

## WEISS/WEISSLICH 18

"Once – I believe it was 1986, high summer – I came on something remarkable while on a walk through the fields East of Vienna near the Hungarian border and close to the birthplace of Haydn. The corn stood high and it was just before harvest. The hot summer east wind swept through the fields and suddenly I heard das Rauschen (noise/the sound). Although it was often explained to me, I can still never say how wheat and rye are different. But I heard the difference. I believe it was the first time I really heard outside an aesthetic circumstance (say, a concert). Something had happened. Before and after were categorically separated, had nothing more to do with each other. At least it appeared to me then that way. In hindsight I recognize/remember other comparable experiences that had to do with a jerking open of perception, but the walk through the corn fields was perhaps the most momentous. For one way or the other, it seems to me, all the pieces I've made since have to do with this experience. Even the pieces not dedicated to noise, or those played with traditional instruments, etc."

Weiss/Weisslich 18 consists of the recordings of 18 different trees. Each tree is heard for 40 seconds, and the 18 trees are divided into 3 groups.

Weiss/Weisslich 18a:  
birch, mountain ash, ash, alder, willow, whitethorn, oak;

Weiss/Weisslich 18b:  
evergreen oak, hazel, wine, ivy, sloe, elder;

Weiss/Weisslich 18c:  
fir, broom, heather, aspen, yew.

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