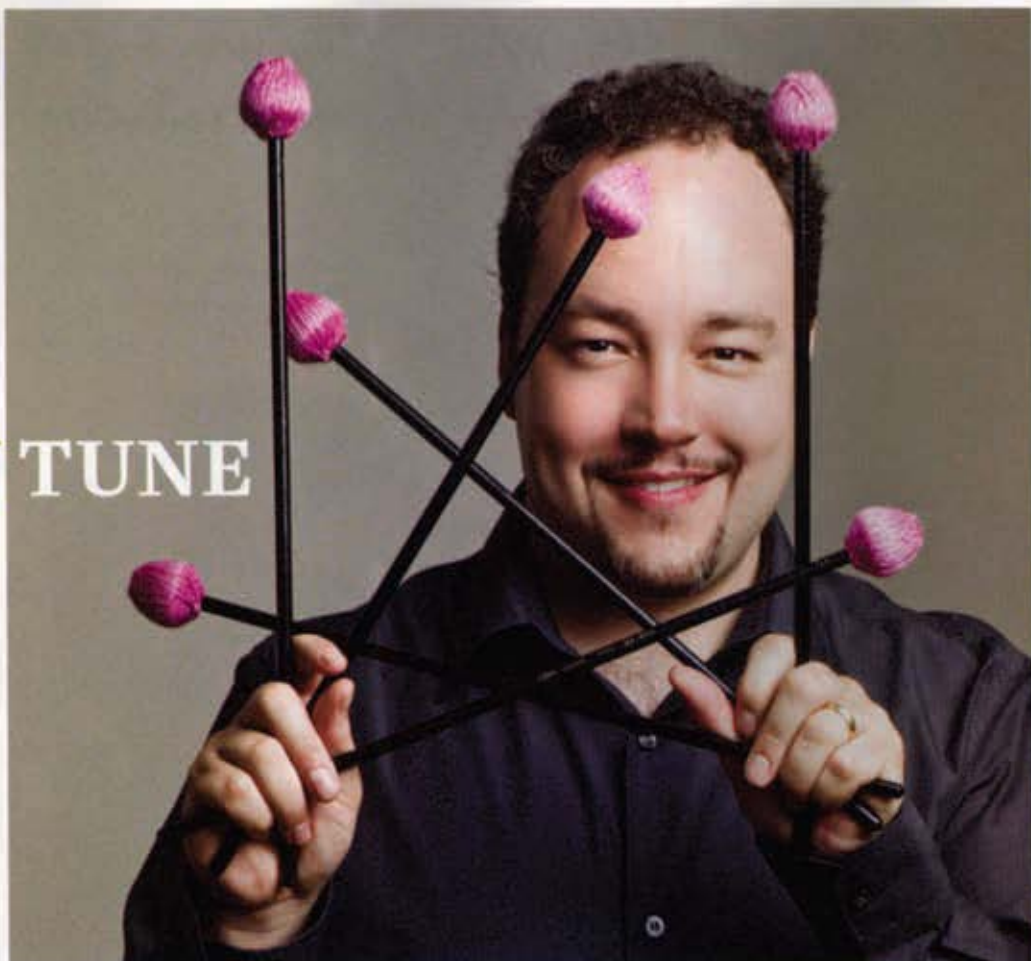


IN TUNE

Robert Paterson has catapulted orchestral music and operas into the Internet Age with genre-bending works such as the album *The Book of Goddesses*, which earned him 2011 Composer of the Year honors from the Classical Recording Foundation. In November he releases *Six-Mallet Marimba Music*, a showcase for his jaw-dropping technique of playing with three mallets in each hand. An accomplished cook, Paterson also “composes” vegan recipes in his Manhattan kitchen.

—MICHAEL KAMINER



Q Do people have old-fashioned ideas of what a composer does?

A People have preconceived notions. They usually imagine I wear a white wig, scowl, and have no sense of humor. I don't view myself as some ivory-tower composer. I think my music's accessible. It's contemporary in the best possible sense.

Q Your recent choral work “Did You Hear?” references tweeting and social media. How has the Internet changed your work?

A Digital tools have changed everything dramatically. We're able to provide players with their parts in a matter of seconds. As you called me, I was revising harp parts for a duo here in New York; the minute I get the

music to them, they can start rehearsing. It's a luxury that composers from 100 years ago could never have dreamed of. Also, the Internet helps composers reach audiences. I've scheduled performances in places like Japan where they never would have heard of me before the Internet. The Internet Age is a boon for indie artists.

Q You develop your own recipes. Are there parallels between that and making music?

A Definitely. I actually think of inventing recipes as composing, but with food. Spicing is sort of like timbre, or color, in music. Sour, bitter, and sweet are related to instrumentation: a really sour recipe might be like a group of high-pitched flutes, and something bitter is like muted trumpets, while dark chocolate tastes the way bassoons sound.