

The Quarterly Review of New Music

Tempo



No. 316, April 2026

Editorial

QUESTIONS OF SCALE

The connecting thread that runs through this issue is the question of scale, sometimes in the sense of a series of musical tones, sometimes in the sense of the quantity of resources deployed, but always as a consideration of the extent to which an individual musical work, or a collection of musical works, articulates something beyond itself. More poetically, to what extent is it possible, as William Blake proposed in 'Auguries of Innocence', to 'see a world in a grain of sand' or 'a heaven in a wild flower'?

Stefan Pohlit's orchestral piece, *VAPUR*, for example, is just that: an orchestral piece. But, as his article reveals, it is also a record of a period of exile in which his very livelihood was threatened. How can years of personal struggle be compressed into less than 20 minutes of music? Adeline Wong offers more examples of the musical work as microcosm: analyses of four pieces, each one a complex distillation of the visual, theatrical and musical cultures of the region within Malaysia from which its composer comes. Or the larger entity might not be a life or a culture but a theory; Marc Sabat writes about his creative journey through the harmonic spaces of Just Intonation, a journey in which individual works are never more than a temporary resting place on the way to a larger truth.

Perhaps these questions of expressive scale are a sort of curation. This issue opens with two fascinating articles that interrogate what it is that curators do or, at least, what they think they are doing. Michelle Hromin begins with a subjective reflection on curation as composition, suggesting that every artist should become a curator of their own practice. Patrick Becker's interview with Katrin Beck and Manuela Kerer presents a more pragmatic perspective: Two years ago Beck and Kerer became the fourth team to direct the Munich Biennale Festival for New Music Theatre and they talk about the iteration of the festival that will begin on 8 May, the first that they have curated. For them, curation is both managerial – selecting the creative teams that will make new work for the festival – and creative: sometimes they feel that there is a need to intervene in the development of a production.

Each issue of *Tempo* also depends on singular interventions into the boundless possibilities of new music – from our writers' choices of subjects to our own editorial decisions – and we welcome further interventions from you, our readers. Please send your thoughts, ideas and critiques to editors@temponewmusic.com.

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Questions of Scale

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Form, Energy and Space: Structural Neoclassicism in the Work of Enrique X. Macías

Roberto Oliveira-Ogando

INTRODUCTION

This article offers an interpretation of the work of Enrique X. Macías through the concept of structural neoclassicism, understood not as a stylistic revival of the past but as a functional rearticulation of formal principles inherited from the classical tradition within the context of acousmatic and mixed electroacoustic music. I analyse key works in his catalogue, with particular attention to *Viaje de Invierno* (1980–86) and *Les Adieux* (1983), and argue that Macías replaces tonal, thematic and narrative functions with acousmatic parameters such as timbre, dynamics and spatialisation. This shift does not imply the dissolution of form, but rather its internalisation as an organising principle of sound discourse. Technology, far from operating just as a medium, is progressively integrated into the composer's compositional thinking, ultimately becoming an internalised conceptual model within instrumental and orchestral writing. I go on to consider the contemporary projection of this structural logic in recent Iberian electroacoustic music, suggesting that structural neoclassicism remains an operative framework in twenty-first-century compositional practices.

TRADITION AND EXPERIMENTATION IN MACÍAS'S WORK

The Galician composer Enrique Xerardo Macías Alonso (1958–1995) was one of the most distinctive figures in twentieth-century Spanish music. A pioneer of electroacoustic manipulation in Galicia, he expanded the parameters of contemporary compositional language, turning his practice into a form of sound research unprecedented within its geographical and cultural context. His compositional training was institutionally constrained by limited technical resources and so he developed an independent experimental practice, grounded in direct experience and close contact with composers, performers and Central European electronic music studios, a choice that enabled him to develop a highly

individual musical discourse, characterised by aesthetic freedom, atemporality and radical conceptual premises.¹

Macías's contact with figures such as Rogelio Groba and Agustín Bertomeu provided him with a rigorous formal foundation, while the influence of composers including Jorge Peixinho, Jaap Vink, Emmanuel Nunes and Daniel Teruggi broadened his aesthetic horizon towards a conception of sound as an organic, mutable and processual entity. The result of this dual conditioning – structural tradition and technological experimentation – was not a stylistic rupture, but rather a coherent poetics in which research into timbre, sound energy and space became central to his compositional thinking. Contrary to readings that interpret his trajectory as a progression from serialism to electroacoustic music and subsequently to an expanded instrumental practice, I argue for the existence of a deep structural continuity that articulates his entire output.

FORM, TRADITION AND LISTENING IN ELECTROACOUSTIC MUSIC

The relationship between formal tradition and electroacoustic languages has often been addressed in musicological literature through an opposition between rupture and continuity.² During the early decades of the development of electroacoustic music, and especially acousmatic music, theoretical discourse tended to emphasise its radically novel character, insisting on the emancipation of sound from categories inherited from instrumental music, such as tonality, thematic development or formal rhetoric. The notion of form was often displaced or reformulated as an open perceptual experience, a non-teleological process or a 'field of possibilities' characterised by 'a fundamental indeterminacy' in which the listener becomes an active participant in the construction of meaning.³

Analytical approaches associated with the spectromorphological tradition, particularly those developed by Denis Smalley, contributed decisively to this shift by focusing on the behaviour of sound over time – gestures, textures, energies and processes – and on its perceptual reception.⁴ In parallel, Michel Chion's reflections on acousmatics foregrounded the dissociation between source and sound as a condition for a new formal relationship grounded in listening rather than in the visibility of instrumental production.⁵ From these perspectives, form ceases to be understood as a pre-existing scheme and is

- 1 Analytical writings that frame Macías's trajectory as a movement from post-serial techniques toward electroacoustic and hybrid instrumental practices include Roberto Oliveira-Ogando, 'Electroacústica en Galicia: Carencias técnicas e evolucións das primeiras manipulacións sonoras de Enrique X. Macías (1974–1979)', *Grial: Revista Galega de Cultura* 232 (2021), pp. 135–143; Carlos Villar-Taboada, 'Entre lo Flexible y lo Complejo: Tiempo y Percepción en Enrique X. Macías (1958–1995)', *Quintana*, 13 (2014), pp. 315–331.
- 2 Denis Smalley, 'Spectromorphology and Structuring Processes', in *The Language of Electroacoustic Music*, ed. Simon Emmerson (London: Macmillan, 1986), pp. 61–93; Curtis Roads, *Microsound* (Cambridge, MA: MIT Press, 2001).
- 3 Umberto Eco, *The Open Work*, trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1989), p. 1.
- 4 Denis Smalley, 'Spectromorphology: Explaining Sound-Shapes', *Organised Sound* 2, No. 2 (1997), pp. 107–126; Denis Smalley, 'The Listening Imagination: Listening in the Electroacoustic Era', *Contemporary Music Review*, 13, No. 2 (1996), pp. 77–107.
- 5 Michel Chion, *Guide des objets sonores: Pierre Schaeffer et la recherche musicale* (Paris: Buchet-Chastel, 1983).

instead conceived as an emergent construction, dependent on the internal dynamics of sound material.⁶

However, this reformulation does not necessarily entail the disappearance of inherited organising principles. Several studies have pointed out that even in radically electroacoustic contexts, recognisable formal functions – contrast, accumulation, stabilisation, return – persist, albeit detached from their traditional supports. In this sense, form does not dissolve but is redistributed across new parameters specific to electroacoustic music: timbre, density, dynamics, spatialisation and technological memory. The central issue, therefore, is not whether form exists, but how formal functions operate once emancipated from tonality and thematic development.

Within this framework the concept of neoclassicism requires redefinition. Historically associated with stylistic currents that recover gestures, genres or procedures from the past, the term often implies an explicit reference to recognisable materials or a desire for expressive re-humanisation, in opposition to avant-garde abstraction, understood as the ‘deliberate revival of earlier styles and procedures’ treated as objects of conscious reference rather than inherited norms.⁷ Other interpretations have proposed understanding neoclassicism not as a style but as a structural position: a mode of critical engagement with tradition based on the persistence of organisational models, regardless of surface language.⁸

From this perspective, we might speak of a structural neoclassicism in which ‘classicism’ is defined not by the presence of tonality, historical forms or cadential rhetoric, but by the continuity of formal functions such as articulation, contrast, development, return and closure, or their suspension. Form is thus conceived as a mode of thinking and a perceptual architecture, rather than as a set of historically situated materials. In late twentieth-century Spanish and European contemporary music, this approach has rarely been applied to composers whose output integrates acousmatic music, mixed music and instrumental writing. In the case of Enrique X. Macías scholarship has tended to focus on biographical aspects, on his role in introducing electroacoustic practices to a specific cultural context, or his relationship with key figures of the European avant-garde. Studies that address his work from a transversal formal perspective remain relatively scarce.

This article is situated in this critical gap and proposes a reading of Macías’s work through the notion of structural neoclassicism. Rather than presenting his creative trajectory as a succession of stylistic stages, it advances the hypothesis of a deep continuity grounded in the persistence of internalised formal functions. Within this framework, technology is not understood as an external element or a means of sound production, but as a conceptual model that reconfigures and reactivates the formal legacy of classicism within a fully contemporary language.

6 See also François Delalande, *La musique électroacoustique: Analyse et esthétique* (Paris: Buchet-Chastel, 1998) and Trevor Wishart, *On Sonic Art*, ed. Simon Emmerson (London: Routledge, 1997).

7 Richard Taruskin, *The Oxford History of Western Music, Vol. 5, Music in The Late Twentieth Century* (New York, NY: Oxford University Press, 2010), pp. 327–330; Paul Griffiths, *Modern Music and After* (New York, NY: Oxford University Press, 2001).

8 See Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York, NY: Oxford University Press, 1973) and J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press, 1995).

The analytical approach adopted here focuses on the identification of formal functions rather than on the description of closed structural schemes or the search for literal correspondences with historical models such as sonata form or the Lied. Formal function is understood as a set of perceptual roles that articulate musical discourse: the establishment of a sound field, the generation of contrast, the accumulation and release of tension, processes of stabilisation, transformed return and closure or suspension. These functions are not associated with specific harmonic or thematic elements, but rather with behaviours of sound in time and space, manifested through parameters characteristic of electroacoustic music: timbre, density, dynamics, spatialisation and technological memory. The analysis is grounded in structural listening, giving priority to the perception of processes, such as gradual transformations, perceptual thresholds, points of inflection and reconfigurations of the sound field, through which form emerges from the energetic evolution of the material.

In acousmatic works my analysis pays particular attention to block-based organisation, transitions and mechanisms of perceptual return, understood as transformed reappearances of materials, spectral profiles or energetic behaviours. In mixed works the functional relationship between the instrumental and electroacoustic planes is examined not in terms of accompaniment or traditional hierarchy, but as a relational dispositif that may take the form of friction, duplication, shadowing, expansion or re-entry of the sound gesture. A central criterion is the perceptual hierarchisation of material – that is, the identification of elements that assume a dominant structural role through their recurrence, their capacity for transformation, or their function in orienting listening. These elements – specific timbres, textural configurations, dynamic profiles or spatial trajectories – fulfil a functional role analogous to that of tonality or theme in classical models, without recourse to a harmonic or motivic system.

The temporal dimension is approached from a non-metric perspective, considering the management of durations, silences and decay processes as structural factors. Musical time is analysed as a field of forces in which directionality emerges from the tension between energetic accumulation and dissolution rather than from the linear succession of events. Finally, my analytical methodology assumes the specificity of the technological medium as a constitutive condition of formal thinking: procedures of processing, spatialisation and dynamic control are interpreted as formal operations, contemporary equivalents of classical rhetoric. This makes possible an integrated analysis of acousmatic, mixed and instrumental works within a single conceptual framework.

STRUCTURAL NEOCLASSICISM: FORM AS AN OPERATIVE PRINCIPLE

Even though Macías's musical language is situated within integral serialism and electroacoustic music, his compositional thinking maintains a profound relationship with the formal tradition of classicism. This relationship does not manifest itself as stylistic revival or historicist quotation, but rather as a functional re-reading of inherited organisational principles. The tensions, transitions and mechanisms of articulation characteristic of classical musical forms do not disappear in his work but are transformed and redistributed

across parameters characteristic of electroacoustic and mixed music: timbre, dynamics, density, spatialisation and technological mediation.

This perspective situates Macías's work within a form of structural neoclassicism in which the past operates as a critical logic rather than as a repertoire of materials. Tonal roles are displaced towards energetic gestures; melody is redefined as spectral morphology; harmony is translated into dynamic density; form is conceived as perceptual architecture and the directionality of sound flow. Unlike the stylistic neoclassicism of the mid-twentieth century, this position affirms form as an active organising principle capable of integrating experimental procedures without dissolving the internal coherence of the discourse.

THE SONATA AS A PERCEPTUAL LOGIC: VIAJE DE INVIERNO

Viaje de Invierno is one of the clearest examples of how Macías articulates a formally classical mode of thinking through an experimental acousmatic language.⁹ The work does not adopt inherited stylistic models but is organised around a functional reinterpretation of form in which structural principles of classicism – tension, transition, development and return – are transferred to parameters specific to electroacoustic music.

The decision to construct the work around a closed and globally recognisable formal trajectory is explicitly intended to confer coherence and directionality upon a highly heterogeneous sound material. Form operates not as a pre-existing scheme imposed upon sound, but as a principle immanent in the musical discourse (see Figure 1). The work is articulated through contrasting blocks and transitional zones that fulfil functions analogous to those of a reinterpreted sonata form: the establishment of an initial sound world, the contrast of materials, expansion and conflict, a structural climax and resolution through transformed return.

These functions are not grounded in tonal or thematic relationships but in the perceptual hierarchisation of the material. Certain sound elements – dense textures, recurrent rhythmic gestures, recognisable traces of the environment – acquire a dominant structural role through their reappearance, transformation and recontextualisation throughout the trajectory. This behaviour functions like tonality in the classical tradition, orienting listening, generating expectations and articulating formal continuity, but does so without recourse to a functional harmonic system. Development is conceived as progressive transformation rather than as motivic variation. Materials evolve through fragmentation, electronic manipulation and spatial displacement, generating contrasts of energy and density that sustain the directionality of the discourse. Transitions assume a central role as perceptual thresholds, modulating temporal flow and connecting sections of contrasting character without recourse to abrupt ruptures.

One of the most significant features of structural neoclassicism in *Viaje de Invierno* is its use of transformed cyclic return. The initial material reappears at the end in a different configuration, charged with the memory of the processes undergone throughout the trajectory. This closure is not a literal repetition but

9 *Viaje de invierno* can be heard at <https://oliveira08071979.github.io/enriquexmacias/capituloll.html> (accessed 14 January 2026).

a morphological recapitulation that produces a sense of totality and resolution, establishing a functional parallel with classical recapitulatory practices within an acousmatic language.

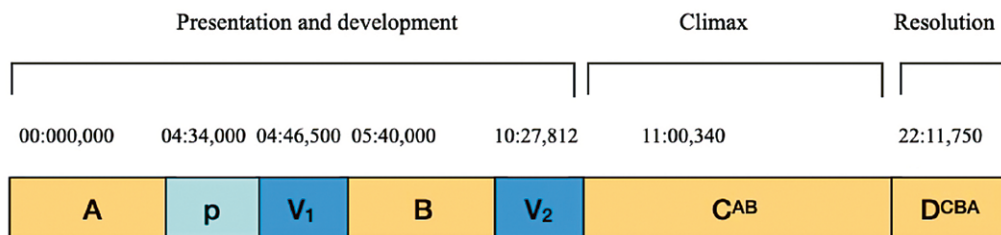


Figure 1: Structure of *Viaje de Invierno*.

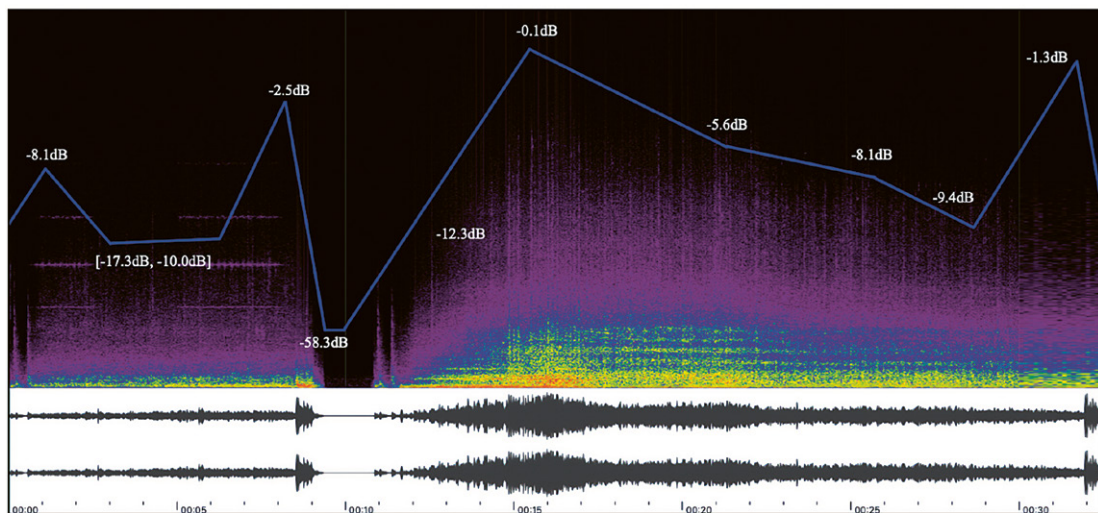


Figure 2: Spectrogram and large-scale formal articulation in Transition V2, *Viaje de Invierno*.

BEYOND THE SYMPHONY: *LES ADIEUX* AS A DRAMATURGY OF TIME

If *Viaje de Invierno* shows how a sonata-based logic can be transposed to the acousmatic domain, *Les Adieux* proposes a structural re-reading of the symphony from the perspective of mixed music.¹⁰ Its organisation into four movements inevitably activates a symphonic reading, not through formal imitation of the Classical-Romantic tradition, but through dramaturgical function and temporal scale. Rather than articulating discourse through thematic or tonal opposition, Macías shifts the axis towards the management of time, resonance and technological mediation.

The work may be understood as an expanded chamber symphony, in which fifteen instrumentalists and magnetic tape configure a hybrid system.

¹⁰ *Les Adieux* can be heard at <https://oliveira08071979.github.io/enriquexmacias/capituloV.html> (accessed 14 January 2026).

Technology does not function as accompaniment or timbral extension, but as a formal agent that sustains a dialectic between fixity and variability, synchrony and elasticity, event and dissolution. Each movement assumes a functional role comparable to that of the classical symphony – opening movement, ‘Adagio’, ‘Scherzo’, ‘Finale’ – yet its narrativity is constructed through differentiated temporal and energetic regimes.

In *Les Adieux* the symphony no longer deploys themes as a means of organising modes of time. Structural neoclassicism manifests itself here as the persistence of a large-scale formal logic – articulation, contrast, expansion and closure – redistributed across contemporary parameters. Tradition is not cited; instead it is transformed into temporal architecture.

The first movement establishes the work’s generative tension through a confrontation of divergent temporal planes, replacing thematic conflict with a dramaturgy of coordination. The second movement reconfigures the ‘Adagio’ as a poetics of waiting, in which resonance and decay become structural materials. The third movement unfolds a fragmentary energy based on chronometric precision and collective recomposition, while the fourth dissolves the traditional conclusive function into an open, suspended ending. Within this context, the bar identified as ‘das Lebewohl’ constitutes a point of structural rupture: a vertical cut formed by a succession of static chords, treated as harmonic landmarks with differentiated durations, which retrospectively condense the memory of the work. The transformed allusion to the opening chords of the first movement, ‘Das Lebewohl’, of Ludwig van Beethoven’s Piano Sonata op. 81a introduces an explicit historical resonance, not as ornamental quotation but as a gesture of suspension and farewell, reinforced by the recontextualised reappearance of the work’s initial chord as a deferred cadence with altered harmonies, semitone voice-leading and an ending that dissolves rather than concludes.¹¹ Textual and sound memory displace resolution, towards a perceptual threshold rather than a formal closure.¹²

FORMAL VARIANTS AND THE EXPANSION OF THE STRUCTURAL PRINCIPLE

This operative principle is not confined to large-scale works, but runs throughout Macías’s catalogue, adopting diverse configurations depending on format, medium and technical dispositif. In *Lied für María*, for example, formal logic is articulated through an initial sound identity subjected to successive transformations: a functional analogy with the Romantic Lieder canon, but displaced within acousmatic parameters.¹³ The absence of text and voice does not eliminate the genre’s rhetorical dimension but rather transfers it to the behaviour of timbre, dynamics and spatialisation, constructing an introspective discourse based on the alternation between tension and suspension rather than a linear narration.

11 Ludwig van Beethoven, Piano Sonata op. 81a (Breitkopf & Härtel, 1811).

12 For the referential background of Beethoven’s Piano Sonata op. 81a, the ‘Lebewohl’ motif and its analytical reception, see Charles Rosen, *Beethoven’s Piano Sonatas: A Short Companion* (New Haven, CT: Yale University Press, 2002).

13 *Lied für María* can be heard at <https://oliveira08071979.github.io/enriquexmacias/capituloIII.html> (accessed 14 January 2026).

The image displays a handwritten musical score for the final chord sequence of 'Les Adieux'. The score is organized into five systems, each containing two staves (treble and bass clef). The measures are numbered 1 through 15. The key signature is primarily one sharp (F#), with some measures showing a change to one flat (Bb). The notation includes various chords, accidentals (sharps, flats, naturals), and phrasing slurs. Some measures have additional markings like 'c' or 'f' above the notes. The handwriting is in black ink on white paper.

Figure 3: Final chord sequence of *Les Adieux*, evoking the 'Das Lebewohl' motif from Beethoven's Piano Sonata op.81a.



Figure 4: Rehearsal of *Les Adieux* at the eleventh Festival Internazionale Antidogma Musica. RAI Auditorium, Turin, 24 September, 1988

In *El itinerario de las palmeras I* and *II*, conceived as two autonomous yet complementary works, ternary form (A–B–A¹) is redefined as a dispositif of perceptual transit.¹⁴ The A¹ return does not restore equilibrium but is charged with the memory of the central block, where electronics concentrate the highest degree of density and abstraction. Form is thus constructed as an organised drift, in which spectral continuity and formal discontinuity coexist, confirming that transformed return constitutes one of the central axes of Macías's formal thinking.

Works such as *Antistrofas* and *Itinerario de Luz* further internalise this principle.¹⁵ In *Antistrofas* the strophe–antistrophe matrix operates as an inherited model of correspondence and response, but is subjected to critical asymmetry through real-time electronic mediation in which instrumental gesture is both doubled and rewritten. In *Itinerario de Luz* form is explicitly conceived as a traversal of states and thresholds, where continuity is ensured not through thematic re-exposition but through the coherence of processes of transformation, filtering, delay and spatialisation. In both cases, technology is integrated organically into the articulation of discourse, becoming indistinguishable from the compositional gesture itself. These variants confirm that structural neoclassicism in Macías's work does not result from the application of specific formal models, but from the persistence of a transversal organisational logic. Formal architecture – problematic symmetry, transit, transformed return – is legible yet its supports are displaced towards timbre, space and technological memory, allowing for a deep continuity of formal thinking across heterogeneous languages and dispositifs.

14 *El itinerario de las palmeras I* and *II* can be heard at <https://oliveira08071979.github.io/enriquexmacias/capituloIV.html> (accessed 14 January 2026).

15 *Antistrofas* and *Itinerario de Luz* can be heard at <https://oliveira08071979.github.io/enriquexmacias/capituloVI.html> (accessed 14 January 2026).

These analyses show that structural neoclassicism in Macías's work does not manifest as stylistic reference or as the application of pre-existing formal models, but as an internalised organising principle. Form asserts itself as the framework of the discourse; analysis reveals the parameters through which this is perceptually realised.

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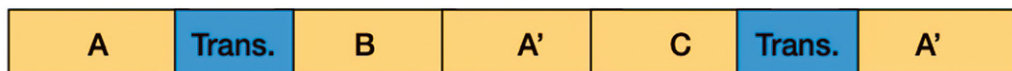


Figure 5: Structure of *Lied für María*. (A) Thematic introduction and textural exploration, (B) Rhythmic contrast and dynamic articulation, (A') Expansion and sound confrontation, (C) Sound horizon, (A') Suspension.

TIMBRE AND DYNAMICS: SOUND ENERGY AND FORM AS A FIELD OF FORCES

In Macías's poetics timbre is no longer a secondary quality and becomes instead an organising principle of discourse. Form is constructed as the management of energy: spectral metamorphosis, changes in density, register and roughness shape perceptual trajectories without recourse to tonal hierarchies or thematic development. Dynamics function not as expressive ornament, but as a structural operator: contrasts of intensity, silences and thresholds of saturation articulate tensions, stabilisations and transformed returns. As Macías's musical language develops, sound energy is increasingly integrated into more continuous and controlled processes, so that intensity ceases to dramatise through excess and instead regulates musical time, sustaining a conception of form understood as a field of forces.

SPACE AND TECHNOLOGY: FROM EXTERNALITY TO INTERNALISATION

Spatialisation likewise constitutes a structural parameter in Macías's work. Space is not a container but a device of perceptual articulation that organises depth, movement and relations of proximity and distance. It may be understood as a functional equivalent of tonality: a system of orientations that shapes trajectories, tensions and resolutions, in which sounds do not occupy space but rather construct it. In parallel, technology is progressively integrated into the composer's formal thinking. Rather than adding an external layer, it introduces a logic of memory, transformation and re-entry that reconfigures compositional writing. In the later works this mediation tends to be internalised, transferring electroacoustic procedures such as processing, spatiality and timbral transformation into the instrumental gesture itself.

STRUCTURAL NEOCLASSICISM IN CONTEMPORARY IBERIAN ELECTROACOUSTIC MUSIC

Reading Macías's work through the notion of structural neoclassicism does not exhaust itself in its historical value, but rather opens a critical perspective on certain formal continuities within Iberian electroacoustic music from the late-twentieth century to the present. Although technological, aesthetic and institutional contexts have changed substantially since the late-twen-

tieth century, it is possible to identify in recent works by composers from Spain and Portugal modes of musical organisation that reactivate inherited formal functions, such as articulation, contrast, development, return and balance, and, as in Macías's work, displace them towards parameters specific to acousmatic listening and mixed electroacoustic music. Structural neoclassicism can be understood, not as a shared stylistic label or school, but as a transversal organisational logic in which form persists as an operative principle even when its traditional supports have been radically transformed. Macías's work may become a genealogical point of articulation: not a model to be imitated but a paradigmatic case, anticipating a conception of form as a perceptual architecture based on energy, space and technological memory.

Within the Spanish context the output of Alberto Posadas (b. 1967) offers a particularly significant example of this structural continuity. In works that incorporate technological mediation, such as *Snefru*, for accordion and electronics, form is conceived as a sound architecture organised through trajectories, thresholds of density and relations of proportion, such that technology does not operate as a mere timbral extension, but as a formal operator articulating the directionality of the discourse.¹⁶

A persistence of classical formal functions redistributed across electroacoustic parameters can also be identified in the acousmatic work of Eduardo Polonio (1941–2024). In *Histoires de Sons* global trajectories are clearly articulated through the succession and transformation of sections with differentiated timbral and energetic profiles.¹⁷ The recurrence of certain sound behaviours generates perceptual memory and allows processes of return and closure (or their suspension) to be recognised, confirming that even in acousmatic contexts formal directionality may be maintained as a large-scale organising principle of the discourse.

In the Portuguese context the work of João Pedro Oliveira (b. 1959) offers an example of formal continuity within Iberian electroacoustic music. In *A Cidade Eterna* and, even more markedly, in his electroacoustic works since 2000, form is articulated as a dynamic balance between continuity and transformation, in which return tends to operate as a morphologically charged reappearance shaped by memory rather than as literal recapitulation.¹⁸ The structural clarity of these trajectories – grounded in the management of time, timbral evolution and the progressive reconfiguration of material – reactivates classical functions of articulation and balance without recourse to historical formal models, aligning Oliveira's practice with the logic of structural neoclassicism proposed here.

Isabel Soveral (b. 1961) develops a formal poetics centred on the relationship between gesture, time and perceptual equilibrium. In *Anamorphoses III*, for violin and electronics, part of her Anamorphoses cycle, musical form emerges from the interaction between precise sound gestures and dilated temporal fields, generating a dramaturgy based on the alternation between tension and

16 Alberto Posadas, *Snefru* (Editions Musicales Européennes, 2002).

17 Eduardo Polonio, 'Histoires de Sons', track 30 on *Eduardo Polonio – Edición Antológica 1969–2014* (Ars Harmonica, 2014), CD.

18 João Pedro Oliveira, 'A Cidade Eterna (Música Electroacústica; 1988)', track 4 on *In Omni Tempore* (Numérica, 2004).

suspension, a concern that remains central in her subsequent works.¹⁹ The economy of means and the attention to formal balance point to a classical conception of proportion displaced towards timbral and temporal parameters.

In all these cases, form is not imposed as a pre-existing scheme but emerges from the internal coherence of processes and from their perceptual articulation. Considered together these examples show that the persistence of inherited formal functions is not a phenomenon confined to Macías's work or to a specific historical period. They suggest the continued validity of a structural logic that traverses different generations of Iberian composers as they adapt to diverse technological and aesthetic contexts. From this perspective, structural neoclassicism proves to be an effective analytical tool for understanding form as an organising principle in twenty-first-century electroacoustic music: not a residue of the past, but an active structure that orients listening within radically contemporary languages.

CONCLUSION: FORM, MEMORY AND TRANSFORMATION

The structural neoclassicism I propose in this article is not a stylistic category or a gesture of historical return. The 'classical' resides not in materials, but in the continuity of a functional logic. *Viaje de Invierno* and *Les Adieux* demonstrate how this logic can operate both in the acousmatic domain and in mixed forms. Technology was central to Macías's formal thinking and he progressively internalised it as a conceptual model for composition, reimagining the relationship between tradition and experimentation beyond the habitual oppositions of continuity and rupture.

In the music of Macías the classical inheritance persists as an abstract organising principle, transfigured into a contemporary grammar. This structural continuity is one of the most distinctive features of his output and offers a fertile avenue for reconsidering the status of form in late twentieth-century electroacoustic music. Examples from more recent Iberian electroacoustic practices also show how the concept of structural neoclassicism can be redefined; it is not confined to a specific historical moment or an individual poetics, but can allow form to be understood as an operative logic that traverses generations, technologies and languages without losing its organising function. Macías's work is not just an object of retrospective analysis, but a conceptual turning point: a site in which the interiorisation of technology as formal thought anticipates contemporary modes of musical construction.²⁰

19 Isabel Soveral, *Anamorphoses III* (Musicoteca, 1997).

20 This work was carried out within the research project 'Historical Studies of Music in Galicia and America (11th–20th centuries)', funded by the Regional Ministry of Education, Science, Universities and Vocational Training of the Government of Galicia, under the Programme for the Consolidation of Competitive Research Units (GPC) (AD431B 2024/047).

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Imprint

Tempo: The Quarterly Review of New Music

A journal of Wolke Verlag

Founded in 1939 by Boosey & Hawkes, published
by Cambridge University Press from 2003 to 2025

Publishing schedule: Quarterly –

January, April, July, October | 80th volume

Editor-in-Chief: Christopher Fox

Co-Editor: Ed Cooper

Reviews Editor: Celeste Oram

Copy-Editor: Anna M Heslop

Advertising: Nika Nardelli

(marketing@wolke-verlag.de)

Design: NODE Berlin Oslo

Front cover: The Zadar Sea Organ in Croatia.

Photo by Michelle Hronim, 2024;

Back cover: Rehearsal of *Les Adieux* at the eleventh

Festival Internazionale Antidogma Musica. RAI

Auditorium, Turin, 24 September, 1988

Editorial Advisory Board: Ty Bouque,

Elaine Fitz Gibbon

Printed in the EU by Zakład Poligraficzny

Moś i Łuczak sp.j.

Address: Tempo, c/o Wolke Verlag,

Franz-Mehring-Platz 1, 10243 Berlin, Germany

Email: contact@temponewmusic.com

<https://www.wolke-verlag.de/en/tempo/>

Single issues: A *Tempo* print issue costs 18.– €

(+ 3.20 € shipping), the digital version is 15.– €

Individual subscriptions: The regular print + online
annual subscription is 60.– € (incl. free shipping),
48.– € for a student print + online annual
subscription (incl. free shipping), 36.– € for a
digital-only subscription. A supporting benefactor
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ISSN (*print*) 0040-2982

ISSN (*online*) 1478-2286

Supported by the

 ernst von siemens
music foundation

Acknowledgements

Tempo enters this new chapter thanks to an extraordinary gesture of trust and generosity. We are deeply grateful to all those who have supported the continuation of the journal and believed in its future at a moment of transition.

Your commitment has made it possible not only to preserve a space for critical writing on new music, but to imagine it anew. We accept this support with humility, responsibility and great joy – and with the determination to carry *Tempo* forward in the spirit of openness, curiosity and intellectual rigour that has always defined it.

Thank you for making this possible.

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