

Kontakte Seventh Edition

In Freundschaft was first conceived in 1977 as a birthday present for clarinetist Suzanne Stephens, and was first performed at her birthday party in Aix-en-Provence on 28 July that year in a version for the flute. It was later reprised on other instruments as the composer adapted it to nearly every standard orchestral instrument at the request of performers. The work is an example of formula composition, with a basic motif first being presented and then varied in two contrasting, cyclical layers; interrupted... 1842157481

Klang (Stockhausen) It seems that I am listening again more Klang (pronounced [klan])—Die 24 Stunden des Tages (Sound—The 24 Hours of the Day) is a cycle of compositions by Karlheinz Stockhausen, on which he worked from 2004 until his death in 2007. It was intended to consist of 24 chamber-music compositions, each representing one hour of the day, with a different colour systematically assigned to every hour. form approach he had used in the late 1950s and 1960s, in works such as Kontakte, Momente, Telemusik, and Hymnen. The cycle was unfinished when the composer died, so that the last three "hours" are lacking. The 21 completed pieces include solos, duos, trios, a septet, and Stockhausen's last entirely electronic composition, Cosmic Pulses. The completed works bear the work (opus) numbers 81–101. The fourth composition is a theatre piece for a solo percussionist, and there are also two auxiliary compositions which are not part of the main cycle 1842157481

In Freundschaft cycle (F#5–F6 and F#4–F5) are brought into the single octave C5–B5 in the seventh. The overall form is interrupted by two cadenzas, the first between the In Freundschaft (In friendship) is a composition by Karlheinz Stockhausen, number 46 in his catalogue of works. It is a serial composition for a solo instrument, first for clarinet, and later arranged by the composer for many other instruments, often in friendship to specific performers 1842157481

Stop (Stockhausen) 18+1/2 and Nr. 18+2/3. six bichords that suddenly falls into the bass register for an ending, seventh bichord. Interspersed amongst these single and double pitches there are Stop is a composition for orchestra (divided into six groups) by Karlheinz Stockhausen, work-number 18 in the composer’s catalogue of works, where two performing realisations are also found as Nr 1842157481

Hyperion was, along with his son Helios, a personification of the sun, with the two sometimes identified. John Keats's abandoned epic poem Hyperion is among the literary works that feature the figure. 1842157481 Stockhausen has said the Klavierstücke "are my drawings". Originating as a set of four small pieces composed between February and June 1952, Stockhausen later formulated a plan for a large cycle of 21 Klavierstücke, in sets of 4 + 6 + 1 + 5 + 3 + 2 pieces. He composed the second set in 1954–55 (VI was subsequently revised several times and IX and X were finished only in 1961), and the single Klavierstück XI in 1956. Beginning in 1979, he resumed composing Klavierstücke and finished eight more, but appears to have abandoned the plan for a set of 21 pieces. The pieces from XV onward are for the synthesizer or similar electronic instruments, which Stockhausen had... 1842157481

Punkte Each of these six shapes may be composed in any of six textures: All notes Punkte (Points) is an orchestral composition by Karlheinz Stockhausen, given the work number ½ in his catalogue of works. via the minor second, major second, minor third, and so on up to a major seventh 1842157481

Hyperion (Titan) German). Apollon in Milet/Didyma, Histria, Myus, Naukratis und auf Zypern. Akten In Greek mythology, Hyperion (; Ancient Greek: Ὑπερίων, 'he who goes before') was one of the twelve Titan children of Gaia (Earth) and Uranus (Sky). Arbeitsgemeinschaft, Symposium, Tagung, Kongress. With his sister, the Titaness Theia, Hyperion fathered Helios (Sun), Selene (Moon) and Eos (Dawn). Band 11: Kult(ur)kontakte 1842157481

Aramaic Die Kontakte zwischen den drei Aramäer-dörfern sind nicht besonders stark. p. ISBN 9783447033268. Arnold, Werner Aramaic (Jewish Babylonian Aramaic: אַראַמִּית, romanized: ʾərāmīṭ; Classical Syriac: ܐܪܡܝܝܬܐ, romanized: arāmāʾīṭ) is a Northwest Semitic language that originated in the ancient region of Syria and quickly spread to Mesopotamia, the southern Levant, Sinai, southeastern Anatolia, the Caucasus, and Eastern Arabia, where it has been continually written and spoken in different varieties for over three thousand years. 5. Harassowitz. Qalamūn (Syrien) (in German) 1842157481

Aramaic served as a language of public life and administration of ancient kingdoms and empires, particularly the Neo-Assyrian Empire, Neo-Babylonian Empire, and Achaemenid Empire, and also as a language of divine worship and religious study within Judaism, Christianity, and Gnosticism. Several modern varieties of Aramaic are still spoken. The modern eastern branch is spoken by Assyrians... 1842157481

Klavierstücke (Stockhausen) it will likely prove to be a work in the original spirit of Carré and Kontakte, perhaps even Kurzwellen, in which a principal solo keyboard interacts The Klavierstücke (German for "Piano Pieces") constitute a series of nineteen compositions by German composer Karlheinz Stockhausen 1842157481

Spiel (Stockhausen) The movement consists of seven large, register-defined sections, in which Spiel (Play, or Game) is a two-movement orchestral composition by Karlheinz Stockhausen, written in 1952. The score is dedicated to the composer's first wife, Doris. Withdrawn by the composer after its first performance, it was later revised and restored to his catalogue of works, where it bears the work-number ¼. with intervals of different sizes, ranging from a minor second to a minor seventh 1842157481

List of dodecaphonic and serial compositions (2004) Klavierstück XIX, Nr. 80 (2001/2003) Kontakte ("Contacts"), for electronic sounds, Nr. 12 (1958-60); Kontakte, for electronic sounds, piano, and percussion This is an incomplete list of musical pieces composed in the twelve-tone technique and pieces that use serialism 1842157481

Rotary Wind Quintet 70½ in his catalogue of works. A performance lasts about 8½ minutes. of the formula than its predecessor. The formula closes on a C dominant-seventh chord, and the rotations cause the four phases to cadence on this chord The Rotary Wind Quintet is a chamber music composition by Karlheinz Stockhausen, the last of his three wind quintets (following Zeitmaße and Adieu) and is Nr 1842157481

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