

PETER ABLINGER

WEISS/WEISSLICH 5

WHITE/WHITISH 5

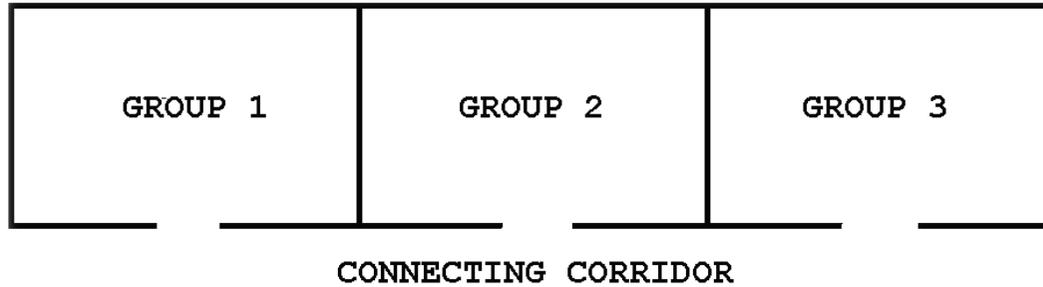
3 ENSEMBLES IN 3 CONNECTED ROOMS
(1992,94)

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

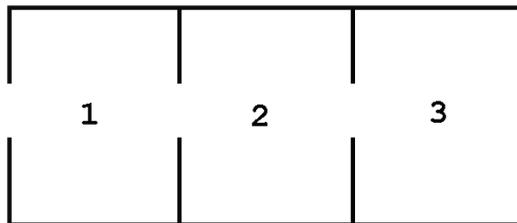
5C: VERSION BERLIN-NEUKÖLLN, PHILLIPP-MELANCHTHON-CHURCH, 2003

WHITE/WHITISH 5

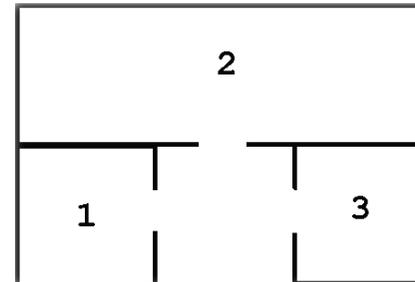
3 ENSEMBLE GROUPS (OF AT LEAST 3-4 PLAYERS EACH, IN VARIABLE INSTRUMENTATION) IN 3 CONNECTED ROOMS, 43'



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.

GROUP

WEISS/WEISSLICH 5

START

END

1'19"
2'41"
4'03"
5'25"
6'47"
8'09"
9'31"
10'53"
12'15"
13'37"
14'59"
16'21"
17'43"
19'05"
20'27"
21'49"

2'00"
3'22"
4'44"
6'06"
7'28"
8'50"
10'12"
11'34"
12'56"
14'18"
15'40"
17'02"
18'24"
19'46"
21'08"
22'30"

23'11"
24'33"
25'55"
27'17"
28'39"
30'01"
31'23"
32'45"
34'07"
35'29"
36'51"
38'13"
39'35"
40'57"
42'19"

23'52"
25'14"
26'36"
27'58"
29'20"
30'42"
32'04"
33'26"
34'48"
36'10"
37'32"
38'54"
40'16"
41'38"
43'00"

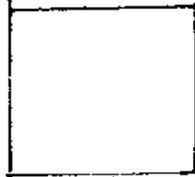
END IN ALL 3 GROUPS

GROUP



WEISS/WEISSLICH 5

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



START



END

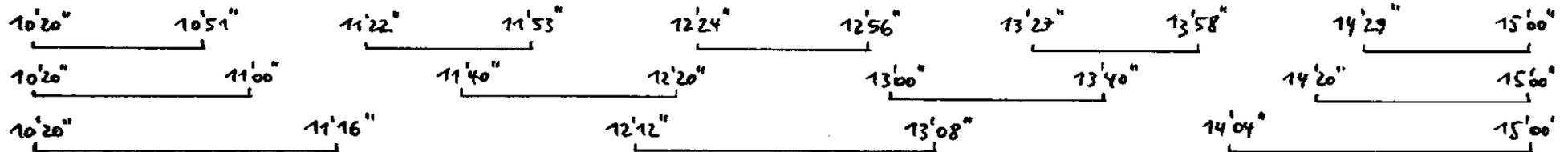
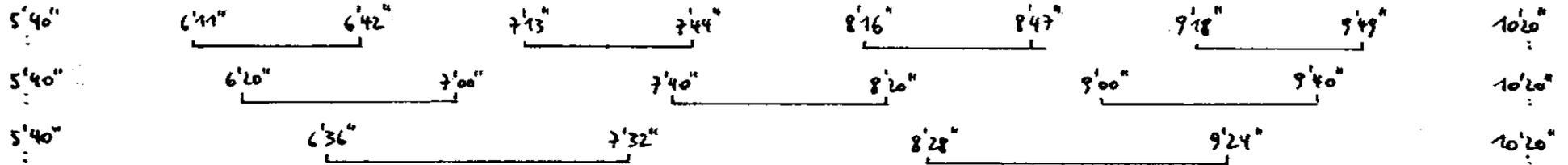
1' 19"
 3' 21"
 5' 23"
 7' 25"
 9' 27"
 11' 29"
 13' 31"
 15' 33"
 17' 35"
 19' 37"
 21' 39"
 23' 41"

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

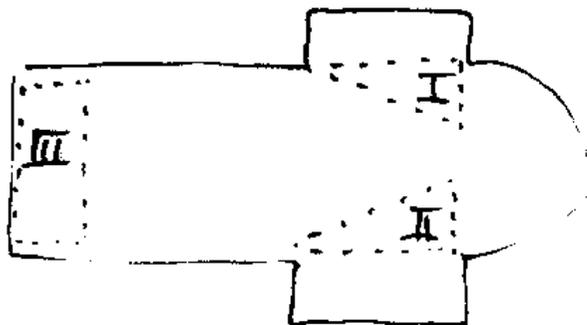
25' 43"
 27' 45"
 29' 47"
 31' 49"
 33' 51"
 35' 53"
 37' 55"
 39' 57"
 41' 59"

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

END IN ALL 3 GROUPS



ENDE



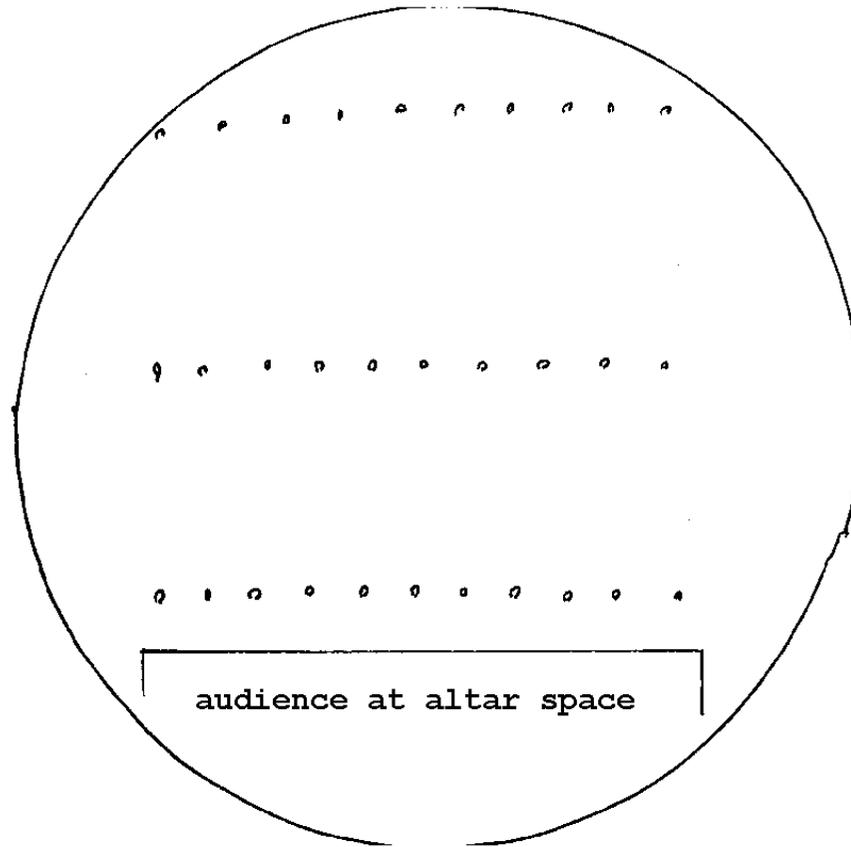
groups

- 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)