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)



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 wor | k. |
|---|----|
|   |    |
|   |    |
|   |    |
|   |    |

Zimmermann REQUIEM FÜR EINEN JUNGEN DICHTER Copyright B. Schott's Soehne, Mainz, 1989 English translation by Patrick Sharpe copyright B. Schott's Soehne, Mainz, 1999 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

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.

|      | PROLOGUE   | Bernd Alois Zimmermann   | Requiem for a Young Poet   |
|------|--|--|--|
|      | Choir  | Tape 1   |  |
| -    | III  | Track I  | Track II   |
| 1.00 | 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.                               |  |  |
| 3.00 |  | 2'00<br>Ludwig Wittgenstein ( <i>Philosophical Investigations</i> , circa 1935):<br>[Taped male speaker - German]  |  |
| 3,00 | 2'35 Mass for the Dead: [Choir III - Latin]  | 1. Augustine, in the <i>Confessions</i> : '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.'  |  |
| 4'00 | POSTCOMMUNIO GRANT, WE ASK, ALL-POWERFUL AND MERCIFUL GOD, THAT THE SOULS OF OUR BROTHERS, RELA- TIVES 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 | 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.  | 4'39 John XXIII at the Ecumenical Council (Second Vatican Council, Rome 1962):   |
| 5:00 | 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              | <ol> <li>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.</li> <li>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.</li> </ol> | <ul> <li>"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.</li> <li>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</li> </ul> |

7,00

|   | Tape 1  |      |
|---|---|------|
| Track III   | Track IV  |      |
|   |   | 0,00 |
|   |   |      |
|   |   |      |
|   |   |      |
|   |   | 1,00 |
|   |   |      |
|   |   |      |
|   |   |      |
|   |   | 2,00 |
|   |   |      |
|   |   |      |
|   |   |      |
|   |   | 3,00 |
|   | 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]  | _    |
|   | [storical recording executy   |      |
|   | "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  | 4,00 |
|   | 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   |      |
| 4'57 James Joyce ( <i>Ulysses,</i> Monologue of Molly   | of complete retreat by these troops as quickly as possible. The government is begin-<br>ning to take practical steps in this direction based on the current negotiations in     | 5,00 |
| Bloom):<br>[Taped female speaker - English]   | Moscow. On this very night, partial troops have already left the villages; several occupied properties in Prague have been released. Efforts in this direction will continue to |      |
| [Taped Telliale Speaker - English]  | be pursued. We ask you, fellow citizens, to help us by avoiding all provocation by peo-   | _    |
| the day I got him to propose to me yes first I  | 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      |      |
| gave him the bit of seedcake out of my mouth<br>and it was leapyear like now yes 16 years ago | 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-         | 6,00 |
| my God after that long kiss I near lost my<br>breath yes he said I was a flower of the moun-  | sibility all the more. There is truly much at stake. The situation is also contingent upon  |      |
| tain yes so we are flowers all a womans body  | 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    |      |
| yes that was one true thing he said in his life and the sun shines for you today yes that was | to normalize the situation—so that each individual's actions and performance of con-<br>crete tasks are not governed by some psychosis or emotional state, without precisely    | —    |
|   |   | 7.00 |

| PROLOGUE  | Bernd Alois Zimmermann  | Requiem for a foung Poet  |
|---|---|---|
| Choir   | Tape 1  |   |
| III   | Track I   | Track II  |
| 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  LECTIO IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS: BLESSED ARE THE DEAD WHO DIE IN THE LORD  10:00  10:00  11:00  12:00  12:00  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.  5. We can imagine that the 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 | 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 neverending 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

Track IV

understanding the facts.

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 ves 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.

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

was 9 12'53

> 13,00 **7**

7,00

8,00

9,00

10,00

11,00

12'00

|       | <i>α</i> 1 •   | The state of the s |          |           |          |  |
|-------|--|--|----------|-----------|----------|--|
|       | Choirs   |  |          | Tape 1    |          |  |
|       | I, II, III   | Track I  | Track II | Track III | Track IV |  |
| 13,00 | 13'00<br>Orchestra, three<br>choirs. Thereafter:<br>loudspeaker groups<br>almost all the way<br>through. |  |          |           |          |  |
|       | choirs. Thereafter:  |  |          |           |          |  |
|       | almost all the way   |  |          |           |          |  |
|       | through.   |  |          |           |          |  |
|       | 13′20  |  |          |           |          |  |
| _     | Mass for the Dead:<br>[Choirs I-III – Latin]   |  |          |           |          |  |
|       | REST   |  |          |           |          |  |
| _     | 13′43  |  |          |           |          |  |
|       |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| 14,00 |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| _     |  |  |          |           |          |  |
|       |  |  |          |           |          |  |
| 15,00 |  |  |          |           |          |  |
| 8     |  |  |          |           |          |  |
| ŭ     |  |  |          |           |          |  |

|   | Speaker  |           |   |   |       |
|---|--|-----------|---|---|-------|
| Track I   | Track II   | Track III | Track IV  | I   |       |
|   |  |           |   |   | 13,00 |
|   |  |           |   |   | _     |
|   |  |           |   |   | _     |
| 13'43<br>Prime Minister George A.<br>Papandreou (Conclusion of a parlia-<br>mentary address, 1967):<br>[Historical recording – Greek] |  |           |   |   |       |
| "Democracy will triumph!"<br>13'46  | 13'46<br>Aeschylus ( <i>Prometheus</i> , V. 88-92, 561-565):<br>[Taped male speaker – Old Greek]   |           |   |   |       |
|   | 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 every-   |           | 13'49 Aeschylus ( <i>Prometheus</i> , V. 88-92, 561-565): [Taped female speaker – Old |   |       |
|   | where—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 |           | Greek]<br>14'06   |   | 14.00 |
|   |  |           |   | 14'28<br>Constitutional Law of the<br>Federal Republic of Ger-<br>many, 1949:<br>[Male speaker – German]                        | _     |
|   |  |           |   | The Fundamental Rights.<br>Article 1. Firstly: the dignity<br>of a person is inviolable. It is<br>the duty of all powers of the |       |
| 14′42<br>Vladimir W. Mayakovsky ( <i>With Full</i><br><i>Voice</i> , V. 1-4):<br>[Taped male speaker – Russian]                       |  |           |   | state to respect and protect<br>this dignity.<br>14'42  |       |
| Honored<br>comrade descendents!<br>When you eventually  |  |           |   |   | _     |
| dig<br>through charred days   |  |           |   |   | 9     |

|       | Choirs     |  | Tape 1   |           |   |  |  |  |  |  |
|-------|------------|--|--|-----------|---|--|--|--|--|--|
|       | I, II, III | Track I  | Track II   | Track III | Track IV  |  |  |  |  |  |
| 15,00 |            |  |  |           |   |  |  |  |  |  |
|       |            |  |  |           |   |  |  |  |  |  |
|       |            |  |  |           |   |  |  |  |  |  |
| _     |            |  |  |           |   |  |  |  |  |  |
|       |            |  |  |           |   |  |  |  |  |  |
| _     |            |  |  |           |   |  |  |  |  |  |
|       |            |  |  |           |   |  |  |  |  |  |
| _     |            |  |  |           |   |  |  |  |  |  |
| _     |            |  |  |           |   |  |  |  |  |  |
| 16,00 |            |  |  |           |   |  |  |  |  |  |
| 16,00 |            |  |  |           |   |  |  |  |  |  |
| _     |            |  |  |           |   |  |  |  |  |  |
|       |            |  |  |           |   |  |  |  |  |  |
| _     |            | 16'19<br>Sándor Weöres ( <i>Drum and Danc</i> e, V. 1-35):<br>[Taped male and female speakers – Hungarian] | 16'19 Solomon the Priest (Ecclesiastes,  |           | 16'19 Musical quotations from:  |  |  |  |  |  |
|       |            | Stillness Peace  | Chapter 3):<br>[Taped male and female speakers<br>- Latin]   |           | Darius Milhaud, <i>La Création du monde</i><br>(The Creation of the World)<br>[Taped performance] |  |  |  |  |  |
|       |            | Stillness Peace Light  | For everything there is a season, and a time for every matter  |           | Cries of the people in the electronic composition; ocean breakers; approach-                      |  |  |  |  |  |
| _     |            | Light of Stillness Stillness of Peace Peace of Light Stillness   | under heaven. 10. I have seen the business that God has given to the sons of men to be busy with. 11.        |           | ing tanks; jetfighters; artillery (inter-<br>spersed throughout)<br>[Taped sounds]                |  |  |  |  |  |
|       |            | Light Stillness Peace Stillness Peace Light Stillness Light of Peace                                       | He has made everything beautiful<br>in its time; also he has put eternity<br>into man's mind, yet so that he |           | 20'19   |  |  |  |  |  |
|       |            | Stillness of Light Stillness of Stillness, Light of Light Peace Stillness Light                            | cannot find out what God has done from the beginning to the end.)  |           |   |  |  |  |  |  |
| 17,00 |            |  | 17′04  |           |   |  |  |  |  |  |
| 10    |            |  |  |           |   |  |  |  |  |  |

| 1644 80 0 11 14114 11  |       |    |   | Zimmermenni itequiem re   |   |       |
|--|-------|----|---|---|---|-------|
|  |       |    | Tape 2  |   | Speaker   |       |
| Track I  | Track | II | Track III   | Track IV  | II  |       |
| in search of our age, which will have long<br>since died away,<br>you will<br>perhaps<br>also ask about me.<br>15'05 |       |    |   |   | 15'05   | 15.00 |
|  |       |    |   |   | Words of Chairman Mao<br>Tse-Tung: [Male speaker<br>– German]   |       |
|  |       |    |   |   | The socialist system will ultimately assume the position of the capitalist system; that is an objective law independent of the          |       |
|  |       |    |   |   | will of the people. Communism involves the total system of ideology of the proletariat and at the same time a new social system.  15'28 |       |
|  |       |    | 15'28 Prime Minister Imre Nagy (From his last radio appeal during the Hungarian civil uprising, 1956): [Historical recording – Hungarian]   | 15'28 Prime Minister Imre Nagy (From his last radio appeal during the Hungarian civil uprising, 1956): [Taped male speaker – German]  | 10 20   |       |
|  |       |    | "I speak to you again, Hungarian<br>brothers, with warm, inner love. The<br>revolutionary fight, of which you were<br>the heroes, was triumphant. The<br>result of this heroic struggle brought | "I speak to you again, Hungarian<br>brothers, with warm, inner love. The<br>revolutionary fight, of which you were<br>the heroes, was triumphant. The<br>result of this heroic struggle brought |   | 16.00 |
|  |       |    | about our national government,<br>which will fight for the independence<br>and freedom of our people."<br>16'12   | about our national government,<br>which will fight for the independence<br>and freedom of our people."<br>16'12   |   | _     |
|  |       |    |   |   |   | _     |
|  |       |    |   |   |   | _     |
|  |       |    |   |   |   | _     |
|  |       |    |   |   |   | _     |
|  |       |    |   |   |   | 17'00 |
|  |       |    |   |   |   | 11    |

|       | Choirs     |   | Тар   | e 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             |   |  |  |
| _     |            | 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 | 17'41 James Joyce (Finnegan's Wake, excerpts from the beginning and end of the great death monologue of Anna Livia Plurabelle, 1939): [Taped male speakers – English]   |  |  |
| 18,00 |            | Drops<br>Drops<br>Drops of the Fountain<br>Ringing Stillness of the<br>Drops  | Soft morning, city! Lsp! I am leafy speafing. Lpf! Folty 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  |  | 18'00<br>Musical quotations from:<br>Richard Wagner, <i>Tristan und</i>  |
| _     |            | Drops of Stillness Light Foam of the Fountain Leaves of the Stone Stillness of Light Peace Wind Water Earth   | 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 |  | Isolde (Tristan and Isolde) –<br>Isolde's Liebestod<br>[Taped performance, soprano<br>and orchestra – German]  |
| _     |            | Flow of the small Brook Hill of Light Bosom of the Earth Arms of the Fountain Feet of the Stone   | 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-   |  | How he shinesstars sparkling around him soaring on highbrave and full pulses in his breast? How from his lips, |
| _     |            | Watery Lungs of the Wind<br>Leafy Throat of Stillness<br>Grassy Cloak of Light<br>Stone-faced Peace   | dler, sixt for makmerriers, none for a Cole.<br>Rise up now and aruse! Terce for a fiddler,<br>rise up. Rise up now and aruse. Norvena's<br>over, rise up now and aruse. I am leafy,  | 18'50  | delightfully tender,<br>sweet breath<br>gently wafts   |
| 19,00 |            | Morning<br>Noon<br>Evening<br>Night   | your goolden, so you called me, may me<br>life, yea your goolden, silve me solve,<br>exsogerraiders! Silve me solve, exsoger-<br>raider! Silve me solve. But there's a great<br>poet in you too. Stout Stokes would take                                | Sándor Weöres ( <i>Drum and Dance</i> ):<br>[Taped male and female speakers – Hungarian]  Peace of Light Stillness Light Stillness Peace | 19'00<br>Musical quotations from:  |
| _     |            | Streaks of Morning Red<br>Rocks of Noon<br>Streaks of Twilight<br>Rocks of Night  | 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  | Stillness Peace Light Stillness Light of Peace Stillness of Light Stillness of Stillness, Light of Light Peace                           | Olivier Messiaen, <i>L'Ascension</i> (The Ascension) [Taped performance, organ]                                |
| _     |            | 19′19   | shirt, the day one, come back. The stock,<br>your collar. Also your double brogues. A<br>comforter as well. And here your iverol<br>and ecerthelest your umbr. And stand up   | Stillness Light Stone in the Leaves Stone of Stillness Upon the Stone Stillness of Light In the Stone Stillness Peace                    |  |
| _     |            |   | 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                                     | Peace of the Stone Stone of Peace in the<br>Leaves<br>Stillness light Peace<br>Stone in the Leaves Light                                 |  |
| 20,00 |            |   | along, taddy, like you done through the<br>toy fair! If I seen him bearing down on me<br>now under whitespread wings like he'd<br>come from Arkangels, I sink I'd die down  | 19'40  |  |
| 12    |            |   |   |  |  |

|         | Tape 2   |           |          |   | kers |       |
|---------|----------|-----------|----------|---|------|-------|
| Track I | Track II | Track III | Track IV | I | II   | -     |
|         |          |           |          |   |      | 17.00 |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | -     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | 18,00 |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | 19,00 |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | _     |
|         |          |           |          |   |      | 20,00 |
|         |          |           |          |   |      |       |
|         |          |           |          |   |      | 13    |

|       | Choirs     |  | Tape 1  | 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 Thousendsthee. 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<br>Aeschylus ( <i>The Persian</i> , V. 402-405):<br><b>Taped female speaker – Old Greek</b> ]  |   | 20'33<br>Aeschylus ( <i>The Persian</i> , V. 402-405):<br><b>[Taped male speaker – Old Greek]</b>  |          |
| _     |            | Ye sons of Helena, arise! Free our father-<br>land! Arise, arise, free the children, women,<br>the seat of our tribal gods, the graves of our<br>ancestors; the fight is now a fight for all.<br>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 |          |
|       |            |  |   | 20 10  |          |
| 21,00 |            |  |   |  |          |
|       |            |  |   |  |          |
|       |            | 21'22<br>Kurt Schwitters ( <i>To Anna Blume</i> ):<br>[Taped male speakers – German]   |   |  |          |
|       |            | O you, belovéd of my twenty-seven senses,<br>I love ye!<br>You your you ye, I ye, you me, we?<br>That doesn't belong here (incidentally).  |   | Electronic sounds interspersed throughout the Mayakovsky and Schwitters [Taped sounds]   |          |
| _     |            | 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  |   |  |          |
| 22,00 |            | wander.  |   |  |          |

| Tape 2   |          |           |          |   |    |       |
|--|----------|-----------|----------|---|----|-------|
| Track I  | Track II | Track III | Track IV | I | II |       |
|  |          |           |          |   |    | 20,00 |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    | _     |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    | _     |
|  |          |           |          |   |    |       |
|  |          |           |          |   |    |       |
| 20'55<br>Vladimir W. Mayakovsky ( <i>Eulogy to Sergei Esenin</i> ):<br>[ <b>Taped male speaker – Russian</b> ] |          |           |          |   |    |       |
| Now you are gone.  |          |           |          |   |    | 21'00 |
| Now you are gone, as one would say, to another world. Emptiness  |          |           |          |   |    |       |
| you fly  |          |           |          |   |    | _     |
|  |          |           |          |   |    |       |
| Sober. No, Esenin, this is   |          |           |          |   |    |       |
| No, Esenin, this is not a joke – Within my throat there sits a lump of pain, all joking aside. I see how you   |          |           |          |   |    |       |
| a lump of pain,<br>all joking aside.   |          |           |          |   |    |       |
| see how you<br>– your hand – limp, slashed open –<br>swing   |          |           |          |   |    |       |
| your own<br>sack of bones.   |          |           |          |   |    |       |
| Stop this,<br>enough!  |          |           |          |   |    | _     |
| Are you out of your mind?  See  how the chalk of death   |          |           |          |   |    |       |
| See how the chalk of death bleaches your cheeks? But you actually attained                                     |          |           |          |   |    | _     |
| But you actually attained sometimes quite a lot, which, in this world, no other achieves.                      |          |           |          |   |    |       |
| achieves.  |          |           |          |   |    | 22,00 |
|  |          |           |          |   |    | 15    |

|       | Choirs     |   |          | Tape | 1       |    |          |
|-------|------------|---|----------|------|---------|----|----------|
|       | I, II, III | Track I   | Track II | -    | Track I | II | Track IV |
| 22:00 |            | Hello, your red dresses, sawn into white pleats. I love Anna Blume red, red I love ye! You your you ye, you me, we? That belongs (incidentally) in the cold cinders. Red bloom, red Anna Blume, what do people say? Prize Question: 1. Anna Blume has a bird. 2. Anna Blume is red. |          |      |         |    |          |
| _     |            | 3. What color is the bird? Blue is the color of your yellow hair. Red is the cooing of your green bird. You simple maiden in that everyday dress, You dear green creature, I love ye! You your you ye, I ye, you me, we? That belongs (incidentally) in the cinder-box.             |          |      |         |    |          |
| _     |            | Anna Blume! Anna, A-N-N-A, I drizzle your name. Your name drips like softened tallow. Do you know this, Anna, do you know this already? One can also read you from the back, And you, you the most splendid of all,   |          |      |         |    |          |
|       |            | You are from the back as from the front: "A-N-N-A". Tallow trickles caresses over my back. Anna Blume, You poor dripping creature, I love ye! 22'58   |          |      |         |    |          |
|       |            |   |          |      |         |    |          |
| _     |            |   |          |      |         |    |          |
| 23.00 |            |   |          |      |         |    |          |
| 16    |            |   |          |      |         |    |          |

| Tape 2  |          |           |          |   | xers |       |
|---|----------|-----------|----------|---|------|-------|
| Track I   | Track II | Track III | Track IV | I | II   |       |
| Nothing explains to us the motive of your deed, no rope no pocketknife, unfortunately. Perhaps, if the hotel had had ink, there would have been no reason to cut open the vein. |          |           |          |   |      | 22.00 |
| The people, creative spirit of language, lost a merry drinking companion. Now they bring out the poetic rubbish, just barely dusted off from old funerals,                      |          |           |          |   |      |       |
| and impale obtuse rhymes into the grave – will a poet be honored with such lyres? There are swarms of scoundrels and violators.   |          |           |          |   |      | _     |
| It's hard enough to prove oneself. One must first change his life and only then give praise. The man of words is hard-pressed these days: but tell me truly                     |          |           |          |   |      | _     |
| you<br>crippled poets,<br>who among the great sought out<br>where<br>and when<br>a way for himself,<br>which was easy<br>and already trodden?                                   |          |           |          |   |      | _     |
| is the commander of all human strength.  March! so that time in flight spews rockets.  May the hair fly, mussed by the wind, back into the past. There exists                   |          |           |          |   |      | 23.00 |
| little desire still<br>upon our star.   |          |           |          |   |      | 17    |

|       | Choirs     |  | T  | ape 1   |  |
|-------|------------|--|--|---|--|
|       | I, II, III | Track I  | Track II   | Track III   | Track IV   |
| 23,00 |            |  |  |   |  |
|       |            |  |  |   |  |
| _     |            |  |  |   |  |
|       |            |  |  |   |  |
|       |            |  |  |   |  |
|       |            |  |  |   |  |
| _     |            |  |  |   |  |
|       |            |  |  |   |  |
| _     |            | 23'43  |  |   |  |
|       |            | German radio proclamation, March   |  |   |  |
| _     |            | [Historical recording – German]  |  |   |  |
| 24.00 |            | "The regions of the former Czech<br>Republic that were occupied by German<br>troops in March 1939 belong from this |  |   |  |
| 24,00 |            | point on to the realm of the Great<br>German Empire and appear as  | 24'00<br>Adolf Hitler (March 16, 1939, faded in):  |   |  |
|       |            | 'Protectorate of Bohemia and Moravia' under its protection.  | [Historical recording – German]  |   |  |
| _     |            | To the extent that defense of the Empire requires it, the Führer and the Chancellor will develop an altered regu-  | "I lead you back into that homeland,<br>which you have not forgotten and<br>which hasn't forgotten you!" (cries of |   |  |
|       |            | lation for certain areas of this realm." 24'23   | "Heil!" heard) 24'23   |   |  |
| _     |            |  |  |   |  |
|       |            |  |  |   |  |
| _     |            |  |  |   |  |
|       |            |  |  | 24'35<br>Prime Minister Neville N. Chamberlain,   |  |
| _     |            |  |  | 1938:<br>[Historical recording – English]   |  |
|       |            |  |  | "I am going to meet the German<br>Chancellor because the situation  |  |
| _     |            |  |  | seems to me to be one in which discussions between him and me may have useful consequences. My policy has |  |
| 25,00 |            |  |  | always been to try to ensure peace." 25'00  |  |
| 18    |            |  |  |   |  |
|       | 1          | I .  |  |   | I and the second |

| DEFOTER T  |          | Deing Rioi | is Zimmermann <b>nequie</b> |  | oung rock  |       |
|--|----------|------------|-----------------------------|--|--|-------|
|  | Tape :   | 2          |                             | Spea   | kers   |       |
| Track I  | Track II | Track III  | Track IV                    | I  | II   |       |
| One must  rip  the joy  from the future.  In this life  one dies easily and happily. |          |            |                             |  |  | 23.00 |
| It is far more difficult: to master life. 23'17                                      |          |            |                             | 22/26  |  |       |
|  |          |            |                             | 23'26<br>Constitutional<br>Law:<br>[Male speaker –<br>German]  |  |       |
|  |          |            |                             | Secondly: the German people profess, therefore, inviolable and inalienable human rights as the foundation                            |  |       |
|  |          |            |                             | of every human<br>community, of<br>peace and of<br>justice in the<br>world.<br>23'43   |  | 24'00 |
|  |          |            |                             | 24'23<br>Constitutional<br>Law:<br>[Male speaker –<br>German]<br>Article Two:  | 24'28<br>Words of Chair-<br>man Mao Tse-<br>Tung:<br>[Male speaker –<br>German]                                    | _     |
|  |          |            |                             | Each individual has the right to the free development of his   | A revolution is<br>no banquet,<br>not like writing<br>an essay or<br>painting pic-                                 | _     |
|  |          |            |                             | personality, in as<br>much as he does<br>not infringe upon<br>the rights of<br>others or violate<br>constitutional<br>order or moral | tures or embroi-<br>dering; it can-<br>not be carried<br>out that polite-<br>ly, that leisurely<br>and delicately, | _     |
|  |          |            |                             | law.<br>24′35  | that moderate-<br>ly, civilized, cour-<br>teously, reserved<br>and magnani-  | _     |
|  |          |            |                             |  | mously. Revolution is an uprising, an act of power, by which one class overthrows an-                              | _     |
|  |          |            |                             |  | other.<br>24'35  | 25'00 |

|       | Choirs     |   | Tape   | l'ape l  |          |  |  |
|-------|------------|---|--|--|----------|--|--|
|       | I, II, III | Track I   | Track II   | Track III  | Track IV |  |  |
| 25,00 |            | 25'01<br>Albert Camus ( <i>Caligula</i> , Act I, Scene 8):<br>[Taped male and female speakers –<br>French]  |  | 25'01" Ezra Pound (from <i>The Pisan Cantos, Canto LXXIX</i> , only V. 166-171 heard here): [Taped male and female speakers – English]   |          |  |  |
| _     |            | "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 |  | 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)   |          |  |  |
| 26.00 |            |   |  | 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 "Ιακχος, Ιο! Κυθηρα, Ιο! |          |  |  |
| _     |            |   |  | having root in the equities Io!<br>25'43   |          |  |  |
| _     |            |   |  |  |          |  |  |
| _     |            |   |  |  |          |  |  |
| _     |            |   |  |  |          |  |  |
| _     |            |   |  |  |          |  |  |
| 27,00 |            |   |  | 27′14  |          |  |  |
| _     |            |   |  | Alexander Dubček (excerpt from the beginning of his speech in the Prologue): [Historical recording – Czech]  |          |  |  |
| _     |            | 27'21<br>Constitutional Law:<br>[Male speaker – German]   |  |  |          |  |  |
| _     |            | Each individual has the right to life<br>and physical well-being. The freedom<br>of a person is inviolable. These rights  | 27'35<br>Words of Chairman Mao Tse-Tung:   |  |          |  |  |
| _     |            | can only be obstructed upon proper legal grounds. Article 3. All men are equal in the eyes  | [Male speaker – German]  Revolution is an uprising, an act of power, by which one class overthrows |  |          |  |  |
| 28'00 |            | of the law.<br>27'45  | another.<br>27'45  |  |          |  |  |
| 20    |            |   |  |  |          |  |  |

|   |          | Spea      | kers     |   |    |           |
|---|----------|-----------|----------|---|----|-----------|
| Track I   | Track II | Track III | Track IV | I | II |           |
| Electronic sounds interspersed throughout the Pound and Mayakovsky; ocean breakers [Taped sounds] |          |           | Track IV |   |    | 25.00<br> |
| Musical quotation from:<br>Zimmermann, Sinfonie in einem Satz<br>(Symphony in One Movement)       |          |           |          |   |    | _         |
|   |          |           |          |   |    | _         |
|   |          |           |          |   |    | _         |
|   |          |           |          |   |    | _         |
|   |          |           |          |   |    | 28.00     |
|   |          |           |          |   |    | 21        |

|  | Choirs     | Solois  | ts       |
|--|------------|---------|----------|
|  | I, II, III | Soprano | Baritone |
| 27·00<br>——————————————————————————————————— |            |         |          |
| _  |            |         |          |
|  |            |         |          |
| 30,00  |            |         |          |
| _  |            |         |          |
| _  |            |         |          |
| 31,00  |            |         |          |
| _  |            |         |          |
| _  |            |         |          |
|  |            |         |          |
| 32,00  |            |         |          |
|  |            |         |          |
| _  |            |         |          |
|  |            |         |          |
| <u>33,00</u>                                 |            |         |          |

| RESOTEM II  |  | Deriid Alols  | Zimmermann nequiem 10  | . a 10u | ing 10ec |       |
|---|--|---|--|---------|----------|-------|
|   | Tape   | 1   |  | Spea    | kers.    |       |
| Track I   | Track II   | Track III   | Track IV   | I       | II       |       |
|   |  |   |  |         |          | 27.00 |
|   |  |   |  |         |          |       |
|   |  |   |  |         |          |       |
|   |  |   |  |         |          | _     |
|   |  |   |  |         |          | _     |
|   |  |   |  |         |          | 28,00 |
|   |  |   |  |         |          |       |
|   |  |   |  |         |          |       |
|   |  |   |  |         |          | _     |
| RICERCAR  |  |   |  |         |          |       |
| 29'03   |  |   |  |         |          | 29,00 |
| Konrad Bayer (1932-1964) (the sixth sense, p. 104; spoken voices of various   | Konrad Bayer (1932-1964) (the sixth  |   |  |         |          |       |
| characters; only loudspeaker groups):  [Taped male speakers (4 individual   | sense, p. 104; spoken voices of various characters; only loudspeaker groups):  | Konrad Bayer (1932-1964) (the sixth sense, p. 104; spoken voices of various characters; only loudspeaker groups):           | Konrad Bayer (1932-1964) (the sixth  |         |          |       |
| tracks) – German]   | [Taped male speakers (4 individual tracks) – German]   | [Taped male speakers (4 individual tracks) – German]  | sense, p. 104; spoken voices of various characters; only loudspeaker groups):  |         |          |       |
| question: why hope?<br>there is nothing to be achieved but  | question: why hope?  | _   | [Taped male speakers (4 individual tracks) – German]   |         |          | —     |
| death.<br>therefore, a goal is usually sought as  | there is nothing to be achieved but death.   | question: why hope?<br>there is nothing to be achieved but  | question: why hope?  |         |          | 30,00 |
| quickly as possible when it is recog-<br>nized.   | therefore, a goal is usually sought as quickly as possible when it is recog-   | death.<br>therefore, a goal is usually sought as  | there is nothing to be achieved but death.   |         |          |       |
| i tried against my nature and instinct (!) to take the optimistic view. I have  | nized. i tried against my nature and instinct  | quickly as possible when it is recog-<br>nized.   | therefore, a goal is usually sought as quickly as possible when it is recog-   |         |          |       |
| tried many things. I maintained,<br>against my better judgement: life is  | (!) to take the optimistic view. I have tried many things. I maintained,   | i tried against my nature and instinct (!) to take the optimistic view. I have  | nized. i tried against my nature and instinct  |         |          | _     |
| worth living for its own sake. how dumb, an excuse not to have to undertake this unpleasant procedure,                      | against my better judgement: life is worth living for its own sake. how  | tried many things. I maintained,<br>against my better judgement: life is<br>worth living for its own sake. how              | (!) to take the optimistic view. I have tried many things. I maintained,   |         |          | 31,00 |
| there is no guilt, no sin, no good, no<br>bad, no god, no possibility, only the   | dumb, an excuse not to have to<br>undertake this unpleasant procedure,<br>there is no guilt, no sin, no good, no               | dumb, an excuse not to have to undertake this unpleasant procedure,   | against my better judgement: life is<br>worth living for its own sake. how<br>dumb, an excuse not to have to                   |         |          |       |
| appearance to be able to live for<br>the appearance. why can man, him-  | bad, no god, no possibility, only the appearance to be able to live for  | there is no guilt, no sin, no good, no bad, no god, no possibility, only the  | undertake this unpleasant procedure,<br>there is no guilt, no sin, no good, no   |         |          |       |
| self an ethical flaw, be filled with eth-<br>ical ideas? a joke. it is horrible how   | the appearance. why can man, him-<br>self an ethical flaw, be filled with eth-   | appearance to be able to live for<br>the appearance. why can man, him-  | bad, no god, no possibility, only the appearance to be able to live for  |         |          |       |
| hope, like a nasty abscess, proliferates until the last second. things remain as  | ical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates  | self an ethical flaw, be filled with ethical ideas? a joke. it is horrible how  | the appearance. why can man, him-<br>self an ethical flaw, be filled with eth-   |         |          |       |
| they are. idealism is inappropriate.<br>under these auspices, i represent (nat-<br>urally, only for myself, since i am con- | until the last second. things remain as they are. idealism is inappropriate.   | hope, like a nasty abscess, proliferates until the last second. things remain as  | ical ideas? a joke. it is horrible how hope, like a nasty abscess, proliferates  |         |          | 32,00 |
| sumed with this view) as correct, that. wrong for. i simply disagree, would   | under these auspices, i represent (nat-<br>urally, only for myself, since i am con-<br>sumed with this view) as correct, that. | they are. idealism is inappropriate.<br>under these auspices, i represent (nat-<br>urally, only for myself, since i am con- | until the last second. things remain as they are. idealism is inappropriate.   |         |          |       |
| happily exchange man for that, which<br>he claims to be, or that, which he  | wrong for. i simply disagree, would happily exchange man for that, which   | sumed with this view) as correct, that.<br>wrong for. i simply disagree, would  | under these auspices, i represent (nat-<br>urally, only for myself, since i am con-<br>sumed with this view) as correct, that. |         |          | _     |
| falsely pretends to be able to achieve,<br>thus viewed, i would happily make a  | he claims to be, or that, which he falsely pretends to be able to achieve,   | happily exchange man for that, which<br>he claims to be, or that, which he  | wrong for. i simply disagree, would happily exchange man for that, which   |         |          | _     |
| start, the good example.  | thus viewed, i would happily make a  | falsely pretends to be able to achieve,   | he claims to be, or that, which he   |         |          |       |
|   |  |   |  |         |          | 33,00 |

|       | Ch   | oirs | 5 | Solois  | ts       |
|-------|------|------|---|---------|----------|
|       | I, I |      |   | Soprano | Baritone |
| 33,00 |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| 34'00 |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
|       |      |      |   |         |          |
| _     |      |      |   |         |          |
|       |      |      |   |         |          |
| 35,00 |      |      |   |         |          |
|       |      |      |   |         |          |
| 24    |      |      |   |         |          |

|   |                          | Tape 1   |   | Spea | kers  |      |
|---|--------------------------|--|---|------|---|------|
| Track I   | Track II                 | Track III  | Track IV  | I    | II  |      |
|   | start, the good example. | thus viewed, i would happily make a start, the good example. | falsely pretends to be able to achieve, thus viewed, i would happily make a start, the good example. 33'12" |      |   | 33,0 |
| 33'13 Musical quotation from: The Beatles, <i>Hey Jude</i> [Taped performance] 33'24                                    |                          |  |   |      |   | _    |
| 33'24   |                          |  |   |      |   |      |
| Vladimir W. Mayakovsky ( <i>With Full Voice</i> , V. 1-40, 46-65, 78-80, 105-112; Loudspeaker groups. With jazz combo): |                          |  |   |      |   | _    |
| [Taped male speakers – German and<br>Russian]   |                          |  |   |      |   | -    |
| Honored<br>comrade descendents!<br>When you eventually<br>dig   |                          |  |   |      |   | _    |
| through charre<br>in search of our age, which will have lon<br>you will   |                          |  |   |      |   | 34'0 |
|   | r historian,             |  |   |      |   | _    |
| the question choking<br>upon learnéd twado<br>there once lived here<br>an impassioned poe                               |                          |  |   |      |   | _    |
| and stern foe of lukewarm water. Professor, put aside those pretentious gla   | asses.                   |  |   |      |   |      |
| I, myself, tell you<br>about myself<br>and of my  | time.                    |  |   |      |   | -    |
| I, a sewage truck driver, and water expert called and embraced by the revolution,                                       |                          |  |   |      |   | -    |
| fled to the front from the lordly gardens of poetry,  | ,                        |  |   |      |   | _    |
| of a moody female sort. She cultivated her flower beds lovingly:  |                          |  |   |      |   | 35'( |
|   |                          |  |   |      |   | 35'0 |
|   |                          |  |   | 1    | t contract to the contract to |      |

|       | REQUIEM II | Bernd Alc | ois Zimmermann Requiem for a Young Poet |
|-------|------------|-----------|---|
|       | Choirs     | Solois    | ts                                      |
|       | I, II, III | Soprano   | Baritone                                |
| 35,00 |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
| 36,00 |            |           |   |
|       |            |           |   |
|       |            |           |   |
| 26    |            |           |   |

|   |         |    |       | Tape 1 |          | Spea | kers |       |
|---|---------|----|-------|--------|----------|------|------|-------|
| Track I   | Track   | II | Track | III    | Track IV | I    | II   |       |
| Maiden,<br>town,<br>look  |         |    |       |        |          |      |      | 35,00 |
| 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  | altz.   |    |       |        |          |      |      | _     |
| and it would yield more and would be so n 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, co as Cupid's arrows in lyric pranks,  | mrades, |    |       |        |          |      |      | 36.00 |

|       | REQUIEM II | Bernd Alc | ois Zimmermann Requiem for a Young Poet |
|-------|------------|-----------|---|
|       | Choirs     | Solois    | ts                                      |
|       | I, II, III | Soprano   | Baritone                                |
| 36,00 |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
|       |            |           |   |
| _     |            |           |   |
|       |            |           |   |
|       |            |           |   |
| 37'00 |            |           |   |
|       |            |           |   |
| 28    |            |           |   |

|   |          | Tape 1    |       |      | Spea | kers |       |
|---|----------|-----------|-------|------|------|------|-------|
| Track I   | Track II | Track III | Track | VI z | I    | II   | 1     |
| as to a coin collector  |          |           | ,     |      |      |      | 36,00 |
| an old penny<br>or as starlight, that is long since extinct.<br>My song rends |          |           |       |      |      |      |       |
| the times with force and endures  |          |           |       |      |      |      |       |
| robust,<br>firmly clasped,  |          |           |       |      |      |      |       |
| loud, as indestructible   |          |           |       |      |      |      |       |
| as indestructible as the water system, which the slaves of Rome               |          |           |       |      |      |      |       |
| built.  |          |           |       |      |      |      |       |
| If in books, in the grave of poems,   |          |           |       |      |      |      |       |
| you, by chance, happen upon iron verses, then raise them                      |          |           |       |      |      |      |       |
| carefully<br>into the light of  | history  |           |       |      |      |      |       |
| like ancient,<br>but fearsome weapons.  |          |           |       |      |      |      |       |
| In the art of flattery  |          |           |       |      |      |      |       |
| am<br>unskilled;  |          |           |       |      |      |      |       |
| to petite ears of virgins<br>in Papillote                                     |          |           |       |      |      |      |       |
| I never tell<br>elegant filthy jokes.   |          |           |       |      |      |      |       |
| I command<br>my flanks like gangs   |          |           |       |      |      |      |       |
| and parade the front  of the lines.   |          |           |       |      |      |      |       |
| The verses stand heavy as lead,   |          |           |       |      |      |      | —     |
| prepared for death  |          |           |       |      |      |      |       |
| and for heroes' tombs. Rigid poems,   | •        |           |       |      |      |      |       |
| rifle upon rifle,<br>threaten   |          |           |       |      |      |      |       |
| with well-aimed headings<br>Writing poetry                                    |          |           |       |      |      |      | —     |
| never fills<br>my pockets   |          |           |       |      |      |      |       |
| with rubles – or my house with furniture.                                     |          |           |       |      |      |      |       |
| With a shirt,<br>freshly washed,  |          |           |       |      |      |      |       |
| I honestly say,<br>I get by   |          |           |       |      |      |      | 37'00 |
|   |          |           |       |      |      |      |       |
|   |          |           |       |      |      |      |       |

|       | Choirs     | Soloists |          |  |
|-------|------------|----------|----------|--|
|       | I, II, III | Soprano  | Baritone |  |
| 37,00 |            |          |          |  |
|       |            |          |          |  |
|       |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| 38,00 |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| _     |            |          |          |  |
|       |            |          |          |  |
| 39,00 |            |          |          |  |
|       |            |          |          |  |
| 30    |            |          |          |  |

|  |  | Tape 1  |   | Spe | akers |       |
|--|--|---|---|-----|-------|-------|
| Track I  | Track II   | Track III   | Track IV  | I   | II    |       |
| In a bright future<br>in the Central   |  |   |   |     |       | 37,00 |
| Comm<br>above the gang<br>of poetic<br>thieves and faw<br>I raise  | ·  |   |   |     |       | _     |
| as identity card of the CP<br>some hundred volumes<br>of my<br>party-loyal   | hooks.   |   |   |     |       | _     |
| We threw open Marx volume upon vo as we would at home  |  |   |   |     |       | _     |
| the window shutt<br>37'55  | ters   |   |   |     |       | _     |
|  |  |   |   |     |       |       |
| 37'59<br>Hans Henny Jahnn ( <i>The Record of Gus</i><br>[ <b>Taped male and female speakers – Ge</b> r   |  | I-403, 510; loudspeaker groups alor   | ne; very short passages, heavily mixed):  |     |       | 38.00 |
| to do, without dreams, without fantasy<br>Every brotherly form of life had been o<br>had been unimportant; my flesh had h  | y, not even in some darkness fi<br>of no concern to me, even bot<br>nalf-heartedly surrendered to  | lled with dread. I had no desire to<br>hersome; I had sought help from n<br>only one unethical inhuman task:  | without hate, without all passion, with nothing<br>eat and drink. I had forgotten how to breathe.<br>o one, no one had offered it to me. Everything<br>to breach through the wall of pain: to escape<br>nes took a long while. They were no longer the        |     |       | _     |
| old routines. A meaningless existence inflicted by my torturers, and gradually a vice or gradually smashed in by wood nance of that death I lived, because I h   | after the breakdown. After the forget the rape, forget that den hammers. I forget. Nothing the once again returned to the  | the consignment to numerous deat<br>my limbs were broken, that I was e<br>ing is as easy to forget as the pain on<br>the surface. —I taste the age of my fl | hs. –And I notice that I also forget the beatings masculated, that my chest was pressed beneath once it has finally stopped. I forget the counteesh. It is no longer sweet. It's as if I could now not the empty lap of a whore. To degrade one-              |     |       | _     |
| self, even without being forced. To dro<br>the twisted in face and body, callously s<br>driven to seek stench and kiss waste. I<br>that protects the many. To anticipate t<br>their disgust when they see the dying. | wn all arrogance, in order to r<br>shaggy and furiously undone,<br>The stingy, who torture them<br>the disorder of decompositior<br>–Something unhealthy is alre | esemble the truly ugly, who were noted<br>—and those who are of straight boo<br>selves. To exert no resistance befoo<br>n. To accept the scream of the you  | ot spared existence: the crippled, the deformed,<br>dy but so pockmarked inside that they are, thus,<br>re the abysses. No regard for the laws of order<br>ng and healthy who are still safe. They express<br>n drowns me like a poison. Coldness lingers. It |     |       | _     |
| ed. Many chamber and symphony orch<br>A few organists torment themselves wi  | t yet silent in me today. I look<br>nestras have made use of my r<br>ith my preludes and fugues.   | notes. Now and again, it even led t<br>Newspaper writers have praised me  | facts. Fifty of my compositions have been print-<br>co performances of larger works.<br>e and criticized me. In the newer handbooks of  |     |       | _     |
| •  | ent: I don't know if I struggle  | with some sort of weariness, with the   | he encroachment of an incomprehensible death.<br>eath I lived, because I have once again returned   |     |       | 39,00 |
| 39'10  |  |   |   |     |       |       |

|       | 1011 00 11 111 11 11 11   |  | 1018 11mm31mm4m 1100ft120m 101 to 100m20 1001   |
|-------|---|--|---|
|       | Choirs  | Soloi  | sts   |
|       | I, II, III  | Soprano  | Baritone  |
| 39'00 | 39'37 Soloists, choirs, orchestra, jazz combo, organ. Mass for the Dead: [Choirs I-III – Latin]  ETERNAL REST GRANT THEM, O LORD, AND LET PERPETUAL LIGHT SHINE UPON THEM 45'30 | RAPPRESENTAZIONE  39'37  Ezra Pound (from The Pisan Cantos, Canto LXXIX, V. 229-235, 248-249, 252-260, 262): [Soprano soloist – German and English]  O Lynx, keep the edge on my cider Keep it clear without cloud  We have lain here amid kalicanthus and sword-flower The heliads are caught in wild rose vine The smell of pine mingles with the rose leaves O Lynx, be many of spotted fur and sharp ears? O Lynx, have your eyes gone yellow, with spotted fur and sharp ears?  Therein is the dance of the bassarids Therein are centaurs And now Priapus with Faunus The Graces have brought 'Aφροδιτην Her cell is drawn by ten leopards O lynx, guard my vineyard As the grape swells under vine leaf Hλιος is come to our mountain there is a red glow in the carpet of pine spikes O lynx, guard my vineyard As the grape swells under vine leaf 45'30  Sándor Weöres (Drum and Dance, V. 1-9): [Soprano soloist – Hungarian]  Stillness Peace Stillness Peace Light Light of Stillness Stillness of Peace Peace of Light Stillness Light Stillness Peace 47'00 | 39'37 Ezra Pound (from The Pisan Cantos, Canto LXXIX, V. 229-235, 248-249, 252-260, 262): [Baritone soloist – German and English]  O Lynx, keep the edge on my cider Keep it clear without cloud  We have lain here amid kalicanthus and sword-flower The heliads are caught in wild rose vine The smell of pine mingles with the rose leaves O Lynx, be many of spotted fur and sharp ears. O Lynx, have your eyes gone yellow, with spotted fur and sharp ears?  Therein is the dance of the bassarids Therein are centaurs And now Priapus with Faunus The Graces have brought 'Αφροῦττην Her cell is drawn by ten leopards  O lynx, guard my vineyard As the grape swells under vine leaf Hλιος is come to our mountain there is a red glow in the carpet of pine spikes  O lynx, guard my vineyard As the grape swells under vine leaf 45'30 |

|           |           | Tape 1    |           | Gne | eakers   |
|-----------|-----------|-----------|-----------|-----|----------|
| Track I   | Track II  | Track III | Track IV  | I   | II       |
| II a.ck I | II aux II | TIACK III | II ack IV | -1. | 33.00    |
|           |           |           |           |     | -        |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     | 40,00    |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     | 41,00    |
|           |           |           |           |     | _        |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     | 42.00    |
|           |           |           |           |     | -        |
|           |           |           |           |     |          |
|           |           |           |           |     | 43,00    |
|           |           |           |           |     |          |
|           |           |           |           |     | -        |
|           |           |           |           |     | 44.00    |
|           |           |           |           |     | <u>—</u> |
|           |           |           |           |     |          |
|           |           |           |           |     | -        |
|           |           |           |           |     | 45.00    |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     | 46.00    |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     |          |
|           |           |           |           |     | 47.00    |
|           |           |           |           |     |          |
|           |           |           |           |     | 33       |
|           |           |           |           |     | 33       |

|  | Chaing  | Soloists  |   |  |  |
|--|---|---|---|--|--|
|  | Choirs I, II, III   |   | Baritone  |  |  |
| 47.00  | 1, 11, 111  | Soprano  TRATTO  47'00 [Orchestral interlude]   | partione  |  |  |
| \$0.00<br>\$0.00<br>\$1.00<br>\$2.00               | Interspersed texts:  Mass for the Dead: [Choirs I-III – Latin]  KYRIE ELEISON CHRISTE ELEISON  IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS: BLESSED ARE THE DEAD WHO DIE IN THE LORD | LAMENTO   | 49'29 Vladimir W. Mayakovsky (Eulogy to Sergei Esenin): [Baritone soloist – German]  No, Esenin, this is not a joke – Within my throat there sits a lump of pain, all joking aside.  I see how you – your hand – limp, slashed open – swing your own sack of bones. |  |  |
| 53.00<br>54.00<br>55.00<br>55.00<br>57.00<br>55.00 | Schiller (No Beethoven musical quotation here): [Choirs I-III – German]  Brothers, above the starry canopy a loving father must surely dwell. 57'45   | Vladimir W. Mayakovsky ( <i>Eulogy to Sergei Esenin</i> ):  [Soprano soloist – German]  No, Esenin, this is not a joke –  Mass for the Dead: [Soprano soloist – Latin]  KYRIE ELEISON CHRISTE ELEISON IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS: | Vladimir W. Mayakovsky (Eulogy to Sergei Esenin):  [Baritone soloist – German]  No, Esenin,  this is not a joke –  Mass for the Dead: [Baritone soloist – Latin]  KYRIE ELEISON CHRISTE ELEISON IN THOSE DAYS I HEARD A VOICE FROM HEAVEN SAYING TO ME: WRITE THIS: |  |  |

|         | Speakers |                  |          |   |       |
|---------|----------|------------------|----------|---|-------|
| Track I | Track II | Tape l Track III | Track IV | I   |       |
|         |          |                  |          |   | 47.00 |
|         |          |                  |          |   | 48,00 |
|         |          |                  |          |   | 48,00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 49,00 |
|         |          |                  |          |   | 50,00 |
|         |          |                  |          |   | 50.00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   |       |
|         |          |                  |          | Vladimir W. Mayakovsky ( <i>Eulogy</i><br>to <i>Sergei Esenin</i> ):<br>[Male speaker – German]         | 51,00 |
|         |          |                  |          |   | 52,00 |
|         |          |                  |          | Esenin! Are you out of your mind? See   | 52,00 |
|         |          |                  |          | how the chalk of death<br>bleaches  |       |
|         |          |                  |          | vour chooks?  |       |
|         |          |                  |          | Now you are gone Emptiness you fly between heavenly lights. Without a tavern, without monetary advance. | 53,00 |
|         |          |                  |          | Without a tavern, without monetary advance.   |       |
|         |          |                  |          | Sober   | 54,00 |
|         |          |                  |          |   | 55,00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 55,00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 56,00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 57,00 |
|         |          |                  |          |   | l —   |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 58,00 |
|         |          |                  |          |   |       |
|         |          |                  |          |   | 35    |

|              | Choirs   | Soloists   |  |  |  |
|--------------|--|--|--|--|--|
|              | I, II, III   | Soprano  | Baritone   |  |  |
| <u>57'00</u> | 57'45<br>Orchestra. All loud-<br>speakers.<br>Mass for the Dead:<br>[Choirs I-III – Latin] |  |  |  |  |
| <u>58'00</u> | GRANT US PEACE<br>(repeated throughout<br>the entire section)                              |  |  |  |  |
| 59,00        |  |  |  |  |  |
| _<br>_<br>_  |  |  |  |  |  |
| 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                                       |  |  |
| _            |  | Tutti: Il poco crescendo.<br>c   |  |  |  |
| 62,00        |  | 62' 30 Orchestra and singers tacent. All loudspeaker groups to ffff:         | Mass demonstrations in many countries from many events.                        |  |  |
|              |  |  |  |  |  |
|              |  |  |  |  |  |
| 63,00        |  |  |  |  |  |
| _            |  |  |  |  |  |
| _            |  |  |  |  |  |
| 64,00        |  |  |  |  |  |
| _            | 65'00<br>Mass for the Dead:<br>[Orchestra tutti. Choir<br>tutti – Latin]                   |  |  |  |  |
| 65,00        | GRANT US PEACE   |  |  |  |  |
| 36           |  |  |  |  |  |

|   | Tape 1   |  |  |                     |
|---|--|--|--|---------------------|
| Track I   | Track II   | Track III  | Track IV   |                     |
|   | Musical quotation from: The Beatles, <i>Hey Jude</i> (conclusion):  [Taped performance]  | Joachim von Ribbentrop (Reads aloud a note<br>to the Soviet government, 1941):<br>[Historical recording – German]  |  | 57'0<br>—<br>—<br>— |
| Joseph Goebbels (Speech in the Berlin Sports Palace, February 18, 1943): [Historical recording – German]  "I ask you: Do you want total war? Do you want war that is, if necessary, more gruesome and more radical, than we" (cries of the people).   | Musical quotation from: The Beatles, Hey Jude (conclusion):  [Taped performance]  Winston S. Churchill (BBC): [Historical recording – English]  "One of the most remarkable features of this war has been the partnership which has been carried on within the Royal Navy and the Royal Air Force" | "Bolshevism stands in mortal opposition to National Socialism. Bolshevist Moscow is essentially attacking national-socialist Germany from behind in this fight for existence. Germany will not stand idly by and merely watch this serious threat to its eastern border."  Report of the First Anti-aircraft Artillery Division: [Historical recording – German]  "Attention! Attention! This is the command center of the First Anti-aircraft Artillery Division Berlin: The reported bomber formations are now over the Hannover-Braunschweig area." | Joseph W. Stalin (Radio address to the Russian people, July 3, 1941): [Historical recording – Russian]  "Is it really true that the Nazi Fascist forces are as invincible as Nazi propaganda indicates? Of course, not!"  Major Remer (Testimony at the People's Court of Justice, following the attempted assasination of Hitler on July 20, 1944:) [Historical recording – German]  "The Führer said: Do you hear me? Do you recognize my voice? I answer him: Yes, my Führer. He gave me a clear, unequivocal and by all means" | 59.0                |
| 64'00 Fade out. Heard over the loudspeaker: Solo speaker. Clear text:  64'45 Konrad Bayer (the sixth sense) [Taped male speaker – German]  as everyone knows. as everyone knew. as all knew. as all know. do all know? all can not possibly know. as some know. what some workers, farmers, generals, statesmen know. as many people know. what almost all people know. almost all people know that. all people should know that. what every person should know. some person knows that. what i knew. as i knew. as I, marcel oppenheimer, and the ladies knew. as i and melitta mendel know. as nina and i knew. as everyone could see. as everyone from some distance could see. as everyone can see. |  |  |  | 63.0                |

