

### ***Thicket/Clearing* for 11 instruments (1999)**

This piece is directly derived from the second movement of the *Mirror-Mask-Face sextet*, which is itself based on a piano trio which I composed earlier. In this piano trio, I had reworked excerpts from one by Brahms. Brahms' original piece and the question related to it (a confrontation between historical material and the contemporary treatments of it) were already of no relevance in the sextet. What the three pieces have in common relates to the approach that I have adopted: a finished piece of music is used as the basis for new formulations. The border between composition and reworking becomes permeable, new aspects of what had only appeared to be a finished piece of music come to the fore.