The composition **Void Plenitude** originated from the imagination of a small sound-landscape that I could *observe* through an imaginary window, the framing dimensions of which could fluidly expand or contract. While observing through this imaginary window, I could intermittently focus on smaller segments of the landscape or take a broader view of it. In doing so, I was interested in delving into individual moments of the landscape, immersing myself and zooming in, lingering there, and then pushing the window further forward or backward to navigate through the chronology of the landscape and explore it further. Moreover, I was captivated by the idea of creating an instrumental music that sounds recognizably acoustic (crafted from recorded samples of real instruments) yet is only perceivable through the medium of loudspeaker. A (surreal) form of instrumental music that, paradoxically, is not instrumental at all! While working on this piece, I grappled with the question "What are the core constituents of native loudspeaker-music"? One answer I proposed was "It is music that is not a direct replica of a sound — whether physically or digitally originated". By this definition, simply playing back a recorded bass-clarinet or electric guitar through loudspeakers can not qualify as loudspeaker-music. Thus, music which essentially exists *only* through the medium of loudspeakers must at some point transcend (any) external sound sources (like instruments) to fully inhabit the realm of inherent and native loudspeaker-music.

Exploring this thin *border area* between acoustic object-based music and native loudspeaker-music was central to this work. I aimed to create an instrumental loudspeaker-music digitally *orchestrated* only enough (or as little) in both sound and structure to remain simultaneously instrumental and electronic at the same time!

Void Plenitude is a work in progress, structured as a series of distinct movements. All movements stem from the same algorithmic *recipe* — a compact codebase that predetermines the music's overall architecture, while allowing radical divergence through adjustable parameters, including sonic raw material uniquely chosen for each movement. For every movement, I perform and record multiple iterations, ultimately selecting a final version based on my aesthetic preferences.

The title "Void Plenitude" reflects my impulse to exhaustively explore a minimal musical core, extracting multiplicity from limitation. From a socioeconomic perspective, this process mirrors my rejection of consumerist mindset: rather than treating musical resources as disposable, I aim to create an expansive, resource-efficient series of pieces from a single, non-disposable source — producing abundance out of Scarcity.

The premiere of the present movement took place on November 15, 2024, in the Reaktorhalle of the Hochschule für Musik und Theater München.