

Tape				
Track I	Track II	Track III	Track IV	Chorus I & II
	<p>Alma Mahler, <i>Memories</i>: [Taped female speaker - German]</p> <p>Chantemasse, who was a celebrated bacteriologist, now made a culture from Mahler's blood and after a few days he came to us in great delight with a microscope in his hand. He placed the microscope on the table. "Now, Madame Mahler, come and look. Even I—myself—have never seen streptococci in such a marvelous state of development. Just look at these threads—it's like seaweed."</p>	<p>Anna Mahler, interview: [Historical recording, female speaker - German]</p> <p>Children have an armor against these things. Apparently when my mother wanted to tell me of his death, I said "Don't. I know."</p>	<p>Alma Mahler, <i>Memories</i>: [Taped female speaker - German]</p> <p>Did he know? Or not? It was impossible to tell. He lay there groaning...</p> <p>Mahler lay with dazed eyes; one finger was conducting on the quilt. There was a smile on his lips and twice he said "Mozart!" His eyes were very big.</p>	<p>Henry Krehbiel, <i>NY Daily Tribune</i> obituary of Gustav Mahler: [Male chorus - English]</p> <p>It failed.</p> <p>For this no one was to blame except Mr. Mahler.</p> <p>We cannot see how any of his music can long survive him.</p> <p>There is no place for it between the old and new schools.</p> <p>But the man is dead and the catalogue might as well be closed.</p>
26:00				
27:00				
28:00	<p>Gustav Mahler, <i>Symphony 2, 5, and 7 - funeral marches</i></p>	<p>Gustav Mahler, <i>Symphony 1 and 3 - funeral marches</i></p>	<p>Gustav Mahler, <i>Symphony 4, 6, and 10 - funeral marches</i></p>	<p>Gustav Mahler, <i>Symphony 8 and 9 - funeral marches</i></p>
29:00				

Tape			Soloists		
Track V	Track VI	Instrumental	Contralto	Baritone	
<p>Ray Roberts, interview: [Taped male speaker - English]</p> <p>Gould seemed to be asleep...</p> <p>he wasn't conscious at all. Except in this way:</p> <p>I was talking to him, trying to make him hear or understand,</p> <p>and all of a sudden, one arm came up and started conducting.</p> <p>Leonard Bernstein, <i>The Little Drummer Boy</i>: [Recorded lecture, male speaker - English]</p> <p>For years this Zen-like aspect of Mahler's music was not understood by some of the world's greatest musicians...so bleak, so devoid of harmonic support...the musical equivalent of the All, the Nothing.</p>	<p>Glenn Gould, <i>Concert Dropout</i> interview: [Historical recording, male speaker - English]</p> <p>I think that Mahler was at his best being contrapuntally bombastic, and at his worst being influenced by Chinese poetry... I think that the great glorious mass of texture that we saturate ourselves with in the Second and Eighth Symphonies is what Mahler is all about.</p>	<p>Chamber orchestra, themes from Mahler's <i>Das Lied von der Erde</i></p> <p>Amplified piccolo, theme from "Ich hab' ein glühend Messer" (I have a shiny knife), in Mahler's <i>Lieder eines fahrenden Gesellen</i></p>	<p>John Donne [Contralto soloist - English]</p> <p>A Valediction: Forbidding Mourning</p> <p>Li Po, <i>Drinking Song</i>: [Contralto soloist - Mandarin]</p> <p>You won't live a hundred years to enjoy this earth's rotten fruit</p>	<p>Harold Schonberg, <i>NY Times</i> obituary of Glenn Gould: [Baritone soloist - English]</p> <p>At any rate, rest in peace Glenn Gould. You need never again fear playing before a live audience.</p> <p>Glenn Gould, notebook: [Baritone soloist - English]</p> <p>Palpitations Heat in arm Indigestive-style pains in chest Wake-up pulse rate—dream episodes... High pulse diminishing with activity Freezing sensations—</p>	<p>26:00</p> <p>27:00</p> <p>28:00</p> <p>29:00</p>

Tape				
Track I	Track II	Track III	Track IV	Chorus I & II
	<p>Nibaran Chakravarty, interview: [Historical recording, male speaker - Bengali]</p> <p>I found myself writing this “spiritual” music, false ecstasy, false joy, I was shocked. A personal failing: trying to show myself at my best.</p> <p>If you conceal the truth here, it sticks out there.</p>	<p>Marlene Dietrich, “The Boys in the Back Room”: [Recorded contralto performance - English]</p> <p>And when I die</p> <p>Adolf Hitler, <i>Mein Kampf</i>. [Taped male speaker - German]</p> <p>I respected my father but stern reality</p> <p>Frederick Delius, deathbed interview: [Taped male speaker - English]</p> <p>This same mouth that makes these words now, is going to be dead in a matter of days. I’m lying here moving my mouth, trying to say something meaningful. Nobody wants the loser’s opinion on a race.</p>	<p>Historical recording: Beethoven, <i>Symphony No. 9</i>, Movement II - Conducted by Furtwängler, 1942</p> <p>Karlheinz Stockhausen, <i>Hymnen</i>: Horst Wessel theme</p> <p>Marlene Dietrich, “The Boys in the Back Room”: [Recorded contralto performance - English]</p> <p>And when I die</p> <p>Richard Wagner, <i>Rienzi Overture</i></p>	
30:00				
31:00				
46				

Speakers		Instrumental	Soloists		
Speaker I	Speaker II		Contralto	Baritone	
<p>Alexander Ivashkin, <i>Alfred Schnittke:</i> [Male speaker - English]</p> <p>Now he had forgotten everything</p>		<p>Violins, viola, cello, Haydn, <i>String Quartet</i> Op. 76, No. 3, Movement II</p>			
	<p>Thomas Mann, <i>Doktor Faustus:</i> [Female speaker - German]</p> <p>German I am, German to the core.</p>		<p>Alexander Ivashkin, <i>Alfred Schnittke:</i> [Contralto soloist - Russian]</p> <p>When Schnittke awoke from his coma he could speak only German.</p>	<p>Thomas Mann, <i>Doktor Faustus:</i> [Baritone soloist - Hindi]</p> <p>German I am, German to the core.</p>	30:00
<p>Alexander Ivashkin, <i>Alfred Schnittke:</i> [Male speaker - Russian]</p> <p>Khrzhanovsky came to Schnittke's home to film an interview with the composer on the subject of Kagan. The interview...was very long and unusual in that Schnittke, a great admirer of Kagan as a performer and as a person, was reluctant to stop talking. He talked on and on offering increasingly detailed comments and memories; it was as if he sensed that he might not be able to finish. At the end of the interview he asked to be excused and started to touch his head—it was clear that something was wrong with him.</p>				<p>Humphrey Burton, <i>Leonard Bernstein:</i> [Baritone soloist - English]</p> <p>He walked slowly and painfully onto the platform</p>	31:00

Tape				
Track I	Track II	Track III	Track IV	Chorus I & II
	<p>Mississippi John Hurt, “Let the Mermaids Flirt with Me”: [Recorded blues performance - English]</p> <p>When my earthly trials are over Cast my body out on the sea Save all the undertaker’s bills Let the mermaids flirt with me</p>	<p>Humphrey Burton, <i>Leonard Bernstein</i>: [Taped male speaker - English]</p> <p>Bernstein’s body suddenly stiffened “What is this?” he asked in an incredulous tone</p>		<p>Humphrey Burton, <i>Leonard Bernstein</i>: [Mixed chorus - English]</p> <p>Help me I can’t breathe I don’t want to die this way please give me oblivion</p>

32:00

Speakers		Instrumental	Soloists	
Speaker I	Speaker II		Contralto	Baritone
<p>Humphrey Burton, <i>Leonard Bernstein:</i> [Female speaker - English]</p> <p>He walked slowly and painfully onto the platform</p> <p>In the third movement he was seized by a coughing fit he grabbed the rail behind him for support</p> <p>After what seemed like an eternity to the musicians</p>	<p>Humphrey Burton, <i>Leonard Bernstein:</i> [Male speaker - English]</p> <p>Is there anything else I can do to prepare you for my death?</p>	<p>English horn, Mahler, <i>Das Lied von der Erde</i> - quote from <i>Der Abschied</i></p>	<p>Humphrey Burton, <i>Leonard Bernstein:</i> [Contralto soloist - English]</p> <p>You are so beautiful. Don't belittle yourself. Have strength.</p>	
<p>he resumed contact with them,</p> <p>conducting with his eyes and his shoulders and his knees</p>	<p>Alexander Ivashkin, <i>Alfred Schnittke:</i> [Female speaker - Russian]</p> <p>Schnittke was working in his study, Irina was preparing lunch, asking what he would like to eat. Suddenly, fully conscious, he asked her to call an ambulance. When it arrived he was still fully conscious, with tears in his eyes. He understood everything.</p>			<p>Mahler, <i>Das Lied von der Erde</i> - conclusion of <i>Der Abschied:</i> [Contralto soloist - German]</p> <p>Forever...forever</p>

32:00

Tape				
Track I	Track II	Track III	Track IV	Chorus I & II
	<p>Recorded performance: Beethoven, <i>Symphony No. 7</i>, Allegro, conducted by Leonard Bernstein, 19th Aug. 1990</p> <p>Mississippi John Hurt, "You've Got to Die": [Recorded blues performance - English]</p> <p>You just as well get ready You got to die</p>	<p>Alexander Ivashkin, <i>Alfred Schnittke</i>: [Taped female speaker - Russian]</p> <p>He had forgotten everything</p>	<p>Alexander Ivashkin, <i>Alfred Schnittke</i>: [Taped female speaker - Russian]</p> <p>He understood everything</p>	<p>Thomas Wolfe, <i>O Lost</i>: [Female chorus - English]</p> <p>He did not understand change, he did not under- stand growth. He stared at his framed baby picture in the parlor, and he turned away sick with fear and the effort to touch, retain, grasp himself for only a moment.</p>
33:00				
50				

Speakers		Instrumental	Soloists	
Speaker I	Speaker II		Contralto	Baritone
	<p>Bruno Maderna, hospital interview: [Male speaker - Italian]</p> <p>Matti tried to make an opera for the Americans out of <i>The Great Gatsby</i>. An American novel with a road accident to propel the story, a murder at the end to round it off: these give the opera "strength." The way a utility bridge is strong. I'm told the novel is better than the libretto, but is it?</p> <p>Your Thomas Wolfe might have had Gatsby live out his life to old age, and become conscious, and change. If books had showed me how to live, rather than how to die.</p> <p>One can't always die when it's dramatically arresting to do so.</p>			<p>F. Scott Fitzgerald, "Babylon Revisited": [Baritone soloist - English]</p> <p>He wasn't young anymore, with a lot of nice thoughts and dreams to have by himself.</p> <p>He was absolutely sure Helen wouldn't have wanted him to be so alone.</p>

33:00