The Encyclopaedia of Music in Ireland (EMIR) is the first comprehensive attempt to chart Irish musical life across recorded history. It also documents Ireland’s musical relations with the world at large, notably in Britain, continental Europe and North America, and it seeks to identify the agencies through which music has become an enduring expression of Irish political, social, religious and cultural life.
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Portrait of Lady Lavery as Kathleen Ni Houlihan by Sir John Lavery, commissioned by the Currency Commission in 1928 for use on Irish banknotes. Symbolising Erin (Ireland), Hazel Lavery rests her arm on an Irish harp, an instrument which has served as a national symbol since early modern times. The Central Bank of Ireland; photo courtesy of the National Gallery of Ireland.
Modern Music. Irish traditional music, at the beginning of the twentieth century, was generally played, sung, and danced in the domestic setting. The musical scene in Ireland increasingly encompassed different music genres. Irish traditional music was now a minority music rather than a majority one. Not only was there a diversity in the music available, but innovators of Irish traditional music began fusing Irish music with other genres, including classical, rock, folk, pop and various ethnic music. Seán Ó Riada, a classically trained musician and composer, was responsible for a new direction in Irish music in the 1950s and 1960s. National University of Ireland, Maynooth. Abstract. Articles on "Electroacoustic Music", "Roger Doyle", "Michael Alcorn", "Donal Hurley", "Víctor Lazzarini" and the "New Irish Recording Company". ISBN: 978-1-906359-78-2.