

# Cocteau Apollinaire Claudel Et Le Groupe Des Six

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## SHEPARD FOLEY

[From Vocal Poetry to Song](#) A-R Editions, Inc.

Dieser Band enthält die Vorträge des Symposiums Arthur Honegger, das am 25./26. November 2005 im Münchener Institut français abgehalten wurde, sowie zwei weitere Studien. Der 50. Todestag Honeggers (1892-1955) bot den Anlaß, auf das ungeheuer vielfältige, rund 200 Werke umfassende OEuvre des Schweizer Komponisten mit Nachdruck hinzuweisen und zu entsprechenden Neu- und Wiederentdeckungen einzuladen. Der Symposiumsbericht bietet dazu vielfältige Möglichkeiten: durch Analysen und Übersichten sowie durch Versuche zu Einordnungen, Positionsbestimmungen und Neubewertungen. Ce volume présente les communications du colloque Arthur Honegger qui s'est tenu les 25 et 26 novembre 2005 à l'Institut français de Munich, augmenté de deux études supplémentaires. Le cinquantenaire de la disparition d'Honegger (1892-1955) a offert une occasion d'attirer l'attention avec insistance sur l'oeuvre, extrêmement diversifiée et riche de 200 titres, du compositeur suisse, et d'inviter à des découvertes et redécouvertes en conséquence. Le présent volume se veut un prétexte à des découvertes variées, au travers d'analyses et de comptes-rendus, d'essais de classification, de prises de position et de nouvelles appréciations.

[French XX Bibliography](#) Oxford University Press

Provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema. This book is for the study of French literature and culture.

[Chanson](#) Editions Mardaga

A la fin de la Première Guerre mondiale à Paris, se constitue le groupe des Six autour d'Erik Satie, puis Jean Cocteau. Au contact des écrivains de cette époque (Cocteau, Claudel, Apollinaire), les Six engagent leur production dans une voie qui privilégie la musique vocale sous toutes ses formes et écrivent près de 900 pièces apparentées au genre mélodique.

[The Year's Work in Modern Language Studies by a Number of Scholars](#) UCL Press  
The arts.

[Ecrits: Esthétique et langage musical](#) CUP Archive

Drawing upon extensive archival research, interview material, and musical analysis, [Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939](#) presents an innovative study of women working as professional musicians in France between the two World Wars. Hamer positions the activities, achievements, and reception of women composers, conductors, and performers against a contemporary socio-political climate that was largely hostile to female professionalism. The musical styles and techniques of Marguerite Canal, Jeanne Leleu, Germaine Tailleferre, Yvonne Desportes, Elsa Barraine, and Claude Arrieu are discussed with reference to significant works dating from the interwar period. Hamer highlights the activities of Jane Evrard and her Orchestre féminin de Paris as well as the reception of the Orchestra of the Union des Femmes Professeurs et Compositeurs de Musique, a contemporary pro-suffrage organisation that was dedicated to defending the collective interests of musiciennes and campaigning for their employment rights. Beyond women composers and conductors, Hamer also sheds light on female performers and their contribution to the interwar early music revival.

[French XX Bibliography](#) Grove Press

In this translation of the groundbreaking [Le Chant Intime](#), internationally renowned baritone François Le Roux, in conversation with journalist Romain Raynaldy, presents a master class on French art song, with a thorough analysis of 60 selected songs that deviate from the traditionally narrow repertoire of the mélodie genre. Taking an approach that goes far beyond the typical limiting

conventions, Le Roux and Raynaldy adhere to composer Francis Poulenc's principle that a song should always be "a love affair, not an arranged marriage." Neither theoretical nor purely academic, this guide instills in its readers a deep appreciation for the historical and artistic context of each piece by enriching each analysis with the full text of the lyrical poem and several musical examples, as well as fascinating details of historic premieres, concert halls, singers and poets. Paired with intensive and practical notes related to the nuances of melody and vocal delivery, each analysis provides an essential reference for performers and listeners alike. The translation is due to the expertise of musicologist and pianist Sylvia Kahan, Professor of Music at the Graduate Center and College of Staten Island, CUNY.

[Arthur Honegger](#) Routledge

In the two decades between its debut performance and the death of impresario Sergei Diaghilev in 1929, the Ballets Russes was an unrivalled sensation in Paris and around the world. But while scholarly attention has often centered on the links between Diaghilev's troupe and modernist art and music, there has been surprisingly little analysis of the Ballets' role in the area of tastemaking and trendsetting. [Ballets Russes Style](#) addresses this gap, revealing the extent of the ensemble's influence in arenas of high style—including fashion, interior design, advertising, and the decorative arts. In [Ballets Russes Style](#), Mary E. Davis explores how the Ballets Russes performances were a laboratory for ambitious cultural experiments, often grounded in the aesthetic confrontation of Russian artists who traveled with the troupe from St. Petersburg—Bakst, Benois, and Stravinsky among them—and the Parisian avant-garde, including Picasso, Matisse, Derain, Satie, Debussy, and Ravel. She focuses on how the ensemble brought the stage and everyday life into direct contact, most noticeably in the world of fashion. The Ballets Russes and its audience played a key role in defining Paris style, which would echo in fashions throughout the century. Beautifully illustrated, and drawing on unpublished images and memorabilia, this book illuminates the ways in which the troupe's innovations in dance, music, and design mirrored and invigorated contemporary culture.

[Music and Ultra-modernism in France](#) Peter Owen Publishers

L'oeuvre de Charles Koechlin occupe une place importante au sein du milieu musical de la première moitié du XXe siècle, offrant une source d'information sur la vie musicale de cette époque.

[Ballets Russes Style](#) Cambridge University Press

Although the song is often the subject of monographs, one of its forms remains insufficiently researched: the vocalised song, communicated to the spectator through performance. The study of the song takes one back to the study of vocal practices, from aesthetic objects to forms and to plural styles. To conceive a song means approaching it in its different instances of creation as well as its linguistic diversity. Jean Nicolas De Surmont proposes ways of research and analysis useful to musicians, musicologists, and literary critics alike. In his book he takes up the issue of vocal poetry in addition to examining the theoretic aspects of song objects. Rather than offering an autonomous model of analysis, De Surmont extends the research fields and suggests responses to debates that have involved everyone interested in vocal poetic forms.

[Notes](#) Associated University Presse

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

[Chicorel Index to the Spoken Arts on Discs, Tapes and Cassettes](#) Editions Mardaga  
Phenomenology, Materiality, Cybernetics, Palimpsest, Cyborgs, Landscape Urbanism, Typology, Semiotics, Deconstruction - the minefield of theoretical ideas that students must navigate today can be utterly confusing, and how do these theories translate to the design studio? [Landscape Theory in Design](#) introduces theoretical ideas to students without the use of jargon or an assumption of extensive knowledge in other fields, and in doing so, links these ideas to the processes of design. In five thematic chapters Susan Herrington explains: the theoretic groundings of the theory of

philosophy, why it matters to design, an example of the theory in a work of landscape architecture from the twentieth and twenty-first centuries, debates surrounding the theory (particularly as they elaborate modern and postmodern thought) and primary readings that can be read as companions to her text. An extensive glossary of theoretical terms also adds a vital contribution to students' comprehension of theories relevant to the design of landscapes and gardens. Covering the design of over 40 landscape architects, architects, and designers in 111 distinct projects from 20 different countries, *Landscape Theory in Design* is essential reading for any student of the landscape.

**Bohemian Paris** BRILL

*Le Jeu de l'ambiguïté et du mot* se propose d'analyser la fonctionnalité littéraire de l'ambiguïté et du jeu de mots chez Apollinaire, Prévert, Tournier et Beckett. Les doubles sens peuvent être à la base de la genèse et de la structuration de leurs œuvres. *Le Jeu de l'ambiguïté et du mot* focuses on the literary function of the ambiguities and wordplay in the work of Apollinaire, Prévert, Tournier and Beckett. These language games can be the basis for the genesis and structuring of their works.

*Le Chant Intime* Univ of California Press

A cultural history of Paris in the early twentieth century profiles the painters, writers, poets, and sculptors who transformed the city into a hotbed of artistic innovation during the period.

**Basic Music Reference** Editions Mardaga

The absorbing, comprehensive story of an absolutely unique experiment in classical music, involving many key figures of the Dada and Surrealist movements Les Six were a group of talented composers who came together in a unique collaboration that has never been matched in classical music, and here their remarkable story is told for the first time. A musical experiment originally conceived by Erik Satie and then built upon by Jean Cocteau, Les Six were also born out of the shock of the German invasion of France in 1914—an avant-garde riposte to German romanticism and Wagnerism. Les Six were all—and still are—respected in music circles, but under the aegis of Cocteau, they found themselves moving among a whole new milieu: the likes of Picasso, René Clair, Blaise Cendrars, and Maurice Chevalier all appear in the story. But the story of Les Six goes on long after the heyday of Bohemian Paris—the group never officially disbanded and it was only in the last 20 years that the last member died; moreover, their spouses, descendents, and associates are still active, ensuring that the remarkable legacy of this unique group survives.

**A Critical Bibliography of French Literature** Routledge

"One can only marvel at the instinct of Parisian painters to keep their art in the hands of poets."- Robert Motherwell. At the height of the Cubist movement in Paris, no fewer than fifteen significant poets kept company with the painters. "Every writer had his painter," said Blaise Cendrars. "I myself had Delaunay and Liger, Max Jacob had Picasso, Reverdy Braque, and Apollinaire had everybody." The painters illustrated the poets' poems and painted their portraits; the poets wrote the painters' praise and defended them in journalistic wars. They loaned each other money, gave shelter to each other in times of need, inspired each other, and fortified each other's resolve through thick and thin.

The Cubist Poets in Paris evokes the capital city of Cubism in all its flamboyant bustle. It includes groups of poems by Guillaume Apollinaire, Pierre Albert-Birot, Blaise Cendrars, Jean Cocteau, Sonia Delaunay, Paul Dermie, Pierre Drieu la Rochelle, Charlotte Gardelle, Vicente Huidobro, Max Jacob, Marie Laurencin, Hildegarde Baronne d'Oettingen, Raymond Radiguet, Pierre Reverdy, and Andri Salmon. Each poem is presented in French and in English translation. Fifteen illustrations suggest the painters' close ties with the poets, including works by Juan Gris, Giorgio de Chirico, and Liopold Suvage. LeRoy C. Breunig has taught at Cornell University, Harvard, Columbia University, and at Barnard College, where he was Dean of Faculty and interim president. He has edited Guillaume Apollinaire's *Chroniques d'art* and *Apollinaire on Art*. His articles have appeared in *Mercure de France*, *Comparative Literature*, and *Yale French Studies*.

**French VII Bibliography** Routledge

This annual French XX Bibliography provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1885. Unique in its scope, thoroughness, and reliability of information, it has become an essential reference source in the study of modern French literature and culture. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema. Number 59 in the series contains 12,703 entries. William J. Thompson is Associate Professor of French and Undergraduate and Interdisciplinary Programs in the College of Arts and Sciences at the University of Memphis.

**Le Jeu de l'ambiguïté et du mot** Associated University Presse

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

**Jeux de mots - enjeux littéraires, de François Rabelais à Richard Millet** Walter de Gruyter  
Jeux de mots célèbre le pouvoir créateur des jeux de langage dans la littérature de Rabelais à Richard Millet. Calembour, mot-valise, bon mot, néologisme, mot-fétiche : ce volume collectif explore la productivité des mots en prose et en poésie. Jeux de mots celebrates the creative power of wordplay from Rabelais to present times. Puns, portmanteaus, 'bon mots', neologisms, fetish-words: this collective volume explores the productivity of words in prose and poetry.

**The Dada Painters and Poets** Susquehanna University Press

In this wide-ranging guide to twentieth-century French thought, leading scholars offer an authoritative multi-disciplinary analysis of one of the most distinctive and influential traditions in modern thought. Unlike any other existing work, this important work covers not only philosophy, but also all the other major disciplines, including literary theory, sociology, linguistics, political thought, theology, and more.

**French XX Bibliography** BRILL

Presents a collection of essays, manifestos, and illustrations that provide an overview of the Dada movement in art, describing its convictions, antics, and spirit, through the words and art of its principal practitioners.