

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: UNCOVERING ONE'S TRACKS

I AM A TEXTURAL COMPOSER

JANE STANLEY AND JUDITH BISHOP

THINKING ALOUD: THE SOLILOQUY CYCLE

THOMAS SIMAKU

TRANSFORMING PRACTICE WITH DIGITAL SCORES: DEVELOPMENTS
AND CHALLENGES IN A TRANSCONTINENTAL RESIDENCY

*JASLYN ROBERTSON, SOLOMIYA MOROZ, CAT HOPE, CRAIG VEAR,
IRAN SANADZADEH, HELEN SVOBODA AND CHLOË SOBEK*

GETTING OUT OF THE LABYRINTH: GERALD BARRY'S WIENER BLUT
AND THE PATH TO PETRA VON KANT

MARK FITZGERALD

MOVEMENTS OF A MUSICIAN WORKING: PHILL NIBLOCK (1933–2024)

*HARALD MUENZ, ANTON LUKOSZEVIEZE, ELEANOR CULLY BOEHRINGER,
WALTER ZIMMERMANN AND PHIL MAGUIRE*

PROPORTION AND SYMMETRY AS MUTUAL ANTAGONISTS IN
TUNING: SOME QUARTERTONE RESOURCES

JOE BATES

HABITUS, RESISTANCE AND THE PRODUCTION OF MUSICAL MEANING

NIAMH DELL

NEW MUSIC AND SUSTAINABILITY

CHRISTOPHER FOX

FIRST PERFORMANCES, CDs AND DVDs, BOOKS

PROFILE: JULIE ZHU

CONTRIBUTORS

ARTWORK: JULIE ZHU



CAMBRIDGE
UNIVERSITY PRESS

TEMPO

EDITOR *Christopher Fox*
tempoeditor@cambridge.org

REVIEWS EDITOR *Heather Roche*
temporeviewseditor@gmail.com

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

Email (US) USAAdsales@cambridge.org

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

ADVISORY BOARD
Amy C. Beal
University of California, Santa Cruz, USA
Davinia Caddy
University of Auckland, New Zealand
Jonathan Cross
University of Oxford, UK

Mark Delaere
KU Leuven, Belgium

Kyle Gann
Bard College, USA

James Gardner
Auckland, New Zealand

Anna Høstman
Toronto, Canada

Peter Hill
University of Sheffield, UK

Nicholas Jones
Cardiff University, UK

Gerard McBurney
London, UK

François-Bernard Mâche
Paris, France

Olivia Mattis
Huntingdon, New York, USA

David Metzger
University of British Columbia, Canada

Tim Rutherford-Johnson
West Sussex, UK

Howard Skempton
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 78 (Nos. 307-310), which includes delivery by air where appropriate (but excluding VAT) is £212 (US \$349 in USA, Canada and Mexico) for institutions (print and electronic); £139 (US \$235) for institutions (electronic only); £61 (US \$97) 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 55, 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 & Assessment, Journals Fulfilment Department, UPH, Shaftesbury Road, Cambridge CB2 8EA; or in the USA, Canada and Mexico: Cambridge University Press & Assessment, Journals Fulfillment Department, One Liberty Plaza, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

Copying

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 0040-2982/2018 \$12. ISI Tear Sheet Service, 3501 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 journal 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.

Printed and bound by CPI Group (UK) Ltd, Croydon, CR0 4YY.

cover design: Studio Isabelle Vigier

© Cambridge University Press & Assessment 2024

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITOR *Christopher Fox* / REVIEWS EDITOR *Heather Roche*

VOLUME 78 NO. 309 JULY 2024

3 EDITORIAL: UNCOVERING ONE'S TRACKS

ARTICLES

6 I AM A TEXTURAL COMPOSER

Jane Stanley and Judith Bishop

22 THINKING ALOUD: THE *SOLILOQUY* CYCLE

Thomas Simaku

37 TRANSFORMING PRACTICE WITH DIGITAL SCORES:

DEVELOPMENTS AND CHALLENGES IN A TRANSCONTINENTAL
RESIDENCY

*Jaslyn Robertson, Solomiya Moroz, Cat Hope, Craig Vear, Iran
Sanadzadeh, Helen Svoboda and Chloë Sobek*

49 GETTING OUT OF THE LABYRINTH: GERALD BARRY'S

WIENER BLUT AND THE PATH TO *PETRA VON KANT*

Mark Fitzgerald

62 MOVEMENTS OF A MUSICIAN WORKING: PHILL NIBLOCK

(1933–2024)

*Harald Muenz, Anton Lukoszevieve, Eleanor Cully Boehringer,
Walter Zimmermann and Phil Maguire*

67 PROPORTION AND SYMMETRY AS MUTUAL ANTAGONISTS IN
TUNING: SOME QUARTERTONE RESOURCES

Joe Bates

79 HABITUS, RESISTANCE AND THE PRODUCTION OF MUSICAL
MEANING

Niamh Dell

90 NEW MUSIC AND SUSTAINABILITY

Christopher Fox

FIRST PERFORMANCES

- 102 PHILIP VENABLES AND TED HUFFMAN: *THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS*
George K. Haggett

CDs AND DVDs

- 104 LUCIA DLUGOSZEWSKI: *ABYSS AND CARESS* *Ty Bouque*
105 LINDA CATLIN SMITH, CASSANDRA MILLER, LAURENCE CRANE: *FOLKS' MUSIC* *Marat Ingeldeev*
106 EVA ZÖLLNER: *VOCES, SEÑALES* *Caroline Potter*
108 DANIEL M. KARLSSON: *MAPPING THE VALLEYS OF THE UNCANNY* *Ed Cooper*
109 ENSEMBLE NIKEL: *RADIO WORKS* *Andrés Gutiérrez Martínez*
110 SARA GLOJNARIĆ: *PURE BLISS* *Evan Johnson*
112 JASON ECKARDT: *PASSAGE* *Christian Carey*
113 ARASH YAZDANI: *PROPAGATION OF UNCERTAINTY*
Kate Milligan

BOOKS

- 115 RICHARD BARRETT, *TRANSFORMING MOMENTS*,
Alex Huddleston
116 LIAM CAGNEY: *GÉRARD GRISEY AND SPECTRAL MUSIC: COMPOSITION IN THE INFORMATION AGE*, *Martin Iddon*
118 AMREI FLECHSIG, ED: *ALFRED SCHNITTKER IN HAMBURG*,
Gavin Dixon

122 PROFILE: JULIE ZHU

125 CONTRIBUTORS

ARTWORK: JULIE ZHU