



IAML Electronic Newsletter

No. 16, May 2005

The beginning of this year was overshadowed by the passing away of Lenore Coral, a key member of IAML and friend to many of its members. Our thoughts go to Anders Lonn and to all who loved her. Jim Cassaro wrote the following obit.

Lenore Coral (1939–2005), librarian of the Sidney Cox Library of Music and Dance at Cornell University, Ithaca, NY, passed away on 8 March 2005 after a valiant struggle with cancer. She was 66 at the time of her passing. Lenore was born in Detroit, Michigan, 30 January 1939, and after graduating from Cass Technical High School, attended the University of Chicago from which she received the B.A. in music (1961), and also the Masters of Library Science (1965). Her M.A. thesis, *An Historical Survey of Thematic Catalogs: With Special Reference to the Instrumental Works of Antonio Vivaldi* was later expanded into *A Concordance of the Thematic Indexes to the Instrumental Works of Antonio Vivaldi* (MLA index series, no. 4 [Ann Arbor, MI.: Music Library Association, 1965; 2d ed., 1972]), an essential early tool to assuage the multiple thematic catalogue numbers assigned by various editors to the composer's works. From 1965–67, on a Fulbright-Hays research fellowship she studied at King's College, University of London. Under the direction of Thurston Dart at King's, her dissertation on music in British auction catalogues, *Music in English Auction Sales, 1676–1750*, was completed, and she was granted the Ph.D. in Musicology in 1974. She continued her research in this area throughout her career, culminating in several important studies, among them *Catalogue of Some of the Sale Catalogues Formerly in the Possession of S. de Ricci and now Belonging to the Bibliothèque Nationale* (London, 1969), *List of Phillips Sales Containing Books, 1797–1834 in the Archives of the Firm at the Wallace Collection, London* (London, 1969), *List of Christies'*



Sales Containing Books, Mostly from 1801 to 1837 (London, 1969), and *British Book Sale Catalogues, 1676–1800: A Union List* (with A. N. L. Munby [London: Mansell, 1977]). In 1967, at the impetus of H. Colin Slim, then chair of the music department at the University of California, Irvine, Lenore became the Fine Arts Librarian at that institution, and was responsible for music, dance, drama, and art. She began building the music collection at Irvine that today remains a lasting testament to her vast abilities in collection development. In 1972, she began her tenure as the first full-time librarian of the Mills Music Library at the University of Wisconsin, Madison, a position she held until 1982. She returned to London in 1976–77 and 1979–80 on research grants from the National Endowment for the Humanities to continue her research. In 1982, she became the music librarian and professor of music at Cornell University, until her untimely death.

Lenore was visible in many scholarly and library organizations, among them the Music Library Association (MLA), the International Association of Music Libraries, Archives, and Documentation Centres (IAML), the American Musicological Society (AMS), the Royal Musical Association (RMA), the Sonneck Society for American Music (now the Society for American Music; SAM), and the Music OCLC Users Group (MOUG), of which she was a founding member.

Within MLA, Lenore served in many capacities, as member-at-large on the Board of Directors (1973–75), as its President (1987–89), as editor of its Technical Reports series (1976–82), and for many years as the chair of its Legislation Committee. Her efforts in U.S. copyright legislation guided the Association in the often murky and complex laws governing the fair use of music and audiovisual materials. Lenore was also the Association's representative to the National Information Standards Organization (NISO). In 1995, she was given the MLA Special Achievement Award for her work in establishing and implementing the International Standard Music Number (ISMN). MLA honored Lenore with its highest award, the MLA Citation in 1991 for her lifelong dedication to the goals and mission of the Association.

Highly active within IAML, Lenore served as secretary of its Cataloguing Commission (1979–83), and as its chair (1983–1990). Her undying commitment to international library standards and projects resulted in her election to the IAML Board of Directors as vice-president for two, three-year terms (1991–94; 1994–97). Lenore's involvement in the workings of the various "R" projects (RILM, RISM, RIDiM, RIPM), resources fundamental to research in music, led to the founding in 1984 of the U.S. RILM Office under her direction at Cornell University. Lenore and her merry band of volunteer abstractors have contributed several thousand abstracts each year to RILM, increasing the coverage of U.S. publications tremendously. In the early 1980s, Lenore served on the

RIPM Commission for Indexing Norms, helping to develop the indexing system it has used and developed since that time. In addition to all of these other activities, Lenore presided over the organizing committee for the 2002 IAML meeting in Berkeley, CA. In July 2001, Lenore was given the Honorary Member citation at IAML's 50th anniversary meeting in Perigueux, France by then President, Pamela Thompson.

IAML was not, of course, the only international arena in which Lenore was active and influential. As chair of the ISBD (NBM) working group of the International Federation of Library Associations (IFLA), she, along with Lucia Rather, saw the publication of a 1987-revised edition of these rules for bibliographically describing non-book materials to finally include sound recordings.

One of Lenore's greatest strengths was an uncanny ability to bridge the gap between the needs of the scholarly and library communities. Highly visible and active within AMS helped her to achieve her goals in this area. She served on the AMS Council (1975–77; 1982–84) and as a director-at-large on its Board (2001–03). A constant presence at AMS meetings, Lenore was always prepared to help graduate students make their way in the Society, give scholars the benefit of her wise counsel on a myriad of topics, and to assist music librarians in being more visible within the organization.

On a personal note, Lenore was incredibly influential in my career as both a scholar and a librarian, as she was to so many others, even those who did not work directly with her. There isn't a day that goes by that I do not invoke something that she taught me. As a mentor to a whole generation of librarians and scholars she is unparalleled.

I shall miss her passion, her dedication, her wise counsel, and her undying friendship. She gave to others unselfishly, and with a tremendously warm heart under that crusty exterior. Her smile and laughter would fill the entire room, and the stories she could tell were truly amazing!

Lenore was such a constant force in so many areas that it is difficult to believe she is gone. Her tenacity, vision, passion, and wit have inspired many in both the fields of musicology and music librarianship. Her legacy lives on in our libraries, our daily teaching, and in the vast world of musical knowledge and understanding to which she had so generously given of her time and energy.

James P. Cassaro
University of Pittsburgh

IAML news

IAML in Warsaw

Our next international conference is coming soon: July 10-15, and will take place in Warsaw, Poland. All the useful information can be found on the conference [Web site](#). National reports are now presented in a separate session within the conference, on Monday 11 July at 16:15, to enable more members to hear about IAML activities around the world.



Request for IAML Archives

The IAML archivist asks officers to send in the documents they no longer need to:

Inger Enquist
The Music Library of Sweden
Box 16326
103 26 Stockholm, Sweden

It is also possible to transfer electronic documents, see the [online guidelines](#).

Please note that this only goes for documents related to international IAML work, other documents belong in the archives of the national branches.

IAML Toolbox, a new project for public libraries

For some time, in fact several years, I have been asking myself how IAML might

attract more public librarians. As far as I can see, only 10-15% of all IAML members are public libraries or librarians and as music is growing in public libraries we need closer contact to support each other and share our solutions.

Inspired by The Music Librarians' Toolbox in Denmark came the idea of an international toolbox for public music libraries, an extranet open to all IAML members, depending on the collaboration between public librarians describing their work and how to do it. It would be a toolbox for beginners in this vast area, for experienced librarians to learn of other tools, and a place to discuss our problems and suggest solutions. The plan is demanding, I know. We need as much assistance as we can find.

To read more about the plans for IAML Toolbox, please look [here](#).

[Kirsten Voss-Eliasson](#)
Denmark

New IAML US Officers

As of February 19, Mary Wallace Davidson is the new President of IAML-US, taking over from Jane Gottlieb. The secretary is Bob Acker and the treasurer Mary Alice Fields.



More information is available of the US branch [web site](#).

RIdIM in Paris

Les 3 et 4 décembre 2004, l'[INHA](#) a accueilli les réunions de travail du Répertoire International d'Iconographie Musicale (RIdIM). Les statuts de l'institution ayant été approuvés par ses trois sociétés internationales de tutelle ([ICOM/IMS/IAML](#)) la Commission mixte du RIdIM a pu, à cette occasion, tenir son premier conseil et élire son président (*chairman*) en la personne de M. Antonio Baldassare,

Commission Mixte du RIdIM

Membres représentant la Société Internationale de Musicologie (SIM) : Antonio Baldassarre (Universität Zurich/New York), Armin Brinzing (Bayerisches Staatsbibliothek, Munich) et Tilman Seebass (Institut für Musikwissenschaft, Innsbruck)

Membres représentant l'Association Internationale des Bibliothèques Musicales (AIBM) : Zdravko Blažeković (City University of New York), Florence Gétreau (Institut de recherche sur le patrimoine musical en France, Paris) et Veslemøy Heintz (Music Library of Sweden, Stockholm)

Membres représentant le Conseil International des Musées (ICOM) : Martin Elste (Staatliches Institut für Musikforschung, Berlin), Arnold Myers (University of Edinburgh, Edinburgh) et Renato Meucci (Museo degli Strumenti Musicali, Milan)

Membres non-votants (non-voting members) : Jean-Michel Nectoux (INHA, conseiller scientifique) et Tarek Berrada (INHA, chargé d'études et de recherche).

Bureau du RIdIM

Président (chairman) : Antonio Baldassarre

Vice-président (vice chairman) : Arnold

Myers :

Secrétaire général de la Commission Mixte (general secretary of the Commission Mixte) :

Armin Brinzing

Administrateur : Tarek Berrada.

professeur aux universités de Zurich, Bâle et New York, ainsi que les membres du bureau.

La commission mixte a accepté la proposition faite conjointement par l'Institut de recherche sur le patrimoine musical en France ([IRPMF](#)), la Bibliothèque nationale de France ([BnF, Musique](#)) et l'INHA d'accueillir le Centre international du RIdIM à Paris.

La base de donnée internationale, en préparation depuis plusieurs années à l'université de l'Ohio et de Caroline du Nord a été présentée et discutée pour être finalisée.

Aux côtés de ses partenaires (IRPMF, et Bibliothèque nationale de France), l'INHA (axe de recherche Beaux-Arts/Musique/-Théâtre) s'est investi dans ce projet d'envergure qui répond à ses principales préoccupations et accompagne ses efforts de recherche documentaire entrepris en ce domaine depuis plusieurs années (voir les [Nouvelles de l'INHA, n° 13/14](#))

Définition et objectifs du RIdIM

Le RIdIM est un projet international, fondé le 6 août 1971 lors d'une réunion de l'AIBM (Association Internationale des Bibliothèques Musicales), ayant pour objectifs de développer des centres de recherches consacrés à l'inventaire et à l'étude des sources intéressant l'iconographie de la musique, discipline associant histoire de l'art, organologie, sciences historiques : religion, mythologie; allégorie etc. Il est conçu pour aider les interprètes, les historiens et historiens de l'art, les bibliothécaires, les facteurs d'instruments, les éditeurs de livres et de disques, dans l'utilisation optimale des sources visuelles tant sur le plan scientifique que sur le plan pratique. L'initiative en revient à Barry S. Brook, avec l'appui de Geneviève Thibault de Chambure et de Harald Heckmann.

Cataloguer des documents iconographiques d'intérêt musical était, jusqu'au début des années 1970, largement une entreprise privée et non coordonnée, disposant de peu d'outils méthodologiques et de recherche. Divers systèmes de catalogage des documents visuels avaient été proposés, mais le RIdIM a pris la tête du mouvement en raison de son utilisation des nouvelles technologies facilitant l'inventaire de très nombreux documents. Le RIdIM a ainsi pris sa place auprès des autres répertoires, le [RISM](#) (Répertoire International des Sources Musicales, 1952) et le [RILM](#) (Répertoire International de Littérature Musicale, 1966), comme troisième entreprise bibliographique internationale concernant la musique. Comme eux, le RIdIM est placé sous la tutelle de la Société Internationale de Musicologie (IMS), du Conseil International des Musées (ICOM) et de l'Association Internationale des Bibliothèques Musicales (IAML/AIBM). Il est régi par une Commission mixte internationale, dont les membres sont nommés à part égale par les conseils exécutifs de ces trois organisations de tutelle.

Les centres nationaux

Organisation professionnelle non-gouvernementale, le RIdIM est structuré en centres nationaux. Chacun de ces centres

se charge notamment de la bonne application des normes en matière de catalogage des documents iconographiques à sujets musicaux¹ et contribue à l'alimentation d'une base de données internationale.

Le centre national le plus ancien et l'un des plus importants est le [Centre d'icongraphie musicale](#), fondé à Paris par la comtesse de Chambure (Geneviève Thibault) en 1967. Fonctionnant sous les auspices du Centre National de la Recherche Scientifique (CNRS) et du Ministère de la Culture, ce centre est abrité, depuis 1998, à la Bibliothèque nationale de France à Paris au sein de l'IRPMF, équipe de recherche soutenue par le CNRS, le Ministère de la Culture et la BnF. Il est en outre l'éditeur du périodique annuel [Musique, images, instruments](#).

Le [Research Center for Music Iconography](#), établi à la City University of New York, sert de centre national américain du RIdIM. Il conserve les archives photographiques et fichiers maîtres du premier RIdIM international, fondé par Barry S. Brook en 1972.

Le Comité national suédois a été fondé en 1975 à la [Svenskt Musikhistoriskt Arkiv](#), Stockholm.

Le Comité national allemand, placé sous l'autorité du RISM-Allemagne, est abrité par la [Bayerische Staatsbibliothek](#) de Munich depuis 1976.

Le Comité italien, Catalogo Italiano di Iconografia Musicale, fondé en 1987, est accueilli par la bibliothèque du Conservatorio Statale di Musica « Giuseppe Verdi » à Milan.

¹ Une norme a été définie lors des journées d'études pour la documentation en iconographie musicale (Lermoos, juin 1993 ; Innsbruck, octobre 1993 ; Tours, mai 1994). Elle se compose de neuf champs communs : nom du centre d'icongraphie, nom du catalogueur, numéro d'ordre ; titre et description de l'œuvre ; médium et technique de l'œuvre ; localisation de l'œuvre et numéro d'inventaire ; artiste(s) ; lieu de création de l'œuvre ; date(s) de création ; thèmes représentés en clair, avec référence à la classification décimale [Iconclass](#) ; instruments de musique, avec référence à la classification décimale Hornbostel/Sachs. (cf. [Musique, images, instruments](#), revue préparée par l'IRPMF et publiée par le CNRS, n° 1, 1995, p. 192-193).

Des centres nationaux ont également été fondés au Canada, au [Danemark](#), en Hollande, en Hongrie, au Japon, en Pologne et en République Tchèque.

Un travail de catalogage des sources d'icongraphie musicale est également réalisé dans un certain nombre d'établissements locaux de recherche et dans diverses universités.

Le centre international

Le centre international est hébergé à Paris par l'INHA. Il est l'organe exécutif de la Commission mixte, chargé de la coordination et de la coopération entre les différents membres et centres du RIdIM.

La responsabilité du contenu du site internet du RIdIM et de sa base de données (importation et contrôle des notices, en étroite coopération avec Stephen Westman et Alan Green, Universités de l'Ohio et de Caroline du Nord) et du bulletin d'information dénommé *Newsletter*, lui incombent.

Le rôle du centre international sera d'assurer l'importation et le contrôle des notices en rapport étroit avec les concepteurs de la base.

La Commission mixte

Les conditions de fonctionnement de la Commission mixte sont les suivantes : le président élu est responsable de l'avancement du programme.

La Commission mixte organise des réunions professionnelles sur programme, notamment à l'occasion des Assemblées annuelles ou pluriannuelles des organisations de tutelle. Elle se réunit au moins une fois par an. Elle peut aussi organiser des échanges en ligne.

La Commission mixte est garante des normes de catalogage utilisées par le projet de base de données internationale. Elle est responsable du réseau de contacts entre les centres/individus à l'échelle nationale, et des relations avec l'institution hébergeant la base de données et le site Internet du RIdIM.

La Commission mixte est également responsable en dernier ressort des publications du RIdIM.

La base de données internationale

Une base de données internationale permettant de cataloguer les ressources documentaires de chaque pays est créée et administrée par le RIDIM. Une préfiguration de la base de donnée a été préparée par un conservateur de bibliothèque (Alan Green, Ohio University) et un informaticien (Stephen Westman, University of North Carolina at Charlotte). Elle est en voie d'achèvement.

Certains centres nationaux disposent de leur propre base, différente et pas toujours compatible avec celle du RIDIM. Ces bases doivent être accessibles à tous les membres du RIDIM sous forme au moins de liens. Certains centres nationaux disposent de leur propre base, compatible avec celle du RIDIM. Leurs données pourraient être versées dans la base internationale. D'autres centres nationaux, nouveaux ou encore peu développés, pourront utiliser exclusivement la base internationale dont le logiciel leur sera accessible gratuitement. Chaque centre national restera propriétaire de ses notices dans la base internationale RIDIM.

Cette base internationale répondra à des normes internationales de catalogage. Elle comportera des champs obligatoires (cf. note 1) et une terminologie unique, même si des champs particuliers pourront être ménagés pour des besoins locaux.

Ainsi, préparée depuis 2000 par une série de réunions internationales, la renaissance du Répertoire international d'iconographie musicale entre désormais dans une phase active dont la communauté scientifique internationale se réjouira.

Florence Gétreau, Jean-Michel Nectoux, Tarek Berrada



RIDIM, the international repertory of musical iconography, is a non-governmental professional organization founded in 1971 at a IAML meeting, with the objective of developing methods, means and research centers for the classification, cataloguing, and study of iconographical material relating to music. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers, and book publishers in making the fullest use of visual materials for scholarly and practical purposes.

It is operating under the aegis of three international organizations: [ICOM](#) (International Council of Museums), [IMS](#) (International Musicological Society) and

IAML. It is governed by the Commission Internationale Mixte, appointed by the executive boards of its three sponsoring societies. RIDIM functions through national centers.

The oldest and one of the largest is the [Centre d'iconographie musicale](#), funded in Paris in 1967 and working under the auspices of CNRS (the French national center for scientific research) and the Ministry of Culture. It is seated at [IRPMF](#), a research group on musical heritage in France, itself under the aegis of CNRS, the Ministry of culture and the French national library. The [Research Center for Music Iconography](#), established in 1972 at the City University of New York, serves as the American national RIDIM center. The [Swedish national committee](#) was established in 1975 at the Svenskt Musikhistoriskt Arkiv, Stockholm. The [German national committee](#) was established at the Bayerische Staatsbibliothek, Munich, in 1976. The Italian center, *Catalogo Italiano di Iconografia Musicale*, founded in 1987, is housed at the library of the Conservatorio Statale di Musica "Giuseppe Verdi" in Milan. National centers are also established in Canada, the Czech Republic, Hungary, Japan, the Netherlands, [Denmark](#), and Poland. Cataloguing of iconographic sources is also done in a number of local research institutions and universities.

Through the years, a standard has been defined which includes nine common fields, and use the [Iconclass](#) and Hornsbotel-Sachs classifications for themes and musical instruments, respectively.

At its December 2004 meeting which took place at [INHA](#) (French national institute for art history), the sponsoring organizations approved its statutes. Subsequently, the Commission mixte held its first council and elected Antonio Baldassare as its chair as well as the members of its bureau (see detailed composition in the insert).

The Commission mixte accepted the joint proposal of IRPMF, the French national library and INHA to host the RIDIM international center, which is the executive branch of the Commission mixte, and is in charge of the coordination and cooperation between the RIDIM members and centers, of its web site and its database, and of its newsletter.

This database, which will soon be operational, will allow for the cataloguing of the documentary resources of each member country. A prototype has been prepared by Alan Green of Ohio University and Stephen Westman of UNC. The records in the database will either be imported from existing ones, or be directly entered. The national centers will be the owners of their records.

Music Library News

Music of Old Nebraska Digitization Project

The [Polley Music Library](#) (Lincoln City, USA) is proud to announce the web publication of [The Music of Old Nebraska](#) sheet music digitization project.



As a part of the project, 110 pieces of Nebraska produced or related sheet music were digitized. These pieces are found in

the catalog through title, composer or lyricist, subject, and thumbnail indexes. The annotated author index provides brief biographical entries on the composers and lyricists represented in the project. A history section provides historical and cultural context for the pieces. Lesson plans offer ideas for educational uses of this material.

This project is supported in part by the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act as administered by the Nebraska Library Commission. Additional funding has been provided by the Lincoln City Libraries, and the Swanson Biggs Adams Family Foundation donated funds for the writing of the lesson plans. We are extremely grateful to all of these organizations for making this project possible.

Carolyn Dow
Polley Music Library
Lincoln, Nebraska, USA

Frankfurt University Library

As the City of Frankfurt withdrew its support from the library, its name changed to *Universitätsbibliothek Johann Christian Senckenberg*.

[The Music and Theater Department](#) of the library holds the digitized Manskopf collection (17,000 portraits of musicians and actors). It is available through the [library catalog](#) (e.g., by searching “Paul Hindemith” or “Kainz Mephisto” in the title field).

Dr. Ann Barbara Kersting-Meuleman
Musik- und Theaterabteilung
Stadt- und Universitätsbibliothek
Frankfurt am Main, Germany

Publications

The Future Digital Heritage Space – An Expedition Report

This is the title of [a report](#) from the [DigiCULT](#) (Digital.Culture) European “support measure”, whose goal is benefiting the Cultural Heritage sector, through monitoring and assessing existing and

emerging technologies that provide opportunities to optimise the development, access to, and preservation of Europe's rich cultural and scientific heritage, within the emerging digital cultural economy.

[This report](#) summarises the results of an expedition into the possible future of digital heritage in the next 10-15 years. It is based on contributions from researchers, heritage experts and professionals to a DigiCULT online forum as well as the project's ongoing research.

The report is intended as a navigation tool for boards and directors of heritage organisations and research centres, IT project managers, and curators of digital collections, virtual exhibitions and environments. It cautions that the next waves of innovative ICT systems and applications may significantly shape and re-shape the digital landscape in which heritage organisations reside. For many organisations this could result in becoming “blind spots” in an emerging ambient intelligence environment. As the places and roles of digital heritage in this environment need to be discussed and prepared, the report also gives recommendations which may be useful for ensuring the creation of a thriving and inclusive future digital heritage space.

Technologies for the Cultural and Scientific Heritage Sector

This DigiCULT [technology watch report](#) examines six core technologies underlying a wide range of future applications: open source software, natural language processing, information retrieval technologies, location-based systems (especially GIS and GPS), visualisation of data, and telepresence, haptics and robotics

Conferences

MusicNetwork workshop

The MusicNetwork [5th open workshop](#) will be held in Vienna,

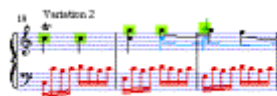


Austria, July 4-5. Its theme is “Integration of Music in Multimedia applications”, including: music education, music manage-

ment in libraries, entertainment, cognition and perception, multimedia standards, distribution and protection, business and transaction model, valorisation of cultural heritage, electronic consumer applications, mobile applications for education and entertainment and others. Submissions are welcome, until May 30, of the following kinds: tutorials/surveys, applications and technical papers, expos and demos, MPEG symbolic music representations. Free registration is available [here](#).

ISMIR 2005 Music Information Retrieval

[ISMIR 2005](#), the 6th International Conference on Music Information Retrieval, will be held at Queen Mary, University of London, from Sunday September 11th to Thursday September 15th, 2005. Mark your calendars.



Other news of interest

Bach "Wedding" Cantata BWV 216 World Premiere

This Cantata, whose rediscovery in Japan we reported in the IAML Newsletter n° 13 was given its modern world premiere in March in the Small Hall of Suntory Hall in Tokyo, one of the world's most prestigious venues for classical music.

Its eight pages consist of vocal fragments for soprano and contralto written in German, and it is structured in seven movements. The text is an allegorical dialogue between two rivers of Saxony, the Pleisse and the Neisse, respectively symbolizing the groom and his young bride.



Most of the instrumentation is missing. Joshua Rifkin, a composer and one of the leading interpreters of Bach's music, re-constituted the missing instrumental parts.

This Cantata is now owned by the [Kunitachi College of Music](#).

Announcements

Digital Sheet Music Subscriptions Available From Naxos

SheetMusicNow.com is happy to announce a distribution agreement with Naxos Digital Services.

You can now get both services from one representative, giving better and faster service. [SheetMusicNow.com](#) subscriptions are flat-rate annual fee licenses giving unlimited access to the collection of sheet music scores to download and print, including fine editions from Universal Edition, Edizioni Pizzicato, Oxford University Press, Zen-On and Muzyka and many more. It's the largest online catalogue of *real* editions available. For more information about the SheetMusicNow.com service and the subscription deals available, contact your local Naxos rep or SheetMusicNow.com directly in Copenhagen:

USA: MusicLibrary@NaxosUSA.com

UK: GMuir@SelectMusic.co.uk

Canada: Raymond@NaxosCanada.com
or libraries@sheetmusicnow.com

Transition

Dr. Kishibe Shigeo (1912-2005)

The pre-eminent Japanese scholar of East Asian music history, Dr. Kishibe Shigeo, passed away on January 4, 2005, at the age of 92. Dr. Kishibe was Professor Emeritus of the University of Tokyo, and Honorary President of the [Toyo Ongaku Gakkai](#) (Society for Research in Asiatic Music).

In a career spanning more than seven decades, Dr. Kishibe produced an enormous body of work that closely reflects the development of musicology in Japan during this time, especially in the fields of Asian and Japanese music history.