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Jaboune. [Story of a little boy. With illustrations.]. *Le journal de Jaboune* **Jaboune Poulenc: The Life in the Songs Jaboune -- Jaboune-- FRE-JABOUNE PAR FRANC-NOHAIN Jaboune [par] Franc-Nohain Broadcasting Morality *The Music of Francis Poulenc (1899-1963) Le Journal de Jaboune The First Performance of Igor Stravinsky's Sacre Du Printemps: Reviews of Le sacre du printemps 1913, original texts Les marges Jaboune Lettre de Jaboune (Jean Nohain) à Francis Poulenc, mercredi 13 décembre 1933 Jaboune Les Marges Revue des deux mondes Revue et revue des revues Les Annales conferencia La Nouvelle revue Conferencia. Les Annales. Journal de l'Universite des annales La Revue La Revue mondiale Poulenc Catalog of Copyright Entries. New Series Programming National Identity Catalogue of Copyright Entries Children and Propaganda Francis Poulenc Catalog of Copyright Entries. Third Series Photography and Literature Modern Photojournalism: Origin and Evolution, 1910-1933 Tout finit par des chansons Les grands hommes quand ils étaient petits [par] Jaboune A Dictionary of Twentieth-century Composers (1911-1971) Andre Messager Jaboune...3. mille Morceaux choisis d'écrivains nivernais Rentrée de Jaboune***

For the propagandists of Vichy France, children were both a target for indoctrination and a potent symbol of the innocent golden age of the French nation which the Revolution nationale was seeking to

recover. This volume demonstrates how the everyday literature of youth was subverted to incorporate and extol the dominant ideologies of Petain and his supporters, and indeed to promote the more overtly anti-semitic and aggressive doctrines of Nazi sympathisers in Paris. The book shows how the narrative structures and content of children's fairy stories were accorded a privileged position in the propaganda of Vichy France in the expression and very conception of the Marechal's interpretation of the recent past and his vision of the future. The name of Francis Poulenc (1899-1963) was first brought to prominence in the 1920s as a member of Les Six, a group of young French composers encouraged by Satie and Cocteau. His subsequent fame spread well beyond France, and he is coming to be regarded as one of this century's most significant composers. His compositions are heard constantly in concert halls the world over, and numerous recordings, including complete sets of songs and piano music, have been released. Books, articles and more than a dozen doctoral dissertations have discussed his music. Carl Schmidt's catalogue of Poulenc's works represents the first comprehensive attempt to list an oeuvre which numbers approximately 185 compositions written from his teenage years until his death at the age of 63. The Catalogue identifies a number of unpublished works, and adds a small group of compositions to his musical canon for the first time. Each work, whether complete or unfinished, published or unpublished, is described fully. Catalogue entries list and describe all known printed editions (including reprints) and manuscript copies of each work. In addition, they provide detailed compositional histories based on numerous letters, documents, and press accounts, many of which have not been published previously. Russian interest in Poulenc's music, manifested in press runs exceeding one million copies, is also revealed for the first time. One of the greatest modernist composers comes alive in this illuminating biography, a must-have for musicians and music-lovers alike. Francis Poulenc (1899–1963) is

widely acknowledged as one of the twentieth century's most significant masters of vocal music —solo, choral, and operatic— quite apart from his achievements in instrumental spheres. But what it cost him, and the determined bravery it took for his unusual talent to thrive, has always been underestimated. In this seminal biography, which will serve as the definitive guide to the songs, acclaimed collaborative pianist Graham Johnson shows that it is in Poulenc's extraordinary songs, and seeing how they fit into his life —which included crippling guilt on account of his sexuality— that we discover Poulenc heart and soul. With Jeremy Sams's vibrant new song translations, the first in over forty years, and the insight that comes from a lifetime of performing this music, Johnson provides an essential volume for singers, pianists, listeners, and readers interested in the artistic milieu of modernism in the first half of the twentieth century. An authoritative account of the life and work of Francis Poulenc, one of the most prolific and striking figures in twentieth-century classical music "An assured overview of Poulenc's life and work."--Alex Ross, *New Yorker* "Essential reading for anyone interested in the French musical culture of Poulenc's time. This is the biography the composer deserves."--Christopher Dingle, *BBC Music Magazine*, Named one of the Best Books on Classical Music in 2020 by *BBC Music Magazine* Francis Poulenc is a key figure in twentieth-century classical music, as well as an unorthodox and striking individual. Roger Nichols draws upon Poulenc's music and other primary sources to write an authoritative life of this great artist. Although associated with five other French composers in what came to be called "Les Six", Poulenc was very much *sui generis* in personality and in his music, where he excelled over a wide repertoire--opera, songs, ballet scores, chamber works, piano pieces, sacred and secular choral works, orchestral works and concertos. This book fully covers this wide range, while also describing the vicissitudes of Poulenc's life and the many important relationships he had with major figures such as Satie, Ravel,

Stravinsky, Diaghilev, Cocteau and others. *Photography and Literature : An International Bibliography of Monographs* covers the period 1839-1991. It is arranged alphabetically by author / photographer, with numerous cross references to editors, compilers, illustrators, translators, etc. It lists some 3,900 titles in about twenty languages, and includes books, exhibition catalogues, dissertations, and special issues of magazines ... *La Revue Francis Poulenc: A Bio-Bibliography* is a thorough presentation of the works of this often performed and critically appreciated 20th-century composer. George R. Keck traces events in Poulenc's life and offers a list of works and performances with the primary focus on those facts and influences which contributed to the development of the composer's distinctive musical style. Included in the text is a substantial discography as well as annotated entries by and about the composer which cover every phase of his career and affirm Poulenc's place in 20th-century music. The highly selective annotated bibliography comprises the major portion of the text. Since Keck's documentation of the development of Poulenc's style covers only representative works, he includes a list of all of Poulenc's compositions, arranged both alphabetically and chronologically, in the two appendixes. A complete index of names, places, and titles concludes the book. Despite the immense popularity of his works for musical theater in the late nineteenth and early twentieth centuries, Andre Messager has, to a large extent, been neglected by contemporary musicologists and musicians outside France. This book offers a new appraisal of Messager's life and work, correcting errors perpetuated in previous bibliographies, and documenting the broad scope of his contributions as a composer, conductor, and artistic director of several of the great operatic companies of Paris and London. A biographical sketch, the first ever written in English, is followed by a comprehensive list of works that supplies details of first performances, their publication, and principal reviews. The list covers songs and instrumental compositions, as well as operettas

and other works for the stage. The bibliography lists not only titles that deal specifically with Messenger but also a number of general works that may prove useful in the study of the period in which Messenger lived and worked. Archival materials are listed together with more generally available printed sources. The volume includes a discography, appendices, and an index. Providing comprehensive, up-to-date information in a convenient format, this bio-bibliography will be a valuable research tool for studies of French music of the period. "In this book, the birth and growth of photojournalism is brilliantly chronicled by a man who was a pioneer in the field when this new medium of mass communication was becoming established in Germany. The 135 illustrations include numerous reproductions from the *Berliner Illustrierte Zeitung* and *Münchener Illustrierte Presse*, and the work of such masters of photoreportage as Walter Bosshard, Erich Salomon, Wolfgang Weber, Martin Munkacsi, Willi Ruge, Alfred Eisenstaedt, André Kertesz, Umbo, and Harald Lechenperg."--Page 4 de la couverture. Radio provided a new and powerful medium in 1930s France. Devoted audiences responded avidly to their stations' programming and relied on radio as a source of daily entertainment, news, and other information. Within the comfortable, secure space of the home, audio culture reigned supreme. In *Programming National Identity*, Joelle Neulander examines the rise of radio as a principal form of mass culture in interwar France, exploring the intricate relationship between radio, gender, and consumer culture. She shows that, while entertaining in nature and narrative in structure, French radio programming was grounded in a politically and socially conservative ideal. In the early years of radio, France was the only Western nation -- apart from Australia -- to have both private and public radio stations. Commercial station owners created audiences and markets from a scattered group of radio enthusiasts, relying on traditional ideas about French identity, family, and community ties. Meanwhile, the government-run stations tried to hew an impossible compromise,

balancing the nonpolitical entertainment that listeners desired with educational programs that supported state over private interests. As a public medium operating in a private space, radio could potentially cross normal gender and social boundaries. Programmers responded, Neulander shows, by restricting broadcast content, airing only programs deemed appropriate for a proper French home.

Accordingly, radio culture espoused normative gender roles and traditional notions of the family. Neulander analyzes radio program schedules and content, including plays and songs, and explains how programmers, governments, station owners, and average citizens fought over what was aired. On French radio, she shows, the best families had working fathers, homemaking mothers, and money in the bank. Indeed, for radio characters, bourgeois stability proved a prerequisite for happiness, and characters who did not fit the ideal often served as bad examples. Although the left-wing Popular Front controlled the French government during the late 1930s, both public and private radio portrayed the working class negatively -- usually as buffoons or criminal characters. Indeed, Maurice Chevalier, better known today for his film career, first cultivated his working-class playboy image on 1930s radio, and legendary radio artist Edith Piaf rose to fame singing tragic tales of prostitutes. Neulander also examines French radio's ambivalent stance toward the colonial world featured in so many plays and songs. The colonies represented a perceived threat to the traditional French patriarchal family and home, so broadcasters stereotyped them as alien, often perilous spaces. Yet love songs by French-perceived exotic types like Tino Rossi proved wildly popular. The first work in English about interwar French radio, *Programming National Identity* reveals the persistence of conservative notions of family and nation that challenged the failing liberal democracy of the Popular Front at the end of the Third Republic. Includes Part 1A, Number 1: Books (January - June) and Part 1B, Number 1: Pamphlets, Serials and Contributions to Periodicals (January - June) Des années

d'Occupation (où il faillit créer un duo avec Aznavour) au Berlin en flammes de 1945 dont il réchappa par miracle, de la grande époque des cabarets et des éditeurs de musique dans les années 50 à la révolution yé-yé, où il adapta Ray Charles ou les Beatles et signa les tubes de Sylvie Vartan, Dick Rivers, Eddy Mitchell (et tant d'autres), ce livre retrace le parcours d'un fou de chansons. Il fourmille d'anecdotes, autant sur les héros de l'ombre (imprésarios, producteurs, paroliers, compositeurs) que sur les stars de la scène. Pierre Saka évoque ses années radio, de Paris Inter et Radio Luxembourg dans les années 50 aux parodies restées fameuses de «L'Oreille en coin», sur France Inter, dans les années 70 et 80.

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