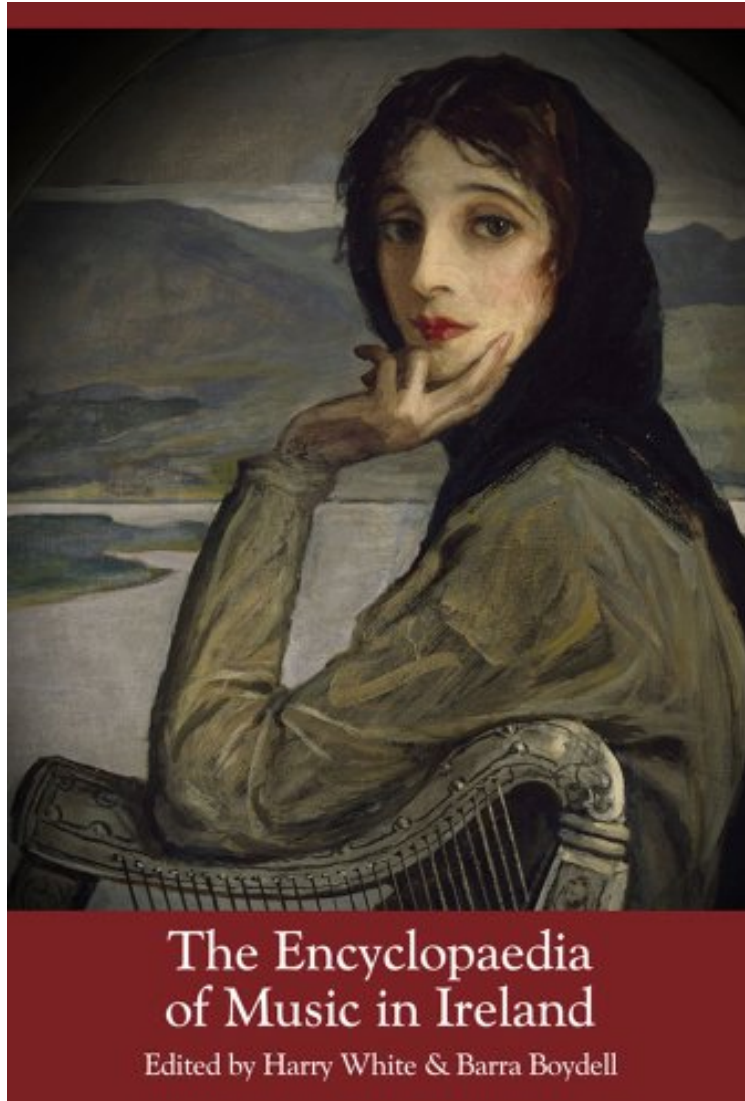


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## The Encyclopaedia of Music in Ireland

*Harry White*

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**Harry White : The Encyclopaedia of Music in Ireland** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Encyclopaedia of Music in Ireland:

This two-volume reference work exhibits astonishing breadth and depth. Offering some 2,000 entries from 200-plus authors, this set conveys the remarkable diversity of topics relevant to the study of Irish musical culture. . . Essential.-- Choice. This is the first work of its kind on this scale. General readers and scholars alike will find something valuable

in this new work. --Booklist. EMIR is the first comprehensive attempt to chart Irish musical life across recorded history. It is the collective work of over 230 contributors whose research has been marshaled by an editorial and advisory board of specialists in the following domains of Irish musical experience: secular and religious music to 1600; art music, 1600-2010; Roman Catholic church music; Protestant church music; popular music; traditional music; organology, and iconography; historical musicology; ethnomusicology; the history of recorded sound; music and media; music printing and publishing; music in Ireland as trade, industry and profession. In its extensive catalogues, discographies and source materials, EMIR sets in order the legacy and worklists of performers and composers active in Ireland (or of Irish extraction),

From Booklist This two-volume work sets out to document the history of Irish music from the beginning of recorded time to the present. In the introduction, coeditor White discusses the various editions of the *New Grove Dictionary of Music and Musicians*, for which he served as an editor and advisor, and how the focus on Irish music and its history could have been augmented. *New Grove* is the seminal reference work on music in general, but the granular detail that can be achieved by delving deeply into a single country's musical heritage is beyond even the scope of those 29 print volumes and extensive online presence. According to White, *New Grove* did unleash a new enthusiasm for Irish musical scholarship, resulting in conferences, dissertations, and other works helping to document at least certain periods or genres of Irish music. White laments the general knowledge of Irish musical awareness since roughly the 1990s: When music made an appearance in the verbally dominated matrix of Irish culture, there was not much to go on, apart from a salute to the fantastic success of U2, The Chieftains, or Riverdance. The set comprises some 2,000 entries for performers, composers, genres, style periods, subjects, instruments, cities, venues, organizations, and more. The well-written articles come from more than 200 contributors, and many include bibliographies as well as discographies, where appropriate. They range in length from a paragraph or two to multipage entries for major topics or people. General histories of Ireland have been published, such as *Oxford's New History of Ireland* (1986), with extensive chapters on music, but this is the first work of its kind on this scale. General readers and scholars alike will find something valuable in this new work. Recommended for academic and large public libraries or smaller public libraries where there is an interest in Ireland. --Steven York 'The physical production is itself a work of art. It's expensive but well worth it, and will become the standard way into the labyrinth of music in Ireland for some time.' *Irish Times Book Of The Year*, November 2013 'The *Encyclopaedia of Music in Ireland* is practical in its structure but also poetic in its generosity. As such it has transformed the labyrinth of the knowledge of music in Ireland into a readable map spanning the territory. It has had a new go at the business and, in so doing, given us all cause to celebrate.' *The Irish Times*, 23 November 2013 'The EMIR is an overdue and important work, a kaleidoscopic record of what was and what is in the artistic and intellectual potential of "music" in Ireland.' --*The Living Tradition*, February 2014 This is the first work of its kind on this scale. General readers and scholars alike will find something valuable in this new work. --Booklist This two-volume reference work exhibits astonishing breadth and depth. Offering some 2,000 entries from 200-plus authors, this set conveys the remarkable diversity of topics relevant to the study of Irish musical culture. . . Essential. --Choice About the Author Harry White is Professor of Music at UCD and a Fellow of the Royal Irish Academy of Music. In 2003-6 he was inaugural President of the Society for Musicology in Ireland. He has been general editor (with Gerard Gillen) of *Irish Musical Studies* since 1990 and is perhaps best known as a cultural historian of music in Ireland, on which subject he has published three monographs: *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (1998); *The Progress of Music in Ireland* (2005) and *Music and the Irish Literary Imagination* (2008). He was elected to the Royal Irish Academy in 2006. Barra Boydell was Professor in the Department of Music at NUI Maynooth until his retirement in 2010. He was a founding member of the Society for Musicology in Ireland (SMI) and served as its first Honorary Secretary. He was elected to honorary life membership of the SMI in 2011. Widely known for his work in organology and musical iconography, he has an international reputation as an historian of music in Ireland in the seventeenth and eighteenth centuries. His many publications in this area include *Music at Christ Church before 1800: Documents and Selected Anthems* (1999), *A History of Music at Christ Church Cathedral Dublin* (2004) and *Music, Ireland and the Seventeenth Century* (2009), edited with Kerry Houston.