Music
Books and Journals from Cambridge University Press

We are the world’s leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit: cambridge.org/core-music
TEMPO

EDITOR  Christopher Fox
reviews editor  Heather Roche
tempoed@cambridge.org

ADVERTISING
Email (UK and rest of the world): ad_sales@cambridge.org
Email (US): USAdsales@cambridge.org

SUBSCRIPTION ENQUIRIES
Tel: 01223 326070
Email: journals@cambridge.org

ADVISORY BOARD
Amy C. Bial, University of California, Santa Cruz, USA
Daron Cady, University of Auckland, New Zealand
Jonathan Cross, University of Oxford, UK
Mark Delaire, KU Leuven, Belgium
Kyô Gómes, Bard College, USA
James Gardner, Auckland, New Zealand
Giulia Grencero, Cologne, Germany
Anna Höstman, Toronto, Canada
Peter Hill, University of Sheffield, UK
Nicholas James, Cardiff University, UK
Gerald McBurney, London, UK
François Bernard Mâche, Paris, France
Olivia Mattis, Huntington, New York, USA
David Metzer, University of British Columbia, Canada
Tim Barterford, London, UK
Howard Shipton, Leamington Spa, UK

Mission Statement
As a ‘Quarterly Review of New Music’, TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves.

Subscriptions
TEMPO (ISSN 0040-2982) is published four times a year in January, April, July and October. Four parts form a volume. The subscription price for volume 71 (Nos. 279-282), which includes delivery by air where appropriate (but excluding VAT) is £146 (US $244 in USA, Canada and Mexico) for institutions (print and electronic); £119 (US $201) for institutions (electronic only); £29 (US $49) for individuals ordering direct from the publishers and certifying that the journal is for their personal use (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country’s rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 77, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfilment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfilment Department, One Liberty Plaza, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

Copyright
This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of $12. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0040-2982/2017 $12. US Tear Sheet Service, 1501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy, material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online service which can be found at journals.cambridge.org.

This issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world’s forests. Please see www.fsc.org for information.

Instructions for Contributors
Contributions written in English are welcomed from all countries. Manuscripts should not have been previously or be under consideration for publication elsewhere in any form.

The Editors are keen to publish articles on the new music scene in all its complexity, not simply on a particular work by a particular composer. Discussion of compositional trends, performance practices, criticism and other new music contexts and reception histories are encouraged. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary performance-based); and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology (work broadly adhering to the latter is nonetheless not excluded). These considerations apply equally to TEMPO’s Reviews Section.

Articles
Articles suggestions or submissions, and all correspondence relating to articles, should be sent to the Editor, at tempoed@cambridge.org. Articles should be in the form of a MS Word Document, not in pdf format. They should generally be no more than 3,000 words in length, and may also be shorter, and may be illustrated by music examples, photographs and/or facsimiles. Normally articles will contain no more than six examples and six tables and one or two photographs and/or facsimiles. Authors are responsible for providing camera-ready copy of each table, figure, or image with the submission of an article. Any such material should be submitted separately to the article text, in the form of a jpeg or tiff, ideally at 1200 dpi. Contributors are responsible for providing a c. 150-word abstract of their article, and also for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the typescript. The full address of the copyright holder should be provided. Contributors should also submit a 100-word biography.

Articles should not end with a bibliography – all references should be put in footnotes (and not endnotes or in-text citations). Single quotation marks should be used for quotations in the main text, double quotation marks for quotations within a quotation. Contributors from North America may submit with American spellings, but these will be changed to UK spellings for publication. Dates are written thus: c. 1999, 2000s, 14 April 2008. Bibliographic citations should follow the pattern:


Reviews
Review suggestions or submissions, and correspondence relating to reviews, should be sent to the Reviews Editor, Heather Roche, at temporeviewseditor@gmail.com. All reviews should be submitted to the Reviews Editor as a Word document. As a general rule, reviews should not include illustrations. Exceptions to this should be discussed with the Reviews Editor.

The Reviews section of TEMPO is divided into three sections:

• PERFORMANCES (focusing on premieres of relevant contemporary works, and often grouped to form a broader context such as a festival, a series, a performer/ensemble, or a particular composer/group of composers);
• CDs and DVDs (most often reviewed individually, though broader groupings are accepted);
• BOOKS (most often reviewed individually).

Reviews should reflect the journal’s mission statement by documenting an event or release and by examining the meaning – perceived or potential – of this event within the contemporary music scene more broadly. Contributors are discouraged from writing overly lengthy, detailed descriptions of the music itself; rather, they are encouraged to attempt a broader contextualisation and evaluation of the event/release.

The following word limits are guidelines. Contributors planning to exceed these guidelines should seek prior approval from the Reviews Editor:

• PERFORMANCES: 2000 words
• CDs and DVDs: 800 words
• BOOKS: 1500 words

Proofs
First proofs of an article or review will be sent to the author as a PDF attached to an e-mail, and should be returned within two days of receipt. Corrections should be confined to typographical errors and matters of fact.

Pdfs
Authors of an article or review will receive a high-quality PDF of their article without charge upon publication.

Copyright
Contributors of accepted articles will be required to assign their copyrights on certain conditions to Cambridge University Press to help protect their material.
A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: FRAGILITY AND RESISTANCE
CHRISTOPHER FOX

CHASING SONIC THREADS: DISENTANGLING THE ELECTROACOUSTIC TAPESTRY OF IRELAND
BARBARA JILLIAN DIGNAM

TOY PIANOS, POOR TOOLS: VIRTUOSITY AND IMAGINATION IN A LIMITED CONTEXT
XENIA PESTOVA

MUSICAL FRAGILITY: A PHENOMENOLOGICAL EXAMINATION
NOMI EPSTEIN

BERGSON, MOURNING, AND MEMORY: THE FRAGILITY OF TIME IN KLAUS LANG’S TRAUERMUSIK
DANIEL WILSON

EPISTEMOLOGY OF TONE: AN OBITUARY FOR JULIEN JALAL ED-DINE WEISS
STEVEN POHLIT

THE EDIFICE AND THE FLIES
MAX ERWIN

ARTWORK BY ANTON IUKOSZEVIEZE

REVIEWS: FIRST PERFORMANCES, CDs, AND BOOKS
PROFILE: DARRAGH MORGAN