

Zimmermann REQUIEM FÜR EINEN JUNGEN DICHTER

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This English translation of Bernd Alois Zimmermann's *Requiem for a Young Poet* is intended to graphically approximate the structure of the work and to orient the listener in Zimmermann's world of quotation, collage, montage and temporal manipulation.

The layout is conceived in four large sections: **Prologue, Requiem I, Requiem II** (which includes five subsections: *Ricercar, Rappresentazione, Elegia, Tratto, Lamento*) and **Dona nobis pacem**. The work utilizes various performing groups and sound sources—including three choirs, two vocal soloists, two speakers, orchestra and two 4-track audio tapes played over eight loudspeakers.

The translation is read left to right across two open pages at a time, and a header indicating the performing groups and sound sources heard within a given section spans the top. On either side, a vertical 'time line' represents the passage of time during the performance (NOTE: the 'time line' layout varies from page to page in the interest of space). Texts are placed within this framework approximately where each begins, based on the score. At the start of each text, there is a bracketed notation listing the performance medium and the language in which the text is actually being heard – for example, [Taped male speaker - Russian]. The texts of audio excerpts taken from historical recordings (Hitler, Stalin, etc.) are noted with quotation marks throughout.

Choir

Tape 1

III

Track I

Track II

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0'00
Orchestra, male choir 2'35 through 12'47. In addition, four spoken parts (simultaneously, often blending in and out). Timing specifications are based on the score. The texts of audio excerpts taken from original sources (historical recordings) are noted with quotation marks.

2'35
Mass for the Dead:
[Choir III - Latin]

POSTCOMMUNIO
GRANT, WE ASK, ALL-POWERFUL AND MERCIFUL GOD, THAT THE SOULS OF OUR BROTHERS, RELATIVES AND BENEFACTORS, FOR WHOM WE OFFERED THIS SACRIFICE TO THE MAJESTY OF THY GLORY, MAY RECEIVE THE BLESSING OF ETERNAL LIGHT, THOU BEING COMPASSIONATE, CLEANSED OF ALL SINS THROUGH THE VIRTUE OF THIS SACRAMENT

INTROITUS
ETERNAL REST GRANT UNTO THEM, O LORD; AND LET PERPETUAL LIGHT SHINE UPON THEM. A HYMN BECOMES THEE, O GOD, IN ZION: AND A VOW SHALL BE PAID TO THEE IN JERUSALEM. O HEAR MY PRAYER: ALL FLESH SHALL COME TO THEE. ETERNAL REST GRANT UNTO THEM, O LORD; AND LET PERPETUAL LIGHT SHINE UPON THEM

2'00
Ludwig Wittgenstein (*Philosophical Investigations*, circa 1935):
[Taped male speaker - German]

1. Augustine, in the *Confessions*: 'When they [my elders] named anything, and as they spoke turned towards it, I saw and remembered that they called what they would point out by the name that they uttered. And that they meant this thing and no other was plain from the motion of their body, the natural language, as it were, of all nations, expressed by the countenance, glances of the eye, gestures of the limbs, and tones of the voice, indicating the affections of the mind, as it pursues, possesses, rejects, or shuns.'

From these words we obtain, it appears to me, a specific image of the essence of human language. That is to say: the words of a language designate objects—sentences are combinations of such designations. –In this view of language, we find the roots of the following idea: every word has a meaning. This meaning is assigned to the word; it is the object for which the word stands.

Augustine does not address different types of words. Someone who describes the learning of language in such a way probably thinks, I should believe, primarily of nouns, like "table," "chair," "bread," and of people's names—and only later of the names of specific actions and qualities—and basically views other types of words as points of little relevance.

2. This particular philosophical concept of meaning is inherent to a primitive understanding of language. One can also say, however, that it could be the idea of a more primitive language than ours.

3. Augustine describes, we could say, a system of communication: but not everything that we call language is accounted for in this system. This is often the case, for instance whenever one must ask: "Is this representation usable or unusable?" The answer is then: "Yes, usable; but limited only to this narrowly specified area, not intended for the whole, which you alleged to represent." It's as if someone had said: "Playing consists of the displacement of things upon a surface according to specified rules..." –and we had answered him thus: You seem to speak of board games; but these are not all games. You can rectify your explanation by limiting it expressly to these games.

4'39
John XXIII at the Ecumenical Council (Second Vatican Council, Rome 1962):
[Historical recording - Latin]

"Among people, who know nothing other than physical violence, it would be the duty of the church to reveal the complete meaning and effectiveness of Christianity's moral power, which is, in essence, a message of truth, righteousness and love.

These are the foundations upon which the Pope is obligated to work in order to bring about a true peace intended to lead the people to a reverence of the human spirit and one that guarantees a

Tape 1

Track III

Track IV

4'57
 James Joyce (*Ulysses*, Monologue of Molly Bloom):
[Taped female speaker - English]

the day I got him to propose to me yes first I
 gave him the bit of seedcake out of my mouth
 and it was leapyear like now yes 16 years ago
 my God after that long kiss I near lost my
 breath yes he said I was a flower of the moun-
 tain yes so we are flowers all a womans body
 yes that was one true thing he said in his life
 and the sun shines for you today yes that was

3'04
 Alexander Dubček (From his speech to the Czech people following the entry of troops
 of the Warsaw Pact, August 27, 1968):
[Historical recording - Czech]

"In this agreement, in this viewpoint lies the fundamental condition for our ongoing
 journey. We have agreed that the armies will withdraw from villages and cities into
 designated zones. This, of course, depends upon the extent to which our own agencies
 are in a position to safeguard order and a normal way of life. The government of the
 republic has recently taken steps in this direction in order that our own agencies might
 implement the measures necessary to the regulation of a normal civil lifestyle. It would
 therefore be reckless and dangerous to delay the removal and ultimate withdrawal of
 troops from our country—since the absolute goal of all our efforts is the actualization
 of complete retreat by these troops as quickly as possible. The government is begin-
 ning to take practical steps in this direction based on the current negotiations in
 Moscow. On this very night, partial troops have already left the villages; several occu-
 pied properties in Prague have been released. Efforts in this direction will continue to
 be pursued. We ask you, fellow citizens, to help us by avoiding all provocation by peo-
 ple interested in aggravating the already tense situation and who do not support
 socialism. At this time, we need peace and goal-oriented discipline from all our citizens
 and all inhabitants of our socialist homeland—a peace akin to that which we have
 known thus far. In the days to come, we need this conscious recognition of our respon-
 sibility all the more. There is truly much at stake. The situation is also contingent upon
 our actions and our daily work. And upon the way in which you choose to help us with
 this work as well. I would like to point out most emphatically just how necessary it is
 to normalize the situation—so that each individual's actions and performance of con-
 crete tasks are not governed by some psychosis or emotional state, without precisely

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Choir

Tape 1

III

Track I

Track II

7:00

ORATIO

O GOD, THE CREATOR AND REDEEMER OF ALL THE FAITHFUL, GRANT UNTO THE SOULS OF THY SERVANTS THE REMISSION OF ALL THEIR SINS: THAT THROUGH OUR DEVOUT SUPPLICATIONS THEY MAY OBTAIN THE PARDON THEY HAVE ALWAYS DESIRED: THOU WHO LIVES AND REIGNS WITH GOD THE FATHER, IN THE UNITY OF THE HOLY SPIRIT

8:00

LECTIO

IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS: BLESSED ARE THE DEAD WHO DIE IN THE LORD

9:00

10:00

11:00

12:00

13:00

4. Think of a lingual construct in which letters would be used to denote sounds, but also to denote accentuation and as punctuation marks. (A lingual construct can be thought of as a language used in the depiction of sound images.) Now imagine that someone could understand this construct such that each letter simply represents one sound—and that the letters did not also have completely different functions. This very simply-stated interpretation of the lingual construct resembles Augustine's conception of language.

5. When one observes the example in § 1, perhaps one perceives the extent to which the general concept of the meaning of words shrouds the function of language in a haze that makes clear understanding impossible. –The issue becomes clearer when we study primitive usages of language, in which intent and function of the words are more apparent.

Such primitive forms of language are used by children when learning to speak. The teaching of language in this case is not a process of explaining but rather one of training.

6. We can imagine that the language in § 2 is the *entire* language of A and B; yes, the entire language of a race. The children are brought up to perform *these* actions and to use *these* words while doing so and to react *thus* to another's words.

An important part of the training requires that the person teaching points out the objects in question, directs the attention of the child toward them and pronounces a word while doing so... One could say, this demonstrative teaching of words strikes an associative connection between the word and the object: But what does this mean? Now, it can mean many things; but primarily one presumes that the image of the object springs to mind when the child hears the word. But when this happens is it then the word's intent? –Yes, it *can* be the intent. –I can conceive of such a usage of words (succession of sounds). (The pronunciation of a word is, as it were, like the playing of a key on an imaginary piano; each key induces a specific mental image). But in the language in § 2 it is *not* the intent of the words to arouse ideas. (Of course, it could also be found that this is conducive to the actual intent.)

"By attaching the rod to the pedal, I assemble the brakes." –Yes, given that the rest of the entire mechanism is present. Only in relation to the whole is it a brake pedal; and if taken out of this context, it is no longer a pedal—but could be all possible things—or nothing.

7. In this practice of language usage (2), one section calls out the words—the other mimics them; in the instruction of language, however, we see the following process: the person learning designates the objects. That is, he speaks the word when the teacher points to the stone. –Yet, an even simpler exercise might present itself: the student repeats the words, which the teacher tells him—both are similar processes of speaking.

We can also imagine that the entire process of the usage of words in (2) is one of those games by means of which children learn their mother tongue. I would like to call these games "*language games*" and shall refer to a primitive language sometimes as a language game.

And one could also call the processes of designating stones and repeating a prompted word language games. Just think of the usage of words in round dance games. I will also name the entirety of language and the actions with which it is interwoven—a "*language game*."

12'47

proper freedom of religious activity; a peace that promotes unity among the states, even—and it goes without saying—when such unity requires some sacrifices of them.

The natural results will be mutual love, brotherliness and the end of grievances among people of differing ancestry and divergent convictions.

Yes, we will have to give account to God—we and all the heads of state, who bear responsibility for the fate of the people. Everyone should consider that the day will come when they will have to account for their actions before the Lord and Creator, who will also be their ultimate judge. In honest humility, may they hear the cry of fear which ascends to Heaven from all parts of the world—from the innocent children to the agéd, from individuals to communities: Peace, Peace! May this thought prompt their sense of responsibility to spare no effort in attaining this good, which represents a higher worth for the family of humanity than all other goods.

In continued communal faith, we ask that the peace of our Lord and Sovereign, which transcends all understanding, might preserve the heart and soul of the people and avert all peace-threatening dangers that could bring about a never-ending series of disasters and a sea of tears if not banished in a timely fashion and with utter judiciousness."

10'54

Tape 1

Track III

why I liked him because I saw he understood or felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on till he asked me to say yes and I wouldn't answer first only looked out over the sea and sky I was thinking of so many things he didn't know of Mulvey and Mr. Stanhope and Hester and father and old captain Groves and the sailors playing all birds fly and I say stoop and washing up dishes they called it on the pier and the sentry in front of the governors house with the thing round his white helmet poor devil half roasted and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning the Greeks and the jews and the Arabs and the devil knows who else from all the ends of Europe and Duke street and the fowl market all clucking outside Larby Sharons and the poor donkeys slipping half asleep and the vague fellows in the cloaks asleep in the shade on the steps and the big wheels of the carts of the bulls and the old castle thousands of years old yes and those handsome Moors all in white and turbans like kings asking you to sit down in their little bit of a shop and Ronda with the old windows of the posadas glancing eyes a lattice hid for her lover to kiss the iron and the wineshops half open at night and the castanets and the night we missed the boat at Algeciras the watchman going about serene with his lamp and O that awful deep-down torrent O and the sea the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

12'53

Track IV

understanding the facts.

In this complicated time, we cannot allow ourselves to fall victim to emotions and psychoses. Such states would interfere with proper control of situations and with the regulation of life in our country. Believe me, we are determined to do all that is required of us. This normalization of the situation is a fundamental prerequisite to refocusing our energies upon the situation and to solving any problem without loss of time.

We have always understood your support and continue to understand it today. In the coming days, we should, in concept, strive to shape our socialism as it was outlined during the January plenum of the Central Committee and during the subsequent preparations for the extraordinary party conference. The more this support strengthens us, the more it obligates us to continue steadfast in our original pursuits and to allow our humanistic principles to be expressed at this complicated point in time: even though it might seem paradoxical that I speak about such things at this specific moment. However, we cannot lose faith.

We must trust in our strength and our people. Success of our political concepts will be secured only through unity and communal action. We return to our work then, determined to create the necessary means for the pursuit of our political undertakings with as few mistakes as possible. This will not be easy, and much exertion will be required. This is the reality upon which our work is based. Not to recognize this reality would lead to unnecessary risks and anarchy in some areas. Such neglect would undermine the tasks that lie before us.

As you know, the new situation in our country introduces us to new problems and aspects. Above all else we need to keep in mind: our country should be normalized and consolidated as quickly as possible. I know that this will be very complicated. But we must view these undertakings as a basis for all future progress. Therefore, we are convinced that you will continue to support us as you have thus far, in judging the situation realistically and helping us with your trust—even if we are ever pressured to take expedient, exceptional measures which impair the degree of democracy and freedom of thought that we have already achieved. Measures, which under normal circumstances, we would not have implemented. Thus I implore you: Be therefore mindful of the times in which we live."

10'59

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Choirs		Tape 1			
I, II, III		Track I	Track II	Track III	Track IV
13'00	13'00 <i>Orchestra, three choirs. Thereafter: loudspeaker groups almost all the way through.</i>				
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—	13'20 Mass for the Dead: [Choirs I-III – Latin]				
—	REST 13'43				
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14'00					
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15'00					

Tape 2				Speaker	
Track I	Track II	Track III	Track IV	I	
<p>13'43 Prime Minister George A. Papandreou (Conclusion of a parliamentary address, 1967): [Historical recording – Greek]</p> <p>“Democracy will triumph!” 13'46</p>	<p>13'46 Aeschylus (<i>Prometheus</i>, V. 88-92, 561-565): [Taped male speaker – Old Greek]</p> <p>O sacred ether and thou, jaunty wind / and ye sources of the stream / and smiles of the thousandfold surging sea / mother of the universe earth and thou, path of the sun that shines everywhere—I call upon thee. / Look what I, a god, must suffer here at the hand of other gods. / Io! What a land, what a race / what should I say, whom do I see, chained to this rock / and left to the tempest. / What is the sin that thou punish with complete annihilation! / Tell me, whence have I, so weary, been banished. 14'03</p>		<p>13'49 Aeschylus (<i>Prometheus</i>, V. 88-92, 561-565): [Taped female speaker – Old Greek] 14'06</p>		<p>13'00</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p>14'00</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p>15'00</p>
<p>14'42 Vladimir W. Mayakovsky (<i>With Full Voice</i>, V. 1-4): [Taped male speaker – Russian]</p> <p>Honored comrade descendents! When you eventually dig through charred days</p>				<p>14'28 Constitutional Law of the Federal Republic of Germany, 1949: [Male speaker – German]</p> <p>The Fundamental Rights. Article 1. Firstly: the dignity of a person is inviolable. It is the duty of all powers of the state to respect and protect this dignity. 14'42</p>	

Choirs		Tape 1			
I, II, III		Track I	Track II	Track III	Track IV
17'00		Stone in the Leaves Stone of Stillness Upon the Stone Stillness of Light In the Stone Stillness Peace Peace of the Stone Stone of Peace in the Leaves Stillness light Peace Stone in the Leaves Light			
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—		Stillness of the Fountain Grass Upon the Fountain bending Peace Stillness Peace of the Fountain Tendril Grass Tendril Stone Swing of Leaves upon the Fountain Tendril of Light in the Fountain Nurse of Stillness Drops Drops	17'41 James Joyce (<i>Finnegan's Wake</i> , excerpts from the beginning and end of the great death monologue of Anna Livia Plurabelle, 1939): [Taped male speakers – English]		
18'00		Drops of the Fountain Ringing Stillness of the Drops Drops of Stillness Light Foam of the Fountain Leaves of the Stone Stillness of Light Peace Wind Water Earth Flow of the small Brook Hill of Light Bosom of the Earth Arms of the Fountain Feet of the Stone Watery Lungs of the Wind Leafy Throat of Stillness Grassy Cloak of Light Stone-faced Peace	Soft morning, city! Lsp! I am leafy speaf- ing. Lpf! Foly and folty all the nights have falled on, on to my long hair. Not a sound, falling. Lispn! No wind no word. Only a leaf, just a leaf and, and then leaves. The woods are fond always. As were we their bebes in. And robins in crews so, and robins. It is for me goolden wending. Unless? Away! Rise up, man of the hooths, rise up, man of the hoots, rise up, rise up, you have slept so long, slept so long. Or is it only, or is it only so mesleems? On your pondered palm, on your pondered palm. Reclined from cape to pede, from cape to pede! With pipe on bowl, with pipe on bowl. Terce for a fid- dler, sixt for makmerriers, none for a Cole. Rise up now and aruse! Terce for a fiddler, rise up. Rise up now and aruse. Norvena's over, rise up now and aruse. I am leafy, your goolden, so you called me, may me life, yea your goolden, silve me solve, exsogerraiders! Silve me solve, exsoger- raider! Silve me solve. But there's a great poet in you too. Stout Stokes would take you offly. So has he as bored me to slump. To slump. But am good and rested. Taks to you, toddy, tan ye! Yawhawa. Helpunto min, helpas vin. Here is your shirt, the day one, come back. The stock, your collar. Also your double brogues. A comforter as well. And here your iverol and ecerthelest your umbr. And stand up tall. Straight. I want to see you looking fine for me, looking fine. My leaves have drifted from me. All. But one clings still. I'll bear it on me. To remind me of. Lff! So soft this morning, ours. Yes. Carry me along, taddy, like you done through the toy fair! If I seen him bearing down on me now under whitespread wings like he'd come from Arkangels, I sink I'd die down		18'00 Musical quotations from: Richard Wagner, <i>Tristan und Isolde (Tristan and Isolde)</i> – Isolde's Liebestod [Taped performance, soprano and orchestra – German]
—					...How he shines... ...stars sparkling around him soaring on high... ...brave and full pulses in his breast? How from his lips, delightfully tender, sweet breath gently wafts...
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19'00		Morning Noon Evening Night Streaks of Morning Red Rocks of Noon Streaks of Twilight Rocks of Night 19'19		18'50 Sándor Weöres (<i>Drum and Dance</i>): [Taped male and female speakers – Hungarian]	
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—					19'00 Musical quotations from: Olivier Messiaen, <i>L'Ascension</i> (<i>The Ascension</i>) [Taped performance, organ]
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20'00				Peace of Light Stillness Light Stillness Peace Stillness Peace Light Stillness Light of Peace Stillness of Light Stillness of Stillness, Light of Light Peace Stillness Light Stone in the Leaves Stone of Stillness Upon the Stone Stillness of Light In the Stone Stillness Peace Peace of the Stone Stone of Peace in the Leaves Stillness light Peace Stone in the Leaves Light 19'40	

Tape 2				Speakers		
Track I	Track II	Track III	Track IV	I	II	
						<u>17:00</u>
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						<u>19:00</u>
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						<u>20:00</u>

Choirs		Tape 1			
I, II, III		Track I	Track II	Track III	Track IV
20'00			over his feet, humbly dumbly, only to washup. Yes, tid. There's where. First. We pass throught grass behush the bush to. A gutt. Gulls. Far calls, Take. Bussoftlhee, mememormee! Till Thousandsthee. Lps. Coming, far. End here. Us then. Finn again! The keys to. The keys to. Given! Given! The keys to. Given. A way alone a lst a lst a loved a loved a long the 20'19		
		20'31 Aeschylus (<i>The Persian</i> , V. 402-405): Taped female speaker – Old Greek]		20'33 Aeschylus (<i>The Persian</i> , V. 402-405): [Taped male speaker – Old Greek]	
		Ye sons of Helena, arise! Free our fatherland! Arise, arise, free the children, women, the seat of our tribal gods, the graves of our ancestors; the fight is now a fight for all. 20'48		Ye sons of Helena, arise! Free our fatherland! Arise, arise, free the children, women, the seat of our tribal gods, the graves of our ancestors; the fight is now a fight for all. 20'48	
21'00					
		21'22 Kurt Schwitters (<i>To Anna Blume</i>): [Taped male speakers – German]			
		O you, beloved of my twenty-seven senses, I love ye! You your you ye, I ye, you me, we? That doesn't belong here (incidentally). Who are you, uncounted woman? You are – are you? The people say you would be, Let them speak, they know not how the church-tower stands. You wear your hat upon your feet and wander Upon your hands, upon your hands you wander.		Electronic sounds interspersed throughout the Mayakovsky and Schwitters [Taped sounds]	
22'00					

Choirs		Tape 1			
I, II, III		Track I	Track II	Track III	Track IV
23'00					
		23'43 German radio proclamation, March 1939: [Historical recording – German]			
24'00		“The regions of the former Czech Republic that were occupied by German troops in March 1939 belong from this point on to the realm of the Great German Empire and appear as ‘Protectorate of Bohemia and Moravia’ under its protection. To the extent that defense of the Empire requires it, the Führer and the Chancellor will develop an altered regulation for certain areas of this realm.” 24'23	24'00 Adolf Hitler (March 16, 1939, faded in): [Historical recording – German]		
			“I lead you back into that homeland, which you have not forgotten and which hasn’t forgotten you!” (cries of “Heil!” heard) 24'23		
				24'35 Prime Minister Neville N. Chamberlain, 1938: [Historical recording – English]	
				“I am going to meet the German Chancellor because the situation seems to me to be one in which discussions between him and me may have useful consequences. My policy has always been to try to ensure peace.” 25'00	
25'00					

Choirs		Tape 1			
I, II, III		Track I	Track II	Track III	Track IV
25'00		<p>25'01 Albert Camus (<i>Caligula</i>, Act I, Scene 8): [Taped male and female speakers – French]</p> <p>“Because of our needs, we will kill these people in the order of an arbitrarily established list. Occasionally, we may modify this order, always arbitrarily. And we will inherit.” 25'43</p>		<p>25'01” Ezra Pound (from <i>The Pisan Cantos</i>, Canto LXXIX, only V. 166-171 heard here): [Taped male and female speakers – English]</p> <p>O Lynx, wake Silenus and Casey shake the castagnettes of the bassarids, the mountain forest is full of light the tree-comb red-gilded Who sleeps in the field of lynxes in the orchard of Maelids? (with great blue marble eyes “because he likes to,” the cossak) Salazar, Scott, Dawley on sick call Polk, Tyler, half the presidents and Calhoun “Retaliate on the capitalists” sd/ Calhoun “of the North” ah yes, when the ideas were clearer debts to people in N. Y. city and on the hill of the Maelids in the close garden of Venus asleep amid serried lynxes set wreathes on Priapus “<i>Ἰακχός</i>, Io! <i>Κυθηρα</i>, Io! having root in the equities Io! 25'43</p>	
26'00					
27'00		<p>27'21 Constitutional Law: [Male speaker – German]</p> <p>Each individual has the right to life and physical well-being. The freedom of a person is inviolable. These rights can only be obstructed upon proper legal grounds. Article 3. All men are equal in the eyes of the law. 27'45</p>	<p>27'35 Words of Chairman Mao Tse-Tung: [Male speaker – German]</p> <p>Revolution is an uprising, an act of power, by which one class overthrows another. 27'45</p>	<p>27'14 Alexander Dubček (excerpt from the beginning of his speech in the Prologue): [Historical recording – Czech]</p>	
28'00					

	Choirs	Soloists	
	I, II, III	Soprano	Baritone
27'00			
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28'00	27'47 Three mixed choirs, orchestra. Mass for the Dead: [Choirs I-III – Latin]		
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—	ETERNAL REST 28'28		
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29'00			
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30'00			
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31'00			
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32'00			
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33'00			
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Tape 1				Speakers	
Track I	Track II	Track III	Track IV	I	II
<p>RICERCAR</p> <p>29'03</p> <p>Konrad Bayer (1932-1964) (<i>the sixth sense</i>, p. 104; spoken voices of various characters; only loudspeaker groups): [Taped male speakers (4 individual tracks) – German]</p> <p>question: why hope? there is nothing to be achieved but death. therefore, a goal is usually sought as quickly as possible when it is recognized. i tried against my nature and instinct (!) to take the optimistic view. I have tried many things. I maintained, against my better judgement: life is worth living for its own sake. how dumb, an excuse not to have to undertake this unpleasant procedure, there is no guilt, no sin, no good, no bad, no god, no possibility, only the appearance to be able to live for the appearance. why can man, himself an ethical flaw, be filled with ethical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates until the last second. things remain as they are. idealism is inappropriate. under these auspices, i represent (naturally, only for myself, since i am consumed with this view) as correct, that, wrong for. i simply disagree, would happily exchange man for that, which he claims to be, or that, which he falsely pretends to be able to achieve, thus viewed, i would happily make a start, the good example.</p>	<p>Konrad Bayer (1932-1964) (<i>the sixth sense</i>, p. 104; spoken voices of various characters; only loudspeaker groups): [Taped male speakers (4 individual tracks) – German]</p> <p>question: why hope? there is nothing to be achieved but death. therefore, a goal is usually sought as quickly as possible when it is recognized. i tried against my nature and instinct (!) to take the optimistic view. I have tried many things. I maintained, against my better judgement: life is worth living for its own sake. how dumb, an excuse not to have to undertake this unpleasant procedure, there is no guilt, no sin, no good, no bad, no god, no possibility, only the appearance to be able to live for the appearance. why can man, himself an ethical flaw, be filled with ethical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates until the last second. things remain as they are. idealism is inappropriate. under these auspices, i represent (naturally, only for myself, since i am consumed with this view) as correct, that, wrong for. i simply disagree, would happily exchange man for that, which he claims to be, or that, which he falsely pretends to be able to achieve, thus viewed, i would happily make a</p>	<p>Konrad Bayer (1932-1964) (<i>the sixth sense</i>, p. 104; spoken voices of various characters; only loudspeaker groups): [Taped male speakers (4 individual tracks) – German]</p> <p>question: why hope? there is nothing to be achieved but death. therefore, a goal is usually sought as quickly as possible when it is recognized. i tried against my nature and instinct (!) to take the optimistic view. I have tried many things. I maintained, against my better judgement: life is worth living for its own sake. how dumb, an excuse not to have to undertake this unpleasant procedure, there is no guilt, no sin, no good, no bad, no god, no possibility, only the appearance to be able to live for the appearance. why can man, himself an ethical flaw, be filled with ethical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates until the last second. things remain as they are. idealism is inappropriate. under these auspices, i represent (naturally, only for myself, since i am consumed with this view) as correct, that, wrong for. i simply disagree, would happily exchange man for that, which he claims to be, or that, which he falsely pretends to be able to achieve,</p>	<p>Konrad Bayer (1932-1964) (<i>the sixth sense</i>, p. 104; spoken voices of various characters; only loudspeaker groups): [Taped male speakers (4 individual tracks) – German]</p> <p>question: why hope? there is nothing to be achieved but death. therefore, a goal is usually sought as quickly as possible when it is recognized. i tried against my nature and instinct (!) to take the optimistic view. I have tried many things. I maintained, against my better judgement: life is worth living for its own sake. how dumb, an excuse not to have to undertake this unpleasant procedure, there is no guilt, no sin, no good, no bad, no god, no possibility, only the appearance to be able to live for the appearance. why can man, himself an ethical flaw, be filled with ethical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates until the last second. things remain as they are. idealism is inappropriate. under these auspices, i represent (naturally, only for myself, since i am consumed with this view) as correct, that, wrong for. i simply disagree, would happily exchange man for that, which he claims to be, or that, which he</p>		
					27'00
					28'00
					29'00
					30'00
					31'00
					32'00
					33'00

Choirs

Soloists

I, II, III

Soprano

Baritone

33'00

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34'00

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35'00

Choirs

Soloists

I, II, III

Soprano

Baritone

35'00

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36'00

Tape 1				Speakers		
Track I	Track II	Track III	Track IV	I	II	
<p>Maiden, town, look and trust. "I alone protect my little flower shop, I alone mist the flowers with dew." Thus one pours a verse from the watercan, the other simply spits it out of his mouth, - battered stilts, stilted battering – who the devil can make head or tail of it! And there is no epidemic barrier for this strumming fuss: "Trala-la, trala-la, tam-tam, tipi-tim..." What would it be like, if out of such roses my statues loomed menacing in the park, spit upon by tuberculosis with W....., swindlers and syphilis. I, too, am burdened by propaganda, I, too, could more easily sing romance schmaltz, and it would yield more and would be so nice. But I overcome myself at any rate, and trample the voice of my own song. Hear, descendants, me, the unruly agitator, the bawling drill-sergeant. I overshout the murmuring serenades and venture beyond the lyric volumes and speak to you, lively like you. My song hits the mark, but not as much, comrades, as Cupid's arrows in lyric pranks,</p>						35'00
						36'00

Choirs

Soloists

I, II, III

Soprano

Baritone

36'00

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37'00

	Choirs	Soloists	
	I, II, III	Soprano	Baritone
37'00			
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38'00			
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39'00			
30			

Tape 1				Speakers		
Track I	Track II	Track III	Track IV	I	II	
<p>...In a bright future in the Central Committee, above the gang of poetic thieves and fawners, I raise as identity card of the CP some hundred volumes of my party-loyal books.</p> <p>...We threw open Marx volume upon volume, as we would at home the window shutters...</p> <p>37'55</p>						37'00 — — — —
<p>37'59 Hans Henny Jahnn (<i>The Record of Gustav Anias Horn</i>, Vol. 1, pp. 401-403, 510; loudspeaker groups alone; very short passages, heavily mixed): [Taped male and female speakers – German]</p> <p>The type of humiliation that lies within this realization cannot be reckoned. I had been without love, without hate, without all passion, with nothing to do, without dreams, without fantasy, not even in some darkness filled with dread. I had no desire to eat and drink. I had forgotten how to breathe. Every brotherly form of life had been of no concern to me, even bothersome; I had sought help from no one, no one had offered it to me. Everything had been unimportant; my flesh had half-heartedly surrendered to only one unethical inhuman task: to breach through the wall of pain: to escape somewhere: alleviation of the failure. Alleviation at any cost. Finding my way back to my normal routines took a long while. They were no longer the old routines. A meaningless existence after the breakdown. After the consignment to numerous deaths. –And I notice that I also forget the beatings inflicted by my torturers, and gradually forget the rape, forget that my limbs were broken, that I was emasculated, that my chest was pressed beneath a vice or gradually smashed in by wooden hammers. I forget. Nothing is as easy to forget as the pain once it has finally stopped. I forget the countenance of that death I lived, because I have once again returned to the surface. –I taste the age of my flesh. It is no longer sweet. It's as if I could now do all those foolish, embarrassing, miserable things, which used to sicken me. To struggle, to thrush into the empty lap of a whore. To degrade oneself, even without being forced. To drown all arrogance, in order to resemble the truly ugly, who were not spared existence: the crippled, the deformed, the twisted in face and body, callously shaggy and furiously undone, –and those who are of straight body but so pockmarked inside that they are, thus, driven to seek stench and kiss waste. The stingy, who torture themselves. To exert no resistance before the abysses. No regard for the laws of order that protects the many. To anticipate the disorder of decomposition. To accept the scream of the young and healthy who are still safe. They express their disgust when they see the dying. –Something unhealthy is already in me. I am weary. Exhaustion drowns me like a poison. Coldness lingers. It is there like some lofty misfortune. It is the cry: FUTILE.</p> <p>...The question of who I really am is not yet silent in me today. I look back, and it is easy to recount the facts. Fifty of my compositions have been printed. Many chamber and symphony orchestras have made use of my notes. Now and again, it even led to performances of larger works. A few organists torment themselves with my preludes and fugues. Newspaper writers have praised me and criticized me. In the newer handbooks of knowledge, my name is listed as one of the most meaningful, though willful, composers.</p> <p>...For some years, I have been almost silent: I don't know if I struggle with some sort of weariness, with the encroachment of an incomprehensible death.</p>						38'00 — — — —
<p>Nothing is as easy to forget as the pain once it has finally stopped. I forget the countenance of that death I lived, because I have once again returned to the surface. –</p> <p>39'10</p>						39'00

Tape 1				Speakers		
Track I	Track II	Track III	Track IV	I	II	
						39:00
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						46:00
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						47:00

Tape 1				Speakers	
Track I	Track II	Track III	Track IV	I	
					47'00

					48'00

					49'00

					50'00

					51'00
				Vladimir W. Mayakovsky (<i>Eulogy to Sergei Esenin</i>):	_____
				[Male speaker – German]	_____

				Esenin!...	_____
				Are you out of your mind?	_____
				See	52'00
				how the chalk of death	_____
				bleaches	_____
				your cheeks?	_____
				Now you are gone...	_____
				Emptiness...	53'00
				you fly	_____
				between heavenly lights.	_____
				Without a tavern,	_____
				without monetary advance.	_____
				Sober...	54'00

					55'00

					56'00

					57'00

					58'00

	Choirs	Soloists	
	I, II, III	Soprano	Baritone
57'00	57'45 Orchestra. All loudspeakers. Mass for the Dead: [Choirs I-III – Latin]		
58'00	GRANT US PEACE (repeated throughout the entire section)		
59'00			
60'00			
61'00	Mass for the Dead (The Revelation to John 14:13): [Soprano soloist – Latin]		Mass for the Dead (The Revelation to John, 14:13): [Baritone soloist – Latin]
	IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS:		BLESSED ARE THE DEAD WHO DIE IN THE LORD
	<i>Tutti: Il poco crescendo.</i>		
	c		
	62' 30		
62'00	Orchestra and singers tacent. All loudspeaker groups to <i>ffff</i> :		Mass demonstrations in many countries from many events.
63'00			
64'00			
65'00	Mass for the Dead: [Orchestra tutti. Choir tutti – Latin]		
68'00	GRANT US PEACE		

