

Nicholas Hender, *Anomalous Divergences in the Course of Fate*:

What the work is about

Every person has a subjective perception of the world as it is, and another perception of the world as it should be.

- For some people, these perceptions may be quite congruent.
- For other people, these perceptions may be very disparate.

If fate is a true concept, then for any person it (fate) must be either:

- an acceptance of their perception of the world as it is, meaning that fate cannot be controlled, or
- a belief in the possibility of the world as it should be, meaning that fate can be controlled.

Circumstances, or the results of fate, are caused by any number of previous events.

- Some events may be planned, and happen accordingly.
 - Expected circumstances, or controlled fate, result from these events.
- Some events may be planned, but happen differently, and other events may be unplanned.
 - Unexpected circumstances, or uncontrolled fate, result from these events.
- Both planned and unplanned events occur.

The resulting outcome, or ultimate fate, is therefore a combination of both expected and unexpected circumstances, apparent as either a (possibly severely) distorted form of the expected, or the unexpected with (perhaps barely) an indistinct semblance to the expected.

Basically, from anyone's personal perspective, there are:

- events that ostensibly should happen, but don't,
- events that ostensibly shouldn't happen, but do,

and the resulting situations,

some of which seem relatively suitable (albeit strange),

but none of which seem completely apt.

In my musical work *Anomalous Divergences in the Course of Fate*, the dissonant sections, and the extent to which their dissonance is apparent, are intended to represent situations and circumstances resulting from events that, from my personal perspective, shouldn't happen, but do, and events that, (again from my personal perspective), should happen, but don't. These situations and circumstances may be considered as my subjective perception of the world as it shouldn't be; the result of uncontrollable fate.

The sections in which there's a transition from consonance to dissonance are intended to represent fate, controlled or uncontrolled, moving away from the direction it should (in my opinion) follow. The sections in which there's a transition from dissonance to consonance are intended to represent fate, controlled or uncontrolled, moving towards the direction it should (in my opinion) follow. Meandering through these regions between consonance and dissonance, the music expresses my subjective perception of the world as it is, somewhere between our collectively controlled purpose, and the uncontrolled purpose of fate.

The consonant sections, as might be expected, are complimentary to the dissonant sections, and are therefore intended to represent situations and circumstances resulting from events that, from my personal perspective, should happen and do, and events that, (again from my personal perspective), shouldn't happen and don't. These situations and circumstances may be considered as my subjective perception of the world as it should be; the result of controlled fate.

Nicholas Hender