

HOŘÁTIU RADULESCU

PRACTISING ELEGANCE

opus 91

string quartet nr. 6

lucero print

to Patrick Szeisnovicz and his love for the opus 131

this composition
has been commissioned by the
STRASBOURG MUSICA FESTIVAL 1993 for the
ARDITTI STRING QUARTET OF LONDON

This String Quartet uses a *spectral scordatura*, i.e. the frequencies of 16 unique theoretical harmonics of a **D-spectrum** are assigned to the open strings as follows:

VIOLONCELLO	IV	7° harm.	C	31,17 cents lower
	III	11°	G#	48,69 cents lower
	II	1°	D	
	I	3°	A	1,95 cents higher
VIOLA	IV	15° harm.	C#	11,73 cents lower
	III	9°	E	3,91 cents higher
	II	13°	A#	40,52 cents higher than A#
	I	21°	G	29,22 cents lower
VIOLIN 2	IV	5° harm.	F#	13,68 cents lower
	III	27°	B	5,86 cents higher
	II	45°	G#	9,77 cents lower
	I	33°	D	46,73 cents lower than D#
VIOLIN 1	IV	23° harm.	G#	28,27 cents higher
	III	17°	D#	4,95 cents higher
	II	25°	A#	27,37 cents lower
	I	19°	F	2,48 cents lower

207 different pitch steps within an ambit of ca 70 steps on a normally tempered scale are obtained via natural harmonics of the 16 strings (from 9 harmonics on the 1st strings of the violins up to 32 harmonics on the IVth string of the violoncello).

The rhythms are related to the micro-agogical slightly "drunk" values of the Barock ("valeurs inégales") c.f. the 81 "rhythmic characters".

The score is written in an intentionally invented *intavolatura*.

21 regions - each of a different pulse of sub-structures, integrate a complex macro-form where special self generative spectral functions live intensively homophonic, polyphonic, heterophonic and monodic *stanze* (*special sound states*), fusing into a "sound-plasma" - beyond those four historic patterns of syntax.

The title quoted from Lao-Tzu's Tao te Ching 52nd poem in the newest translation of Stephen Mitchell from '88¹⁾ - I found '89 in San Francisco - is entirely expressing by its 2500 year-old words the sense even unknown of this music:

"use your own light and return to the source of light; this is called **practicing eternity**"

* world première at and commissioned by the Musica Festival Strasbourg '93, Arditti String Quartet

** Paris première: Lucero Festival '94, Quadro String Quartet of Brussels

dedication: to **Patrick Szersnovicz** and his love for the opus 131

1) HARPER & ROW, PUBLISHERS New York

The harmonics should be practiced on each of the 16 strings accordig to a quasi neo-byzantine spectral mod

tonica	1	2	4	8	16	32
dominant		3	6	12	24	
major third (acoustical)			5	10	20	
subtonica (lower)				7	14	28
contradominant				9	18	
neutral fourth (inbetween perfect 4th and tritonus)				11	22	
neutral submediant (supradominant)				13	26	
sensible				15		30
phrygian second				17		34
minor third					19	
fourth (lower)					21	
(higher) tritonus					23	
(lower) submediant (Napoletan supradominant)					25	
Doric supradominant					27	
(higher) subtonica						29
hypersensible						31
1/4 tone (higher) tonica						33

For a powerful modal independence of all these functions and of their just octaves (double order number), bow the high harmonics very near the left hand fingers: you get more energetic and beautiful tone.

In **Das Andere** opus 49 for viola or cello or violin alone all my players have reached (by practicing) the demanded 20^o harmonic (acoustic major third two octave-higher than the 5^o harmonic).

In **Credo** opus 10 (1969) and in the very new **Ultimo Credo** opus 10 Ξ (1995) for nine violoncelli, the world première of which I conducted in France last April, and which will be again performed at the Strasbourg Musica Festival next October, the 9 cellists make sound the 45^o harmonic of the IVth C string (the highest f# of the Piano).

Horatiu Radulescu

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HORATIU RADULESCU

"practicing eternity"

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violino 1°

35 40 45 50 55 60

23° 34°

III

mf

76° (19°)

violino 2°

35 40 45 50 55 60

20° 45° 27°

III

mf

47° 45° 81° 27° 20°

do finger a 1/4 plus a 1/16 of tone higher, i.e. an 1/2.66 of tone higher capo tasto - like control with the octave - 7th harmonic of the 3rd string

do it in low position by using the perfect 5th

viola

35 40 45 50 55 60

15°

III

mf

21° 84°

violoncello

35 40 45 50 55 60

22°/13° 7°/8°

III

mf

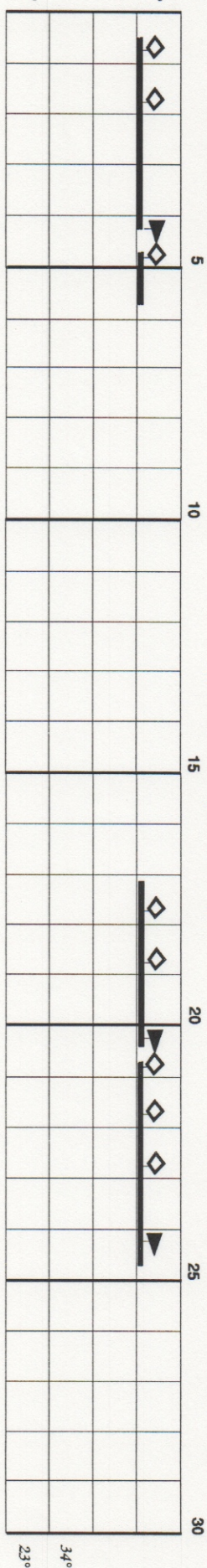
5° 80° 22°/13° 7°/8°

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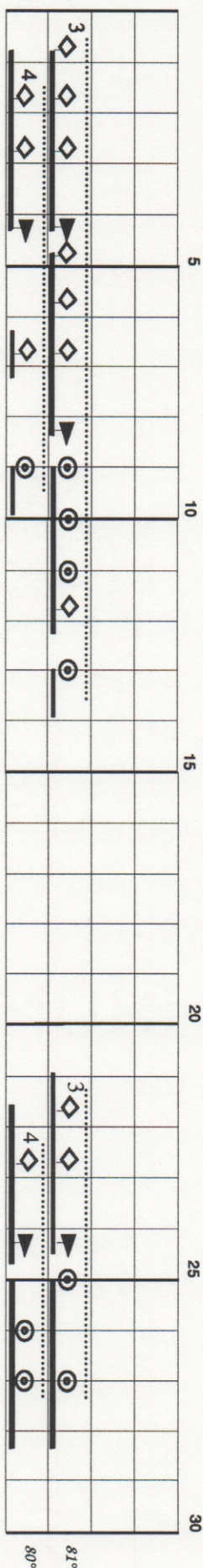
practicing eternityTM

STRING QUARTET n° 6 opus 91 1993

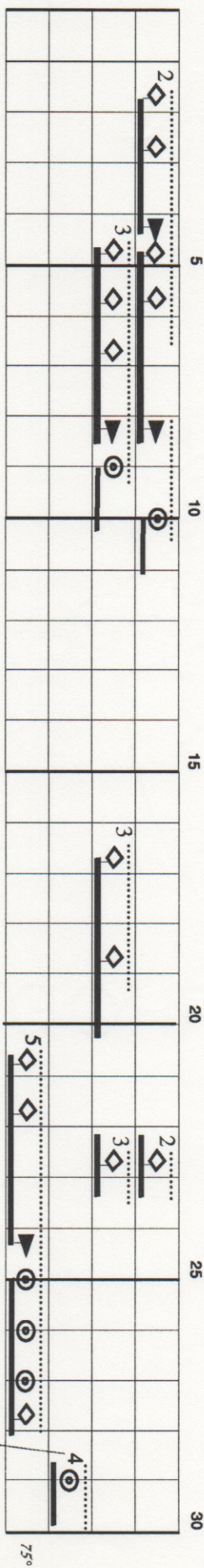
violino 1°
(129) 76°



violino 2°
81°



viola
78°



violoncello
77°

