

The apparent discourse between objective truth and subjective expression remains to be the biggest obstacle in all creativity. Granted that artists are endowed with the liberty to act as they please, only works that can communicate the greatest amount of meaning to as vast an audience as possible are worthy of praise.

Sadly, most of us are imbalanced one way or the other. While many artists are capable of depicting a facet of reality through their own perception, they fail to acknowledge the presence of the audience. There are also some who are businessmen, precisely discerning what the audience wants—at the expense of artistic integrity. Only the few whom we revere as masters can achieve massive influence and simultaneously remain faithful to their personal interpretation.

Technical ingenuity is also an attribute of the mastery in creativity that is just as significant as balancing accessibility and personal voice. Simplicity must be combined with profundity. Simple answers are often better solutions compared to words arranged in a complicated order. When connecting precision with conciseness such work would achieve much value and meaning. Works of such level of brilliance would often be recognized as masterpieces, something that would represent its time.

Brief synopsis, Piano & Double Reed Sextet in E

(2 Oboes, English Horn, 2 Bassoons, Piano. Duration: about 8 ½ minutes)

The main concept of the composition is how *distortion* of a musical idea is inevitable—such phenomenon is prevalent in all aspects of music. One can read / interpret / listen / conceive the same objective idea in almost unlimited “adulterations”. Yet such is not the reason to work negligently with impunity.

Hence the use of increasingly compact and thick texture of the parts, while attempting to maintain structural integrity and conceptual sense. This is by far my most “non-harmonic” work ever composed, instead using various devices such as rhythm, melodic contour, duration, dynamic, articulation to convey the underlying meaning of the music.

The work can be performed as a more accessible Piano & Wind Sextet: The English Horn can be substituted with Soprano Saxophone, the second Oboe (lower staff) can be substituted with Bb Clarinet and the higher Bassoon can be replaced with the Bass Clarinet.

Performance suggestions: when drastically dissimilar parts are played together they must be convincingly and discernibly delivered. Observe the general progression of music and behave accordingly.