

PETER ABLINGER

WEISS/WEISSLICH 5

WHITE/WHITISH 5

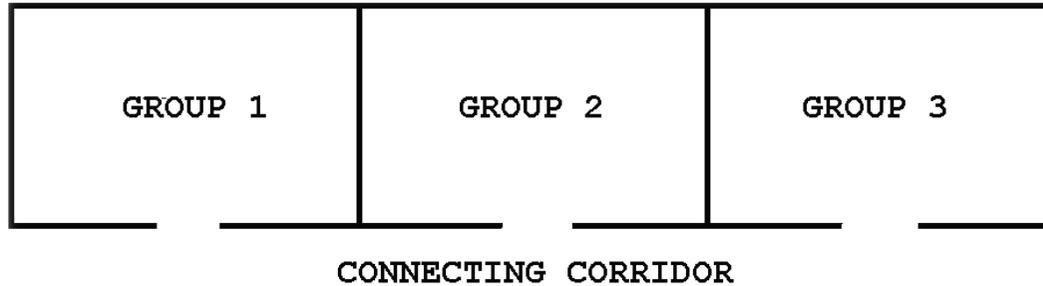
3 ENSEMBLES IN 3 CONNECTED ROOMS
(1992,94)

5B: "FOR ST.ANNA IN ZEPERNICK" (1997)

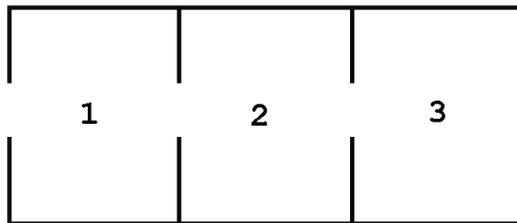
5C: VERSION BERLIN-NEUKÖLLN, PHILLIPP-MELANCHTHON-CHURCH, 2003

WHITE/WHITISH 5

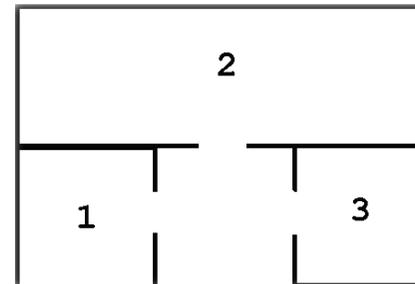
3 ENSEMBLE GROUPS (OF AT LEAST 3-4 PLAYERS EACH, IN VARIABLE INSTRUMENTATION) IN 3 CONNECTED ROOMS, 43'



SITUATION OF THE FIRST PERFORMANCE AT OFFENES KULTURHAUS LINZ 1994.
ALTERNATIVE ROOM ORDERS:



OR:



THEREFORE: 3 ROOMS WITH PERFORMERS CONNECTED TO ONE WITHOUT, OR: 3 ROOMS IN A SEQUENCE THAT LEADS AT BOTH ENDS TO A SPACE WITHOUT PERFORMERS.

THE LISTENERS SHOULD BE ABLE TO CHOOSE A PLACE TO STAND IN EITHER THE THREE PERFORMANCE ROOMS OR CONNECTING SPACES - AND ALSO TO CHANGE PLACES.

EACH GROUP PLAYS ALTERNATIVELY A SOUND ("SURFACE") AND A SILENCE.
WITHIN EACH GROUP SOUND AND SILENCE ARE OF EQUAL LENGTH (FOR STARTS AND ENDS SEE THE SCORE).

THE SOUND (COMPARE WHITE/WHITISH 3):

EXTREMELY SOFT

AT THE BORDER OF RECOGNITION

SO SOFT THAT SILENCE IS ALMOST "LOUDER"

MOLTO TENUTO

NOISE OR TONE AD LIBITUM

BREATH (WIND INSTRUMENTS AND SINGERS) AND BOW CHANGE (STRINGS) IMPERCEPTIBLE, QUASI TENUTO

A CERTAIN FRAGILITY IS FOR SOME INSTRUMENTS OR PLAYING TECHNIQUES PART OF THE SOUND, PART OF THE EXTREME SOFTNESS.

THE SOUND (NOISE OR TONE, MIX OR BOTH), ONCE CHOSEN, STAYS THE SAME FOR THE WHOLE PIECE.

EACH GROUP HAS A GROUPLADER WITH A STOPWATCH.

THE STOPWATCHES ARE STARTED TOGETHER:

AT 1'19" ALL 3 GROUPS BEGIN THE FIRST SOUND,

AT 43'00" THE LAST SOUND ENDS; IN BETWEEN THERE ARE NO COMMON BEGINNINGS OR ENDINGS.

WEISS/WEISSLICH 5

GROUP

I

START

END

1'19"	2'00"	23'11"	23'52"
2'41"	3'22"	24'33"	25'14"
4'03"	4'44"	25'55"	26'36"
5'25"	6'06"	27'17"	27'58"
6'47"	7'28"	28'39"	29'20"
8'09"	8'50"	30'01"	30'42"
9'31"	10'12"	31'23"	32'04"
10'53"	11'34"	32'45"	33'26"
12'15"	12'56"	34'07"	34'48"
13'37"	14'18"	35'29"	36'10"
14'59"	15'40"	36'51"	37'32"
16'21"	17'02"	38'13"	38'54"
17'43"	18'24"	39'35"	40'16"
19'05"	19'46"	40'57"	41'38"
20'27"	21'08"	42'19"	43'00"
21'49"	22'30"		

END IN ALL 3 GROUPS

WEISS/WEISSLICH 5

GROUP

II

START END

1'19"
3'01"
4'43"
6'25"
8'07"
9'49"
11'31"
13'14"
14'56"
16'38"
18'20"
20'02"
21'44"

2'10"
3'52"
5'34"
7'16"
8'58"
10'40"
12'23"
14'05"
15'47"
17'29"
19'11"
20'53"
22'35"

23'26"
25'08"
26'50"
28'32"
30'14"
31'56"
33'39"
35'21"
37'03"
38'45"
40'27"
42'09"

24'17"
25'59"
27'41"
29'23"
31'05"
32'48"
34'30"
36'12"
37'54"
39'36"
41'18"
43'00"

END IN ALL 3 GROUPS

GROUP

III

START

END

1'19"
3'21"
5'23"
7'25"
9'27"
11'29"
13'31"
15'33"
17'35"
19'37"
21'39"
23'41"

2'20"
4'22"
6'24"
8'26"
10'28"
12'30"
14'32"
16'34"
18'36"
20'38"
22'40"
24'42"

25'43"
27'45"
29'47"
31'49"
33'51"
35'53"
37'55"
39'57"
41'59"

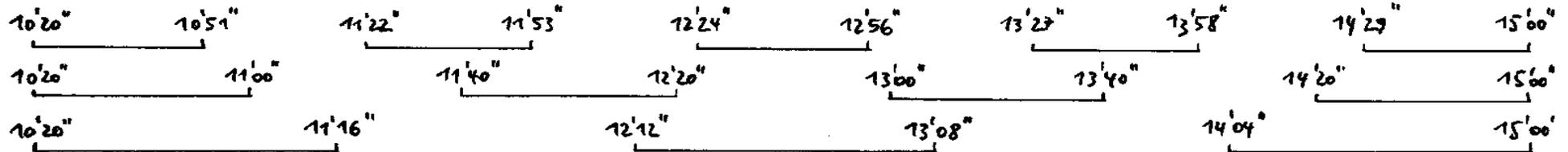
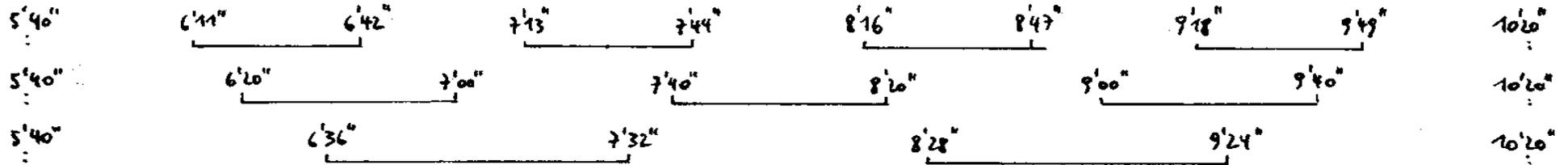
126'44"
28'46"
30'48"
32'50"
34'52"
36'54"
38'56"
40'58"
43'00"

END IN ALL 3 GROUPS

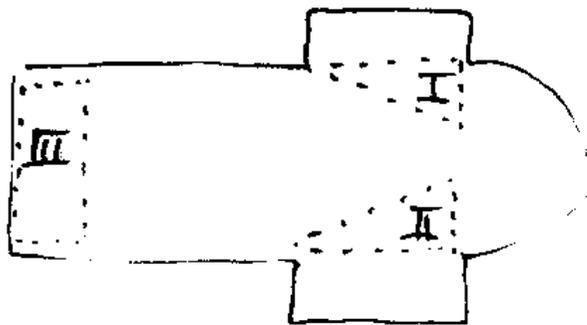
IN MAY 2005 A VERSION OF WEISS / WEISSLICH 5 FOR 3 ENSEMBLES WAS REALIZED WITHOUT INSTRUMENTS. THE ONLY SOUND OF THE PIECE ORIGINATED BY SLOW CIRCULATED MOVEMENTS WITH THE FLAT OF THE RIGHT HAND AT THE WHITE SURFACE OF THE WALL. THE 3 GROUPS WERE SITUATED IN DIFFERENT DISTANCE TO THE AUDIENCE. TO MATCH THE SOUNDS THE MOST DISTANT GROUP USED A FOLDED PIECE OF LETTER-PAPER (UNVISIBLE) BETWEEN THEIR HAND AND THE WALL; THE SECOND GROUP USED A FOLDED PIECE OF TOILETT PAPER, AND ONLY THE NEAREST GROUP TOUCHED THE WALL DIRECTLY.



(PERFORMED BY THE WANDELWEISER ENSEMBLE AT KUNSTRAUM DÜSSELDORF INCLUDING MICHAEL PISARO, ANTOINE BEUGER, JÜRG FREY, CHIYOKO SZLAVNICS A.O.)



ENDE



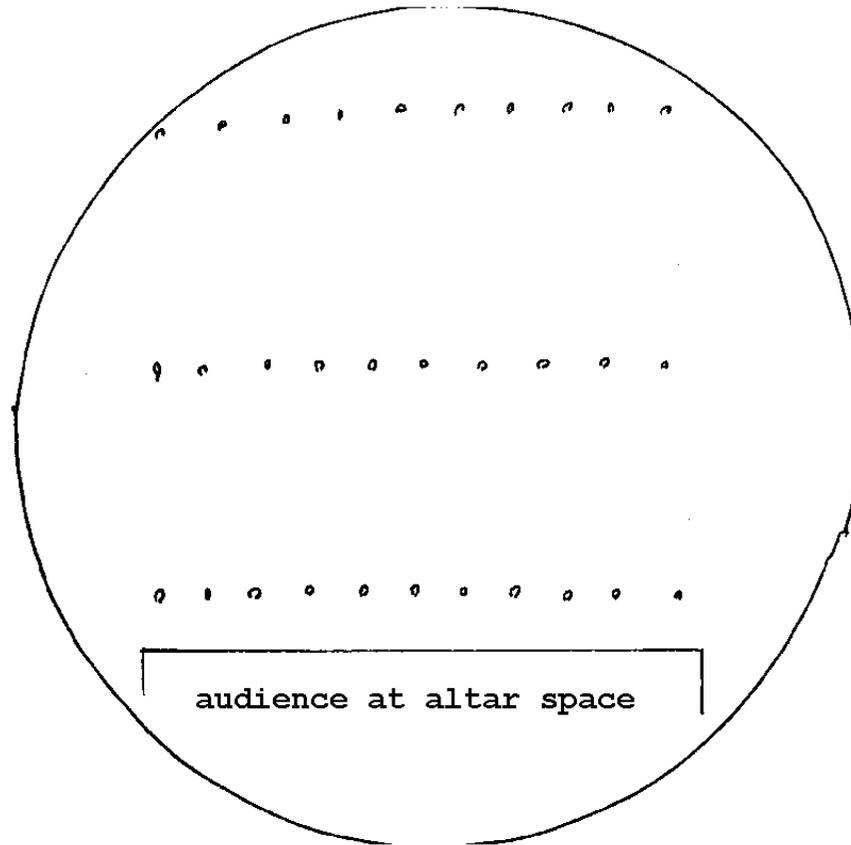
groups

- I: singers (noise-color "I")
strings
- II: singers (noise-color "U")
woodwinds
- III: singers (noise-color "A")
brass

silence, almost-silence,
in-audibility, almost-audibility
all sounds as soft as possible, so
that they merge into silence

(spanish or german spelling of
vowels)

VERSION BERLIN-NEUKÖLLN, PHILLIPP-MELANCHTHON-CHURCH, 2003



A ROUND SPACE

EMPTY

AUDIENCE AT THE ALTAR SPACE

ENSEMBLE (NON-PROFESSIONAL SINGERS) PLACED
IN 3 ROWS:

1. A ROW IMMEDIATELY BEFORE THE ALTAR STEPS;
TIMBRE X<A>: A NOISE LIKE "X" (AS IN "J" IN
SPANISH "MEJICO" OR "CH" IN GERMAN "DACH"),
WITH MOUTH-POSITION "A" (SPANISH OR GERMAN
"A")

2. A ROW AT MIDDLE DISTANCE; TIMBRE X<U>
(SPANISH OR GERMAN "U")

3. A ROW AT FAR DISTANCE; TIMBRE X<I>
(SPANISH OR GERMAN "I")

THE DYNAMICS BALANCED IN SUCH A WAY THAT
FROM THE AUDIENCE SPACE, ALL 3 GROUPS SOUND
EQUALLY LOUD (SOFT)