

1. Record Nr.	UNINA9910324038203321
Autore	Falter Rolf
Titolo	1884 : Un tournant politique en Belgique // Emiel Lamberts, Jacques Lory
Pubbl/distr/stampa	Bruxelles, : Presses de l'Université Saint-Louis, 2019
ISBN	2-8028-0347-6
Descrizione fisica	1 online resource (207 p.)
Altri autori (Persone)	KeuningsLuc LambertsEmiel LoryJacques SoeteJean-Luc StengersJean WilsLode
Disciplina	949.3/03
Soggetti	History domination libérale parti catholique manifestation colloque Bruxelles Belgium History Leopold II, 1865-1909 Congresses
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	L'année 1884 marque la fin de la domination libérale en Belgique. Le parti catholique accède au pouvoir et il s'y maintiendra seul pendant trente ans. Quels sont les facteurs qui déterminèrent ce tournant politique durable? Comment l'ordre fut-il maintenu lors des violentes manifestations de rue des mois d'août et de septembre 1884 à Bruxelles? Pourquoi la révocation, par le roi Léopold II, des ministres Woeste et Jacobs, prélude à la démission collective du gouvernement Malou ? Ces questions sont abordées dans ce volume qui contient les actes d'un colloque organisé le 24 novembre 1984 aux Facultés universitaires Saint-Louis à Bruxelles par le Centre d'Histoire

contemporaine des Facultés et la section « Geschiedenis van de Nieuwste Tijd » de la « Katholieke Universiteit Leuven ». Het jaar 1884 luidde het einde in van het liberale overwicht in België. De katholieke partij kwam toen aan de macht en zij zou gedurende dertig jaar alleen het bewind uitoefenen. Welke factoren leidden tot deze duurzame machtsverschuiving? Hoe werd de orde gehandhaafd tijdens de woelige straatmanifestaties van augustus en September 1884 te Brussel? Waarom zond koning Leopold II de ministers Woeste en Jacobs de laan uit, wat aanleiding gaf tot het collectief ontslag van de regering Malou? Deze vragen komen aan bod in dit volume, dat de handelingen bevat van een colloquium, georganiseerd op 24 november 1984 in de «Facultés universitaires Saint-Louis» te Brussel door het «Centre d'Histoire contemporaine» van deze instelling en de afdeling Geschiedenis van de Nieuwste Tijd van de Katholieke Universiteit Leuven.

2. Record Nr.	UNINA9910783318203321
Autore	Goldmark Daniel
Titolo	Tunes for 'toons [[electronic resource]] : music and the Hollywood cartoon / / Daniel Goldmark
Pubbl/distr/stampa	Berkeley, : University of California Press, c2005
ISBN	1-282-36038-8 1-4237-3040-2 9786612360381 0-520-94120-9 1-59875-797-0
Descrizione fisica	1 online resource
Disciplina	781.5/42
Soggetti	Animated film music - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 199-212) and index.
Nota di contenuto	Carl Stalling and popular music in the Warner Bros. cartoons -- "You really do beat the shit out of that cat" : Scott Bradley's (violent) music

for M-G-M -- Jungle jive : animation, jazz music, and swing culture --
Corny concertos and silly symphonies : classical music and cartoons --
What's opera, doc? and cartoon opera.

Sommario/riassunto

In the first in-depth examination of music written for Hollywood animated cartoons of the 1930's through the 1950's, Daniel Goldmark provides a brilliant account of the enormous creative effort that went into setting cartoons to music and shows how this effort shaped the characters and stories that have become embedded in American culture. Focusing on classical music, opera, and jazz, Goldmark considers the genre and compositional style of cartoons produced by major Hollywood animation studios, including Warner Bros., MGM, Lantz, and the Fleischer's. *Tunes for 'Toons* discusses several well-known cartoons in detail, including *What's Opera, Doc?*, the 1957 Warner Bros. parody of Wagner and opera that is one of the most popular cartoons ever created. Goldmark pays particular attention to the work of Carl Stalling and Scott Bradley, arguably the two most influential composers of music for theatrical cartoons. Though their musical backgrounds and approaches to scoring differed greatly, Stalling and Bradley together established a unique sound for animated comedies that has not changed in more than seventy years. Using a rich range of sources including cue sheets, scores, informal interviews, and articles from hard-to-find journals, the author evaluates how music works in an animated universe. Reminding readers of the larger context in which films are produced and viewed, this book looks at how studios employed culturally charged music to inspire their stories and explores the degree to which composers integrated stylistic elements of jazz and the classics into their scores.
