

Weiss/weisslich 11b and c

Ablinger writes down his aural impressions over a period of 40 minutes, in a continuous flow without punctuation. The resulting text forms a piece whose subtitle consist of the location, date and time of its creation. As an example, consider the beginning of *Weiss/weisslich 11b7, Pacific Palisades, Villa Aurora, Terrace, Sunday, October 7, 2001, 10:38 to 11:18* :

THE UPWARDS RISING MAGPIE-LIKE CROAKING OF THE BLUE JAY THE NOISE FROM THE TIRES OF A PASSING VEHICLE A SLOW DOWNWARDS GLISSANDO OF A SINGLE-ENGINE PLANE AGAIN THE CROAKING RISING UPWARDS AND ANOTHER QUITE DIFFERENT BIRD'S VOICE WITH VARIED TRILLING AND CALLING A CAR HORN IN TWO PARTS AND THE CONTINUOUS BRIGHT ROAR OF TRAFFIC IN THE DISTANCE NEARLY EVEN STATIC BUT WITH DELICATE MODULATIONS BRIEF SEQUENCES OF HUMMINGBIRD IMPULSES LIKE WEAK DISCHARGES FROM ELECTRICAL WIRES AND ONCE AGAIN THE TRILLING AND CALLING WITH REPETITIONS REMINISCENT OF THRUSHES SOFT RUSTLING LIKE CLOTHES OR NYLON PANTS RUBBING AGAINST EACH OTHER [...]

Ablinger notes that since the writing speed is independent of the actual density of events, an automatic filtering process takes place when one's auditory perception registers sounds at a faster speed than one can write at. Little sonic activity, on the other hand, allows a more detailed focus, going as far as descriptions of the sounds of writing itself. In the 2001 piece *Weiss/weisslich 11c, Sitzen und schreiben* (sitting and writing), Peter Ablinger performs real-time listening annotations live with the help of a keyboard and visual projection of the resulting text.

(from: Florian Hollerweger, "The Revolution is Hear! Sound Art, the Everyday and Aural Awareness", Sonic Arts Research Center, Queen's University Belfast 2011)

Weiss/weisslich 11b

Weiss/Weisslich 11, Prosa (since 1994), are text-scores where Ablinger sits in a place, writes what he hears, and imagines the sounds he is reading. These kinds of pieces are performed in the mind of every reader as a thought, they don't require physical execution or any "real" sound. The idea is to create situations in which music forms part of the situation itself; for Peter Ablinger this situation is not so different from that of "real" music.

(from: Sergio Bové, *Beyond the boundaries of music - some connections in Peter Ablinger's work*, 2013)

Weiss/weisslich 11b

Trond Olav Reinholdtsen: Is your piece "Hörtex-te" (*Weiss/weisslich 11b*) an epitaph on the genre of music?

Peter Ablinger: Whether the "Hörtex-te" bear music to her grave? Well, if that was possible I would do it: bury and burn. For, after all, I am certain of it: what would rise from the ashes could not be worse than what we already have. Probably it would not be better, either, but perhaps it would have less dross, was purged in its relation to what is and what has been.

No, *Hörtex-te* do not have that intention. They developed almost without any intentions. Originally they were just a little notebook on sounds, mainly environmental sounds, and some thought about them - until I began to make real-time-notes, texts that is, in which I wrote down what I was hearing at the time. These texts were initially for private reading only until it so happened that I read one of them in public. Only then did I realise the potential of the whole process and how much it had to do with the very issues in my work. As I am reading these pieces between other pieces at a concert, it may in turn happen that the reading of these sound-minutes turns into music. The listener who follows the text will find it hard to avoid imagining the sounds that are listed, at least in part: thus inside her head, a kind of acoustic environment-collage runs its course. And once more we find ourselves generating something: reality? Music? Yes, and if she only listens to the voice, then it is music anyway, a priori.

(from: Trond Olav Reinholdtsen: The sounds do not interest me - An e-mail-interview with questions by the composer Trond Olav Reinholdtsen, 2005. Translation: Volker Ellerbeck. Edited by Meaghan Burke)