

Les grands compositeurs



Les Compositeurs Et Lart Radiophonique

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Les Compositeurs Et L'art Radiophonique:

Les compositeurs et l'art radiophonique Andrea Cohen, 2015-05-01 Tout au long de son histoire la radio a suscité l'intérêt des compositeurs. Si le médium leur apparaît tout d'abord comme un espace privilégié pour la diffusion de leurs œuvres, il devient galement, avec le développement de l'art radiophonique, un lieu de création. Pour traiter de la relation des compositeurs et l'art radiophonique, cet ouvrage propose un parcours historique suivi d'une réflexion esthétique. Les travaux radiophoniques de Pierre Schaeffer, John Cage, Luciano Berio et Mauricio Kagel sont examinés en détail. *Les compositeurs et l'art radiophonique* Andréa Cohen, 2005 L'auteur traite de la relation des compositeurs l'art radiophonique. Elle se limite ceux qui consciemment et volontairement ont créé des œuvres pour ce médium. Dans leur confrontation fructueuse avec la radio, ils l'approchent d'une manière singulière. Leur relation au sonore joue un rôle de premier plan. Dès lors, leur position permet de cerner un des points essentiels de la réflexion l'art radiophonique: est-il un art acoustique autonome ou un genre musical? Question qui reste ouverte, chaque œuvre apporte elle-même sa propre réponse. Dans un premier temps, une présentation historique détaille les différentes positions esthétiques et les productions entre les années 1920 et 1990. L'œuvre radiophonique est ensuite étudiée comme un objet esthétique soumis aux conditions de production, de diffusion et de écoute. Les compositeurs y développent des stratégies diversifiées, comme le montrent les analyses proposées. Elles révèlent la richesse et l'originalité des procédés compositionnels. La dernière partie, notre pièce *Sports et divertissements* d'Erik Satie, ne vise plus seulement une réflexion théorique, mais aussi une interprétation personnelle des potentialités créatives du médium. [Word, Sound and Music in Radio Drama](#), 2023-11-27 This collection offers an in-depth study of music's narrative functions in radio drama, whether original or adapted alongside speech and sound. It features a range of historical perspectives as well as case studies from Australia, Europe, and North America, highlighting broadcasting institutions such as the BBC, RAI, ABC, WDR, and SWR from early radio to the medium's postwar golden age and contemporary productions. Not limited to classical or popular music, the chapters also pay attention to electronic varieties and musical uses of language, in addition to intermedial exchanges with other art forms such as theatre, opera, and film. In doing so, the present volume sits at the crossroads of various disciplines: musicology, narratology, history, literary media, sound, and radio studies. [A Revolution in Music](#) Évelyne Gayou, 2025-02-25 Established in the 1950s by musician and engineer Pierre Schaeffer, the Groupe de Recherches Musicales would become the nerve center for avant-garde artists experimenting with sound and acoustics, as well as the birthplace of a genre of music-making enabled by new recording technologies and sound pioneers. Évelyne Gayou herself, a researcher, composer, and producer at the GRM, tells the history of the storied institution through the people, works, technologies, and research developed there. Placing musique concrète within a broad historical context extending from the early twentieth century avant-garde's experiments with noise to the development of techniques in sound recording at the Studio d'Essai in the 1940s and later in sound synthesis, Gayou shows how recording technology made it possible for composers to not only

create music from sounds in the world around them but also create acousmatic music novel sounds without a visible connection to their source Available in English translation for the first time this updated edition will be an important resource for readers interested in the pioneering works and techniques of Schaeffer and his contemporaries as well as their influence on the makers of new music and the contemporary avant garde *Le sonore et l'universel* François-Bernard Mâche, 2018-09-13 François Bernard Mâche compositeur th oricien a rassemblé dans ce volume ses conférences et ses articles écrits pendant les vingt dernières années entre 1995-2017 Les thèmes favoris que l'auteur a abordés se présentent sous six rubriques complémentaires Cela va de ceux très généraux qui concernent les fondements mêmes de l'art ceux qui traitent de réalisations concrètes En chemin les rapports du musicien avec le langage la nature et avec ses pairs sont précisés ou discutés tant dans des interviews dites tant dans des exposés très libres et de formes très diverses Le livre est plus celui d'un compositeur que celui d'un musicologue les deux perspectives se complétant de façon successive la réflexion théorique intervient après la création et sa finalité principale est de frayer ou d'élargir des voies pour celle-ci L'approfondissement des propositions que contenaient précédemment des ouvrages comme *Musique mythe nature* 1983 2015 ou *Musique au singulier* 2001 devrait convenir aussi bien aux lecteurs qui en ont déjà eu connaissance qu'à ceux qui les découvriront travers cette anthologie

Un compositeur aux commandes de la radio Henry Barraud, Myriam Chimènes, Karine Le Bail, 2010-11-17 Compositeur et homme de radio Henry Barraud 1900-1997 se retourne dans ses dernières années sur le siècle qu'il a traversé Il retrace son parcours entamé dans la bourgeoisie bordelaise il est allié François Mauriac jalonné par la découverte de sa vocation musicale et le début de sa carrière Paris en découvre alors l'éventail des professions ouvertes aux compositeurs qui ne peuvent vivre de leur plume Pendant le Front populaire il travaille pour la direction des Beaux-Arts puis organise les manifestations musicales de l'Exposition universelle de 1937 avant d'intégrer la radio d'État qui comme toutes les institutions est reconstruite la Libération Directeur des programmes musicaux puis de la Chaîne nationale il y déploie une haute ambition culturelle veillant aux destinées de l'Orchestre national et initiant entre autres la série des grands entretiens avec des écrivains Gide Claudel Mauriac L'autorité de peintres Dali Matisse Mir sans pour autant cesser de composer Ces Mémoires montrent sous un jour nouveau la politique de la Radio française dans le long après-guerre S'étendant du début de la Grande Guerre au milieu des années 1960 elles apportent enfin plus largement un éclairage exceptionnel sur la vie culturelle en France au XX^e siècle

Le GRM, Groupe de recherches musicales Evelyne Gayou, 2007 L'aventure de la musique électronique au cours du dernier demi-siècle sous l'impulsion de Pierre Schaeffer responsable du Studio d'essai organe radiophonique expérimental créé en 1942

Revue juridique internationale de la radioélectricité ..., 1924

Comparative literature as a critical approach International Comparative Literature Association. Congress, 2017 Dans un monde où le comparatisme est partout mais la littérature comparée institutionnellement de plus en plus menacée elle s'est historiquement développée en Occident tandis qu'elle semble au contraire se développer en Asie dans un contexte de mondialisation économique et de développement

de l'informatique qui affecte tant l'économie du livre que le statut de l'auteur du texte et le rôle du lecteur l'ensemble de ces six volumes qui réunissent une sélection des actes du vingtième congrès de l'Association internationale de littérature comparée propose une réflexion sur les bases donner une critique littéraire comparatiste et sur les relations entre le comparatisme en littérature et dans les autres domaines du savoir et des arts Page 4 of cover

Poésies sonores Vincent Barras, Nicholas Zurbrugg, 1992 *Paru*, 1949 IMZ Bulletin International Music Centre, 1982 *Disques*, 1956 New series no 32 Dec 25 1950 is index catalogue de tous les disques parus en France 1946 1950 **Les Voies de la création théâtrale**, 1994

Le Monde nouveau, 1930 **L'Onde électrique**, 1946 *La Gazette du Palais*, 1927 *Le Mois*, 1932 **La musique, la radio et l'auditeur** Alphons Silbermann, 1954 **Radio & Television**, 1960

Decoding **Les Compositeurs Et Lart Radiophonique**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Les Compositeurs Et Lart Radiophonique**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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