

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: SOMETHING ELSE

WHERE ARE WE GOING? AND WHAT HAVE WE DONE?

AARON MOOREHOUSE

NARRATOLOGY IN THE PRACTICE SESSION MODEL OF ELLIOTT
CARTER'S STRING QUARTET NO.5

CHRISTIAN CAREY

BETWEEN AUDIATION AND EKPHRASIS: PASCAL DUSAPIN'S
'FALSE TRAILS'

THOMAS METCALF

STRIVING FOR THE UNDERNEATH: BODY AND PATHOS IN
CHAYA CZERNOWIN'S COMPOSITION FOR VOICE IN *INFINITE
NOW* AND *HEART CHAMBER*

SARIT SHLEY-ZONDINER

VOICE WITHOUT SPEAKER: HUMAN SPEECH SYNTHESIS IN
ACOUSTIC INSTRUMENTAL CONTEXTS

ANDREW CHEN

PROFILE: CATHERINE LAMB

ARTWORK: ED COOPER



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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.

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3 EDITORIAL: SOMETHING ELSE

Christopher Fox

ARTICLES

7 WHERE ARE WE GOING? AND WHAT HAVE WE DONE?

Aaron Moorehouse

17 NARRATOLOGY IN THE PRACTICE SESSION MODEL OF
ELLIOTT CARTER'S STRING QUARTET NO.5

Christian Carey

26 BETWEEN AUDIATION AND EKPHRASIS: PASCAL DUSAPIN'S
'FALSE TRAILS'

Thomas Metcalf

44 STRIVING FOR THE UNDERNEATH: BODY AND PATHOS IN
CHAYA CZERNOWIN'S COMPOSITION FOR VOICE IN
INFINITE NOW AND *HEART CHAMBER*

Sarit Shley-Zondiner

60 VOICE WITHOUT SPEAKER: HUMAN SPEECH SYNTHESIS IN
ACOUSTIC INSTRUMENTAL CONTEXTS

Andrew Chen

FIRST PERFORMANCES

73 ELECTRIC SPRING FESTIVAL 2023, HUDDERSFIELD

Mia Windsor

74 BEIBEI WANG: *WU XING* (5 ELEMENTS). TANGRAM

Caroline Potter

CDs AND DVDs

76 AARON CASSIDY: *A WAY OF MAKING GHOSTS* *Christian Carey*

77 BRYN HARRISON: *A COILED FORM* *Florence Anna Maunders*

78 MICHAELA GLEAVE, AMANDA COLE, LOUISE DEVENISH:
COSMIC TIME *Peter Falconer*

80 CHRISTOPHER FOX: *TROSTLIEDER* *Tim Rutherford-Johnson*

- 81 MARTIN IDDON: *NAIADS* Alex Huddleston
82 TIM PARKINSON: *PIANO TRIO 2020* Marat Ingeldev
83 MARTIN SMOLKA: *MOON ON THE SEA — SEA IN THE MOON*
Andrés Gutiérrez Martínez

BOOKS

- 86 ROGER REYNOLDS AND KAREN REYNOLDS, *XENAKIS
CREATES IN ARCHITECTURE AND MUSIC: THE REYNOLDS
DESERT HOUSE*, Edmund Hunt
87 SANNE KROGH GROTH AND HOLGER SCHULZE, EDS,
BLOOMSBURY HANDBOOK OF SOUND ART, Alex Huddleston

92 PROFILE: CATHERINE LAMB

95 CONTRIBUTORS

97 ADDENDUM

ARTWORK: ED COOPER