

TEMPO

A QUARTERLY REVIEW OF NEW MUSIC

EDITORIAL: REAL TIME, RECORDED TIME

ÉLIANE RADIGUE AT 90

THE MELANCHOLIA OF RADIGUEAN AESTHETICS

MICHELLE MACKENZIE

HISTORICISATION AND RUPTURE: ÉLIANE RADIGUE'S OCCAM OCÉAN

DOUGLAS OSMUN

MUSICIANS' RESPONSE: POSTINSTRUMENTAL PRACTICE AND SUSTAINABILITY

THOMAS MOORE & MAYA VERLAAK

REPETITIVE MODELS IN 21ST CENTURY MUSIC: TEMPORALITY AND EXPRESSION

FÜSUN KÖKSAL İNCIRLIOĞLU

ASPECTS OF THE VIRTUAL AND THE REAL: REPETITION, MEMORY AND THE INTEGRATION OF RECORDED SOUND IN MY RECENT MUSIC

BRYN HARRISON

SINFONIA AND BERIO'S PIONEERING POETICS

STEPHANE CRAYTON

MICHAEL TIPPETT'S 'LOST' LETTER

OLIVER SODEN

FIRST PERFORMANCES, CDs AND DVDs, BOOKS

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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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