

**OLE HÜBNER**

**Mass and Movement 3 [Masse und Bewegung 3]**

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The philosopher Christian Unverzagt uses the terms “mass and movement” in his same-titled study to describe socio-political processes, certainly aware of the physical double meaning of the words. According to him, social movements and subcultures are, under certain conditions, given the capability to escape a publicly determined time-space continuum and to create their own, ritually constituted time spaces in which the collective time perception is stretched: “The Zeit-Geist is the demon that waits to ambush the system time. As soon as it finds actors for his incarnation, it appears. The system, based on the structural principle of the anonymous mass, and the Geist that is the immaterial tie of a collective correlation are incompatible with each other. [...] [The Zeit-Geist] does not become palpable as a contingency of reality because it appears only as an evanescent instant from another reality calling for shape. For the existential radicality it is the chance to become an actor and hence the fate of the system. It’s incarnation is the discontinuity of the time of the movement in comparison to the time of power.” (Unverzagt, *Masse und Bewegung*, Heidelberg: Econotion 2015, p. 185, translation by OH.)

In translating this to an ensemble that constitutes a social structure by itself (and whose activity is always connected with the manipulation of time), I’m interested in ways of deducing a musical structure, a collective “breathing” of the whole sound apparatus, and eventually an overarching musical form by means of successive development, accumulation and contrast of “movements” out of individual instrumental parts – meaning musical gestures and ornaments as well as the physical movements of playing an instrument: At what point does a single interval become a motive? From what density on do several variations of the same motive become identifiable as a contrapuntal structure? When does the music become “architectural”, i.e. from what point on does the evolvment of material become a discernible development of mutually corresponding and at the same clearly separated form units, and when does the “in, against and with each other” of the individuals and groups of the ensemble become a concrete spatial experience?

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