

Horatiu RADULESCU was born on January 7, 1942 in Bucharest, Romania.

He studied violin privately with Nina Alexandrescu, herself a disciple of George Enescu and Jacques Thibaud.

In 1969 he was awarded the Master of Arts in Composition from the Bucharest Academy of Music, where he studied composition, analysis, orchestration, formalized music with Tiberiu Olah, Stefan Niculescu and Aurel Stroe.

1970 - 72 he attended the Cologne Courses for New Music (Mauricio Kagel, Luc Ferrari) and the Darmstadt Summer Courses (John Cage, Iannis Xenakis, Karlheinz Stockhausen, Gyorgy Ligeti) and 1979 - 81 the Paris IRCAM Courses for computer-assisted composition and psycho-acoustics.

He has been living in Paris since 1969 and became a French citizen in 1974.

In 1988 he was guest of the DAAD in Berlin, and 1989 & 90 he was granted the French Prize "Villa Medici hors les murs" for the USA (San Francisco) & Italy (Venice, Rome). 1992 "Année sabbatique" grant of the French government.

1969 he lays the base of the spectral technique of composition : variable distribution of the spectral energy - "spectrum pulse", synthesis of global sound sources, processual micro- & macro-form four simultaneous layers of perceptual speed, spectral scordatura - scales of unequal intervals corresponding to Fourier's harmonics, e.g. : opus 10 CREDO (1969) for nine violoncelli (55") where over 4000 spectral processes integrate the first 45 components of a unique spectrum - "émanation de l'émanation" or opus 33 "INFINITE TO BE CANNOT BE INFINITE INFINITE ANTI-BE COULD BE INFINITE" (1976-87) for nine string quartets (49") where 128 different spectral components - inbetween the 36th and the 641st harmonic - are building up the scordatura of an imaginary "viola da gamba" (the 128 strings of the 8 string quartets around the audience) while the

9th string quartet, in the center of the space, is modulating within 27 spectra : the micro-music tuning (the choice of a specific fundamental, of one of the 27 spectra at any given moment of the macro-form) is for the first time function of the strict duration of that micro-music, i.e. absolute interdependence between pitch and time.

Publications describing his compositional theory include : SOUND PLASMA - MUSIC OF THE FUTURE SIGN, Edition Modern, Munich 1973, and MUSIQUE DE MES UNIVERS, Revue Silences No 1, Editions de la Différence, Paris 1985.

His oeuvre consists of over 80 works : for orchestra (TAAROA op. 7, LAMENTO DI GESU op. 23), large ensemble (IUBIRI op. 43, AWAKENING  $\infty$  op. 53), choir - 48 actual parts (DORUIND op. 27)  $\infty$  children's choir - 34 actual parts (DO EMERGE ULTIMATE SILENCE op. 30), choir - 24 actual parts & 3 sound icons (VETRATA op. 83), 9 orchestras (WILD INCANTESIMO op. 17B), six string quartets, chamber orchestras, solo instruments, compositions that were performed or broadcasted on five continents.

On November 3rd 1979 wrote in Paris Olivier Messiaen :

"Horatiu Radulescu is one of the most original young musicians of our time.

We know that in the XXth century — more than in any other - Art and Science go hand in hand.

This is particularly true for the music of Radulescu who has participated in the renewal of musical language".

**“DIZZY DIVINITY I”** opus 59 (Turin 1985) is written for flute alone : grand, alto, bass, ... baroque, ...shakuhachi.

The smallest and most variable intervals are reached through fingering-changes. The very large intervals are obtained through tremendous dynamics as if there were other polyphonic voices, as a sensation of remembrance of communication at distance (telepathy).

A great majority of the sounds is describing a big crescendo after the initial marcato pp, without any portamento or vibrato.

Secretely, now and then, the voice (singing possibly in falsetto) is “polyphonizing” with the flute, beginning always in unison with the flute but keeping this unique sound (tenuto) during the 5-10 next flute pitches.

On the longer sound appear yellow tremoli (“morse” - like signals due to different fingerings on the same note), irregular, slow or fast, as “palpitating sound-stars”.

The emphasized dynamic of certain pitches is bringing in evidence an F-spectrum (harmonic 6th to 23rd).

The whole melopee gives through its pitch instability the impression of a neo-byzantin style of cadences with micro-intervals of a great intrinsic force, with full and passionate sounds which help both performer and audience reach a special state of soul, that of the title.

During the global legatissimo the sudden fingering-changes produce timbre transformations at least in the second formant of the spectrum, the new fingering always arriving on the crescendo climax of the previous sound ! The “spectral-

matter”, the spectral content of each pitch is instantaneously cut, interrupted by the new fingering as if it was a “danse of timbre-columns”. This “danse” should “enter” a sort of polyphony - conceptually and aurally - with the horizontal “danse” of the micro-dynamic sharps.

The performer must try to control and render independant (by shifting them) these two “dances” : the vertical of pitches/timbres and the horizontal one of dynamics.

This opus 59 was premiered 1985 in Rome by Pierre-Yves Artaud to whom it is dedicated. Scelsi found it was containing “une énorme tristesse”.

**BYZANTINE PRAYER** Opus 74 (1988) for Giacinto for 40 flutists with 72 flutes

This music was composed in Versailles shortly after the death of our friend, the composer and poet Scelsi, and should be listened to as a REQUIEM.

The RITORNELLO LITANICO is alternating with three INTERMUNDI (alpha, beta, gamma).

The 40 flutists are distributed in 8 concentric groups, each of 1, 2, 3, 5, 8, 13, 5, 3 respectively : 1 octobass flute, 1 double bass flute and 1 bass, 3 alto flutes, 5 bass, 8, 13 and 5 grand, 3 other alto flutes.

The circular sound movements and the chord eruptions entirely use the spatialisation of the 40 sources disseminated into audience. The ritornello pitches belong to a theoretical A-spectrum. Compact spectral zones or ring-modulated spectrum components are explicated by the 8 flute groups or by the whole mass

of 40 flutists, fact that has obliged us to use a notation on two parallel pages which are complimentary and should be read simultaneously. The intermundi evolve within other 6 spectra, and use besides the 8 flutes'groups the dialogues (cori spezzati) of the flute's "outer star", "inner star" and flutes'tutti.

The opus 74 was commissioned 1988 by the Metz Festival where it was premiered by the Orchestre Français de Flûtes conducted, as here, by the composer.

**FRENETICO IL LONGING DI AMARE** opus 56 (1984.../87) for bass voice, octobass or double-bass flute and sound icon has been premiered in Cologne 1987 at the ISCM World Music Days by the soloists of the European Lucero Ensemble : the composer (bass voice), Beata Gabriela Schmidt (doublebass flute), Petra Junken and Eric Tanguy (sound icon).

The score describes a figured choral based on the theoretical components of an E-spectrum, inbetween the 6th and the 53rd harmonic.

The sound icon, a concert grand piano vertically placed and played with bows, is offering and sustaining - as to its spectral scordatura - the strict pitches of non-equal intervals on which the voice and the flute are meeting themselves. The sound icon remembers the role of a *tampura* in the indian rags.

The flute and the voice are coloring these pitches by means of special sound-production techniques. Thus on the spectral components which became now fundamental pitches these techniques are producing an enriched and unstable "micro-spectrality" - "émanation de l'émanation" : micro-rhythm and phase-shifting, and other aural informations capable of captivating other perception with that intrinsic life of the sound-matter.

The "frenetic longing to love" is an intimate ritual, sobre but incandescent.

The performers are now the same as for the world premiere, except for the flute which is played by Pierre-Yves Artaud.

N.B. : The sound icon has been rigourously developed by the composer since 1968/69 and for the first time publically played in Darmstadt 1972 (opus 11), Royan 1973 (opus 16) and Sanary festival de Provence 1974 for the world premiere of A DOINI opus 24 for 17 musicians with sound icons.

**CAPRICORN'S NOSTALGIC CRICKETS II** opus 16 n° 2 (1980)  
(I. composed 1972 in Grasse/Les Lucioles, II. composed in Versailles)  
I. Edition Modern Munich ; II. Lucero Print

7 flutes move along a "square well" of 96 sounds - an "infinite melody", closed circle of "inharmonic" quarter-tones. Each of the 7 has a different start point : a canon which had already began since the sound-sources play continuously.

Each sound lasting ca 9 seconds (subjective time) is irregularly placed within a period of 11 second-long (objective time). Imagine a sphere with equidistant 96 meridians/feints through which irrupt 96 micro-music events. Due to their various consistency that implacable periodicity (the 11 second-pulse) will become imperceptible.

Four types of sound-production technique ("timbre-being") activate the micro-spectrality of each sound :

1. yellow tremolo ("morse" signals of different fingerings on a unique pitch)
2. stable multiphonics

3. unstable multiphonics, “overblowing producing “spectral thermometers”, multiphonics variably explicitated

4. simultaneously singing and instrumental sound with flattertongue

The statistical reading of these 4 types of “timbre-being” creates a “directional random” evolving toward several “accidents of purity” (the 20th eruption : 6 yellow tremoli and 1 overblowing

the 43rd eruption : no multiphonic (unique case)

the 87th eruption : 6 sung flattertonguings and 1 yellow tremolo) and inscribing itself into a fusiformali macro-register trajectory. This resembles a natural phenomenon where the cause (sound - sources) and the effect (sound parameters) become very often undetectable, a “drunk organ” simulated by the seven flutes.

The 7 soloists are conducted by the composer.