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JOSEPH PEHRSON*“Composers’ Concordance”
concert organization**New York, United States of America**ORCID: 0000-0001-7129-2774**josephpehrson@hotmail.com***ДЖ. ПЕРСОН***Концертная организация “Composers’
Concordance” [«Композиторское созвучие»].**г. Нью-Йорк, Соединённые Штаты Америки**ORCID: 0000-0001-7129-2774**josephpehrson@hotmail.com***Lecture about Electronic
Microtonal Music
at the Theremin Center
Electronic Studio
of the Moscow Conservatory
in March 2004**

Joseph Pehrson is a well-known New York-based composer. He studied at the Eastman School of Music and the University of Michigan. He has been active in promoting contemporary music in New York, having been a co-director of the “Composers’ Concordance” concert organization from 1984 to 2011. Pehrson has written music in various styles, including neoclassical and avant-garde, microtonal music. The latter includes electronic compositions with and without solo instruments, which he wrote in the decade of the 2000s. He has delved very deeply into microtonal theory and has written compositions for various unusual and non-standard microtonal scales, such as the 21-note to the octave scale.

The following is a transcript of Joseph Pehrson’s presentation at the Theremin Center, which was the Moscow Conservatory’s electronic studio in the 1990s and 2000s.

Keywords:

microtonal music, electronic music, Joseph Pehrson, microtonal tuning and temperament.

**Лекция об электронной
микротоновой музыке
в студии электронной
музыки «Термен-центр»
в Московской консерватории
(март 2004 года)**

Джозеф Персон — известный нью-йоркский композитор. Он обучался в Истманской школе музыки (консерватории) и в Университете штата Мичиган. Будучи одним из директоров концертной организации Composers’ Concordance («Композиторское созвучие») с 1984 по 2011 год, активно пропагандировал музыку современных композиторов в Нью-Йорке. Персон — автор музыки в различных стилях, включая неоклассическую и авангардную, микротоновую. В последней композитор создал электронные сочинения как с сольными инструментами, так и без них. Эти его опусы увидели свет в первом десятилетии 2000-х годов. Он глубоко погрузился в микротоновую музыкальную теорию и написал произведения в разных необычных и нестандартных микротоновых температурах, таких как гамма из 21 ноты в октаве.

Мы представляем нашим читателям стенограмму выступления Джозефа Персона в «Термен-центре» — так называлась студия электронной музыки в Московской консерватории в 1990-е и 2000-е.

Ключевые слова:

микротоновая музыка, электронная музыка, Джозеф Персон, микротоновый строй и температура.

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Joseph Pehrson: I wanted to discuss some of the questions and problems of electronic music, as we see them in the United States. I wish that I had heard some of your own electronic music, because then I would have a better idea exactly of what is going on right now in Russia. So, perhaps, I will have a chance to do that soon. In the United States my idea is that there has been a kind of separation of electronic music from traditional music. It seemed that sometimes composers who teach or study in conservatories did not take electronic music all that seriously. I am sure that this may also be a problem here in Russia. I participated in a very nice electronic studio at the University of Michigan — in fact it was the second largest after the famous Columbia-Princeton electronic studio, and I was very fortunate to work in that studio. The question was that the composers of the early type of electronic music were mostly interested in sound collage, as well as musique concrete — those were such composers as Pierre Schaeffer, Pierre Henri, and the participants of the electronic studio at Cologne. The idea then was to create a montage of sound, and most composers were not so interested in specific pitches. In fact, I would say, we were almost averse to specific pitches. At that time there was a small keyboard in the studio, and everyone would look kind of askance at it, because it seemed very limited, and it seemed ridiculous to play tempered twelve notes when there was the whole range of the spectrum of sounds, so composers did not work with that keyboard very much. Presently, however, with developments in electronic music, with MIDI, C-sound and other programs, it is possible to be very specific with the pitch realm. And therefore

the whole attitude towards electronic music is changing. Because I happen to believe that it is possible to create electronic music that is every bit as significant and important as any great classical works of the path, by using new materials.

Now, to begin the presentation, I would like to have you hear something simple. This is something just for theremin. But I think that would be fine — I see several theremins here. And of course it is performed superbly by Lydia Kavina, who plays this instrument as a great virtuoso. This piece is called “Wu-u-u.” One other comment — most of my music I do now on the computer, using Score notation. However, with this kind of piece it is not worth it to try, because a graphic notation really works better and is much less time-consuming. So I have one copy of the score, and I will pass it around, and we will hear the piece.

*(Presentation of Joseph Pehrson's
“Wu-u-u”)*

Of course, the theremin is a very simple instrument in terms of sound color — basically, just quite similar to a sine wave, maybe a square wave. It has a very elementary sound. But, of course, the manipulation of the instrument involves a kind of classical virtuosity in performance. So it still has a certain allure from a performance standpoint. And I am hoping that Lydia Kavina can bring the theremin back into prominence. Because it was a very prominent instrument in the 1920s and 1930s in America, when the scientist Leon Theremin was living there. Since then it has become a much less frequent instrument. However, Lydia Kavina's performances in



the US have been very well attended, and she had an unbelievable amount of press. There hopefully will be a trend toward the theremin, and I think this will lead towards an appreciation of other electronic music. Of course, the theremin is probably the most microtonal instrument possible, as far as a performing instrument, since there is no interface, other than the air, and, naturally, any pitch is possible, if it is performed properly.

Now the question from here is: a change in electronic music happens, once we have a discreet specific control of the pitch continuum. And this has happened fairly recently, because the computer-related control of tuning is something which has been investigated only very recently. It is possible now for me with very limited equipment to control a synthesizer with a computer, and with a computer program to create any possible scale. In fact, this computer program is entirely free and available on the internet, and I will show you how to download it, if you are interested in exploring it. It is basically a tool for analyzing scales and creating new scales, and gives out data pertaining to various parameters of the scales. Additionally, this program can create a MIDI file that can tune a synthesizer. So the synthesizer keyboard can become virtually anything you want it to be. Frankly, this has totally revolutionized my way of composing. I moved all of my papers, everything I had, to the other side of the room, away from the piano, and now I work only with the synthesizer keyboard. It seems very difficult for me to go back to an old mechanical piano with only one pitch for each key, and no possibility to change, unless you retune it, which is very cumbersome.

The first musical composition that I decided to work with was actually a piece that I wrote before I even possessed this program to tune. It only uses synthesizer presets, one of the presets being eighth-tones, or 48-tones to an octave. Now I have to say that I actually do not use much equipment, and I have been rather surprised that my

electronic music has been rather successful as it has been, because it has not been even written in an elaborate electronic studio. But somehow people who have listened to it seemed to have liked it. And in fact I will have two public performances of these pieces in April. Additionally, all of these pieces are available on the internet. In fact, I think that is the best and the fastest way to disseminate music, and if people have the equipment, the easiest to hear composers' works and to download them for their own use. If you are interested, I will later give you the web addresses. This piece is called "Unheard" and is in eighth-tones or 48-notes per octave.

*(Presentation of Joseph Pehrson's
"Unheard")*

After that particular piece I began to be interested in exploring the sound continuum in other ways using the new computer program that can adjust any pitch. And also with this program there is an archive of possible scales for exploration. So there is a lot of possible studies of scales. Many of these scales have been forgotten, previously having been in common use, such as meantone scales, known to us from music history. The majority of our period classical music, in fact, was in the meantone tuning. So we are hearing it wrong today, if we lay it in the twelve-equal temperament. Even as late as Beethoven other tunings were used. Those tended to be what are known as well-temperaments, which are not exactly equal, but are closer to our equal temperaments than meantone. So the point is: all throughout history there have been many different tunings, while all we learn today is only the twelve-equal temperament. In fact, I went through many years in distinguished conservatories, and I never once learned about tuning, even in courses pertaining to Medieval music. At that time of music history, musicians used the Pythagorean tuning with pure fifths. The whole question of the pure intervals is a very important



one, and many composers in the United States are interested in it, particularly on the West coast. The idea is that the purely tuned intervals have a certain resonance in the ear and in the body that the tempered intervals do not have. And there have been many studies about this, one of the most important being the historical research of Heinrich Helmholtz, who studied tuning and acoustics.

So right now in the United States there is a split in the tuning community. In fact, I would say, it is almost a war between composers who write music using equal temperaments and those who use just intonation. The musicians interested in equal temperaments advocate them because of the possibilities of modulation, which, in fact, has been why the twelve-equal temperament has been so popular. However, in the equal temperaments none of the intervals are ever just, unless you start using a very large keyboard. If you have 31-notes per octave you will get many intervals close to just intonation. But this kind of keyboard is actually very difficult to operate, if you are interested in playing it. Some musicians use other kinds of keyboards. There are keyboards constructed with the regular keys, which also have other series of keys behind them in three dimensions. And that way you can involve microtonal intervals in your music. But, of course, that is an entirely different playing technique. And I think it will be a long until such keyboards become popular. Also, the scale of 31 tones per octave, as in this case of the one 48 tones per octave, has very tiny intervals, which are good for certain kinds of effects. In this last piece I use them for some glissandi effects, and so forth. But melodically the tiny intervals can sometimes be problematic, because it takes half a keyboard in order to create recognizable melodies sometimes. However, that is presupposing that someone wants recognizable melodies. There are other kinds of music which do not have that kind of necessity at all. So in that sense, what I wanted to do was a little on the traditional side.

And for that reason I gravitated more towards the 19-tone-per-octave scale. I have a chart at home of all the equal temperaments up to about 40 pitches per octave designed by a friend of mine, who is a scientist. And it shows the number of just intonation intervals in each equal temperament. Some equal temperaments are much better than others in this case. As one might suspect, the twelve-equal temperament is one of the very best. But there are several others that are almost as good, in fact, even better, in some cases. One of these is the 19-equal tempered scale. Its minor thirds are just, and it is also a historical temperament — it was actually devised in the 16th century and used then. In addition, this idea of having this three-dimensional keyboard goes all the way back to the Middle Ages. In fact, our standard keyboard is almost like that. The less used intervals were placed on the second row. And so increasing the rows is just a historical procedure, and most of these ideas have a historical basis. The 19-tone-per-octave scale seems very reasonable, since the semitone or one tone is about $\frac{2}{3}$ of a normal one. So it is something you would still respond to, as you would to a regular scale. You can work with it melodically, it does not have too many keys on a keyboard, and in that way somewhat is traditional. So the question was whether to work with the 19-equal temperament or the 19-tone tuning derived from some just intonation scale. The next step I undertook was to master the 19-note-per-octave scale. However, the pitches are extracted from a 31-note just intonation scale. So the intervals are not exactly the same throughout the scale, but you do sometimes get very resonant just intonation intervals. I thought it might be intriguing to make a play on the Viennese Abstract Expressionism of Arnold Schoenberg, and you are all very familiar with his composition “Verklaerte Nacht,” so I wanted to use some of the abstract expressionist ideas, only in the 19-tone-per-octave scale. So instead of “Verklaerte Nacht” we have here “Verklaerte Neunzehn.”

*(Presentation of Joseph Pehrson's
"Verklaerte Neunzehn")*

As you will notice, of course, in a lot of this music the rhythms are somewhat regular. So this may or may not particularly what you may like to compose in your own electronic music. This is more a matter of taste. In the early days of working at the University of Michigan I had composed very abstract electronic pieces. So this is a totally different direction, which I have expressed in my latest pieces. It probably is related to a neoclassical phase I went through in my traditional music or, rather, one should say, in my acoustic instrumental music. It started in about the 1980s, when I started composing more tonal music, although not in a traditional form, but as a kind of rejection of traditional serialism, which I had written in before and had grown tired of. So this I think is also related to a certain American school of composition. And there is no question about the fact that Europeans do not like the neoclassical American school. But, again, I believe this is a matter of taste. And I think a lot of works sound very similar from various composers in that style. So I do not need to be merely one more composer creating music like that.

Now I would like to show you some of my current investigations. This, again, was done with the assistance of a friend who is a scientist, whose name is Paul Erlich. And the idea was to investigate just intervals throughout the entire pitch space. So to me it seems as though you would take an entire span of possible pitches, all the possible relationships that are close to being just, and then, as in lens on a camera, focus the camera. So you focus on only one constellation of pitches in a possible area of consonance. And you have that at all various points. Erlich calls this a periodicity block. This is how I understand it — although he tells me I still do not understand it. Here we have an example. He also has graphics that show how these pitches relate to one another, and the objective in this study was to find a 19-note

scale that was a just intonation scale, that had many relationships, that would create just intervals. So using this periodicity block, Paul Erlich came up with all these scales, and, as you can see, each one has a graphic that goes with it. And the explanation is the graphic going horizontally goes by the $3/2$ ratio, and the ratio going in the second direction is the $5/3$ or the major third, or rather, a just third (strictly speaking, there is no such thing as a major third). These are the just fifths. These are the just thirds. And the third dimension which would go this way, as you can see, is in the background here, creating a third dimension. These can create very beautiful graphics. In fact, there is a man on this tuning list on the internet, who is using virtual reality modeling language, VRML, which is a graphic representation in three dimensions on the computer which you can rotate any way, if you click on with your mouse any of these pitches, and at the intersection there are also chords. So some of these have been made into beautiful visual computer graphics. I suppose you can even consider using them in conjunction with the composition. It could make an interesting piece possible. And you can see that there is a list of frequencies. On the left hand side are the frequencies in cents, each semitone, of course, being a hundred cents. So it becomes clear how many cents from the starting point each note can be created, and that is also very easily translated into frequencies. You also have here the numerator and denominator of the just ratios. These are the just ratios that are used for each pieces. It is really very simple. $1:1$ is the unison, $2:1$ is the octave, $3:2$ is the perfect fifth, $5:3$ is the major just third. There are many just intervals here, and you can see there are also 19 notes to the octave. I chose this one, because, as you can see, all the relationships of the ratios work together to create the most perfect fifths and thirds, which you can immediately see by the diagram. Here, for example, is one that is not so good: one pitch is way out here, the other pitch is way in the bottom. They are not relating to the other pitches.

You might write good music with it, but I prefer working with one that had inherent symmetries or the just intervals. So you can look at this and see what it is like.

So another thing that I wanted to do as the next step is try to integrate these explorations into my instrumental music. And so this next work, “Violahexy” makes use of this “hexany” system, and also uses the live viola. In order to do this, we have to design a method so that the instrumentalist could actually learn the composition. One thing I believe that is necessary is the idea of octave equivalence, at least in the beginning, for the performer. There are many scales that do not have octave equivalence. There is a famous Bolen-Pierce scale, which has the twelfth, 3:1, as the primary consonance. There are no octaves in it, which makes it quite fascinating — you never reach an octave. That makes it very viable for use in electronic music. But I feel that it is a little impractical for the performer, because it is rather difficult to learn, since people are so accustomed to octaves. So in this piece I decided to keep the octave and also to use only twelve notes. So, basically, each note will be tuned in cents away from its twelve-equal equivalent. I decided to keep the twelve-equal scale as a basis, because people are so familiar with it, and performers are so familiar with it. There are some composers in the microtonal community who are very opposed to using the 12-equal scale as a basis for music, and they have other methods of notation. But frankly I believe these musicians have not worked so much with traditional instrumentalists as I have. Performers are used to the twelve-note scale as it exists. They have played it, and they hear it. So deviations from it as a basis seem the most practical way to proceed. So as you can see, the basic scale is here — sharps and flats — it can be notated either way — and above each note is the deviation in cents, which, again, should be a hundred per semitone, the deviation from the standard 12-equal basis. And down below are the ratios, since this is all in just intonation.

You will see many common ones — the 5:4, which is the perfect fourth, the 3:2, which is the just fifth, the 7:4, which is the just seventh, which is actually used in jazz a lot, but is usually mistuned in 12-equal, and some more complex ratios. So the question is: how will the performer hear this scale. So my solution was to first have the CD with the scale, so that the performer could first listen to the scale, so it would sound like this for practice [plays recording of scale]. Then the second stage, which I think is helpful for the performer, is to actually include the part in the synthesized version, so that the performer could listen to it, which would sound like this [plays recording]: the melodic part is the viola. So it is also a somewhat romantic piece for electronics. So it may or may not appeal to you. Again, it is a matter of taste. But it seemed appropriate for my direction right now, and my interest in exploring a new kind of neo-classicism. So I feel I have a type of music that people can relate to easily, and has many of the traditional aspects of music, but at the same time is something totally new in its technique. Hopefully, people will hear this piece as a new exploration of the sound spectrum, rather than something that is just out of tune. So far, the comments have been positive. And here I can pass the score of the piece.

*(Performance of Joseph Pehrson's
“Violahexy” by violist Vera Gubenkova)*

So does anyone have any questions, observations or objections?

Question: I have a question about the rhythmic structure. Is there any precise organization or any interdependence on a numerical level between the pitch structure and the rhythmic structure, or is the rhythm absolutely free?

Joseph Pehrson: Not specifically. There is no interconnection specifically. Although that is something that could be very interesting to research. I am a little concerned, however, that the dimensions are so different that I might be getting unexpected results. I have

heard many compositions that use these kinds of associations, and, like I have said, I am not interested in writing something which sounds like a lot of other pieces. And it might sound like a typical modernist abstract piece. Perhaps, if I could figure out a way to do that and still have a more immediate experience, I would be personally interested in it. But certainly there are probably composers who would like a more intellectualized method of manipulating rhythm. But again that would be a totally different kind of music.

Question: Nonetheless, in one of the first compositions you have shown us there was a feeling that there was a certain rhythmic freedom present, which nonetheless was predetermined in a certain way, and that it was not coincidental that the rhythms were placed in a certain way.

Joseph Pehrson: There is also the factor of the live performer. It is difficult enough for them to play all these notes with all these numbers on them, and there are certain cues which are very rhythmically regular, and it allows a traditional performer to find his or her place. I would frankly rather not have as much regularity in some of those cues, but I think it gives a certain amount of security for the live performer. And I know, because I can see when they play it, that it does help them. Perhaps, when performers are more accustomed to playing this kind of music and interacting with the electronics, it would be possible to create more abstract sounds easily. I know, though, that there are composers who have written such music.

Question: Can I ask another question about the timbre of the music? Is it a decisive position or a conscious step that particularly these timbres were used by you?

Joseph Pehrson: No I know that probably of everything concerning my electronic music that is the weakest area of it. But one reason is that at the present time I am not working in that equipped a studio. So I would like to work more with that aspect. It is also possible to use processing modules in the computer itself, and a lot of more work needs to be done in that area.

But I am anxious to explore this area in more detail. I also realize that it is a very dedicated specialty. And, in fact, there are some composers that only write electronic music, because they have spent so much dedicated time learning the processing that there is no time to compose anything else. So I guess that will be an important decision to make. My guess will be that I will be a little weak on that end, since I also want to do so much work with traditional music. But I am also hoping to develop the timbre aspect. I am glad this question came up, — because I knew this question would come up.

Question: When you speak that you want to work on the timbre, do you mean that you want to improve the quality of the electronic sounds or merely to do a timbre mutation. Do you have any mutation of the process of the timbre in your pieces? And, to expand on this question, each of these pieces uses only one kind of scale or temperament. So I would like to find out, what do you think of the idea of using several types of pitch temperaments in one piece? In this case each piece would become a more complex organism. And not only juxtaposing them, but modulating them mutating them together. What do you think of this?

Joseph Pehrson: First of all, I think the idea of improving the sound quality is something that could be done with this existing music. I was trying, in fact, to do some reverberation and after-effects on this. That also has to do a lot with what you want to do in terms of the pitch structure. This music is really more dedicated toward a traditional use of pitch in terms of organization, rather than the kind of timbral change that you hear in some of the early classical electronic pieces. I am not certain that the tones are long enough to make that kind of timbral change possible. Perhaps, had there been long drone sustained tones, it could be done. Actually, it would be very difficult to do in using the type of MIDI equipment I am using right now. This is why I have been studying C-sound. And I hoping, perhaps, to integrate that with the MIDI sounds. I know some composers who

have successfully combined both MIDI and C-sound. So maybe C-sound would be best for those kinds of timbral transformations. But I may use those more as transitions, than as an integral fabric. Who knows, the question is always open, and I always feel good when I have absolutely no idea of what I am going to do.

Question: I have a question, first of all, to the performer, and then to the composer. I have a question about the piece you performed today. While you were practicing it, did you have the opportunity to hear it so well that you were able to hear it from inside while you were playing it, or were you merely altering your customary position for each particular pitches? After all, there were particular plus and minus numbers written over each note.

Vera Gubenkova: In the natural tuning there are no such notes present, by definition on string instruments — they are present on the piano, where everything is tuned for you in advance, so that each note sounds “perfectly” in the twelve-equal temperament. On string instruments all the instruments are measured solely by ear, so the correlations of what is higher or lower, if your mind is set towards this tuning, when you adjust your ear to it so well that you can hear it, then you can play adequately in this tuning.

Question: Since in every new composition of yours you use new scales, new tunings or combinations of frequencies, so in order to perform each new composition the performer must pass an entire conservatory course, roughly speaking. You believe firmly that whenever the performer learns to play the music with all of those intervals, everything will go well. Do you really believe that the time will come when performers will learn to play all the new scales you propose as easily as now they play standard repertoire in the established temperament?

Joseph Pehrson: I think that you have to say that, looking at society in general, people have to learn things quicker. In general, all things change faster in the contemporary world. So I think that it may be a general

cultural situation. So, possibly, if the performers had learned from the beginning and had practiced different tunings and temperaments from the beginning of their musical studies, they could change their scales faster, since this would be integrated into their technique. So it would not be such a strange change. And to answer the question about mixing the different tunings and temperaments, my friend Johnny Reinhard, who has been to Russia as well, developed the theory of “polymicrotonality,” and he feels very strongly that one should use all of the possibilities. But that is a different personality and a different musical approach. I prefer certain artistic work with restrictions. And I like listening to a certain system and getting accustomed to it, and working only with these parameters.

Question: I am aware of what Johnny Reinhard is doing, but I do not have this polymicrotonality in mind as a “macro-microtonality” which Johnny uses. But I have in mind combining two or three microtonal scales. The thing is that each musical piece of yours has a very limited amount of possibilities of development. This is not an evaluation, it has its own strength and weakness. Each of your musical compositions has its own individuality and color of any particular tuning or temperament, and, on the other hand, it has its own limitation in terms of the development or musical material. What is your attitude towards the possibility of combined use of two, three or four successively combined temperaments for the sake of development of musical form?

Joseph Pehrson: Actually in the “Violahexy” there is a “stellated hexany” meaning “made into stars.” There are two hexanies, which are related to one another, following the principle of constellations, and create twelve notes in the “Violahexy.” So “Violahexy” is not limited to six notes.

Question: This is particularly why I asked this question — because I can see a certain possibility for expanding this direction further, so this is why I asked what is your opinion of the perspective of use of the idea



of developing this idea of juxtaposing several elements of tunings or temperaments for the sake of developing the formal structure. What do you think of taking this technique a few steps further?

Joseph Pehrson: Well, it is interesting, because you can go either way, I think. The “Hexy” was particularly interesting, because it is so limiting. And it was hard, actually, to avoid making it sound Oriental. So all of the things I was trying to achieve were totally different with a set of simple materials than they would with a greater number of materials. I am not convinced at this point that having more musical material would necessarily mean that you would be making a greater work of art. It would all have to do with how the composer would use it. Also, “Violahexy” is distinct for its peculiar limitation I chose of only having twelve pitches in it and the octave equivalent, in order to make it easier for the performer. But it would be interesting to try more advanced things with more musical material, to see if a performer could actually follow.

I would also like to take back to the United States examples of some of the electronic music you are doing here. I would be very interested in it. I actually have never heard any Russian electronic music.

Question: Is there information available in the United States about the compositions of Ivan Wyschnegradsky and the “ultra-chromatic music” of the early 20th century in Russia?

Joseph Pehrson: Yes, there is. In fact, I was surprised that Ivan Wyschnegradsky was not so well known here. And I think the person to contact is Johnny Reinhard, because he knows where all the archives are, and I believe there is plenty of other information available about Wyschnegradsky, as well.

Question: What are your plans for the future?

Joseph Pehrson: This is a very interesting question. Because I would love to just write traditional music. But I cannot do it anymore.

Question: What kind of direction do you intend to write your next compositions in?

Joseph Pehrson: Most probably, the next composition I will be working on will be a piece for trombone and electronics. Because, of course, the trombone can also vary the pitch.

Question: Would you like to write an opera?

Joseph Pehrson: No, I am not interested. I have written symphonic music, and I would love to write larger pieces again.

Question: Would you like to write for voice?

Joseph Pehrson: Not so much. I am not so interested in using voice. I would rather write for synthesizer and orchestra. The score of one of my orchestral pieces, “Chromaccordion” is available in Moscow. But orchestral music is very difficult to get performed in the United States. And I imagine it is also fairly difficult to get performed here as well. So I would rather work in smaller forms, until I get the opportunity to get the larger pieces played. But I do give out the score of my orchestral composition to various musicians, and I send it out. But the ultimate goal of mine would probably be to have electronics as an integral part of the orchestra. Although there are some composers who feel that the orchestra is rather pompous and would rather work with smaller groups. But I think, generally speaking, that those attitudes come from the practicality of it, rather than any feeling, because composers would probably like to write for a larger group, if they had the opportunity.

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