

US Music Libraries in the 1990s: A Pivotal Decade

Jonathan Saucedo
IAML Annual Conference
Salzburg, Austria
July 10, 2025



Judy Tsou, IAML-US president 2008-2011

CECILIA RECLAIMED

**Feminist Perspectives
on Gender and Music**



Edited by
Susan C. Cook and Judy S. Tsou

Foreword by Susan McClary





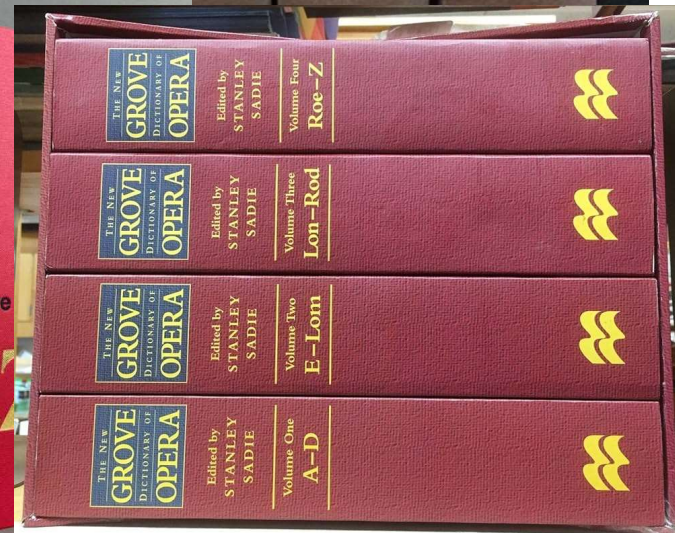
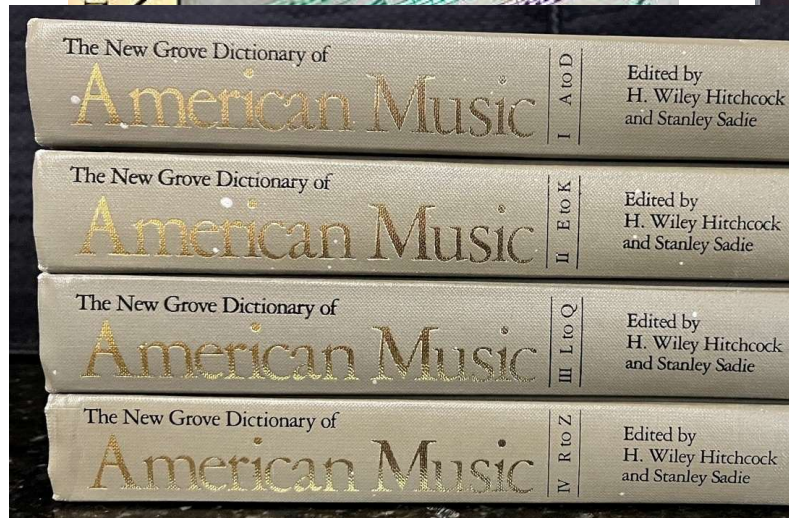
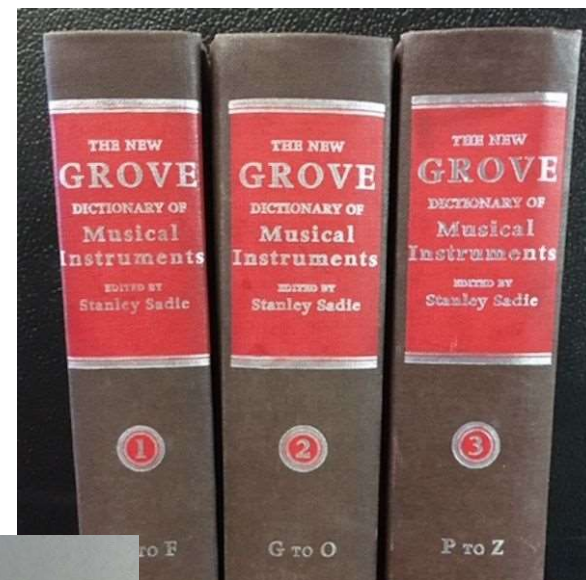
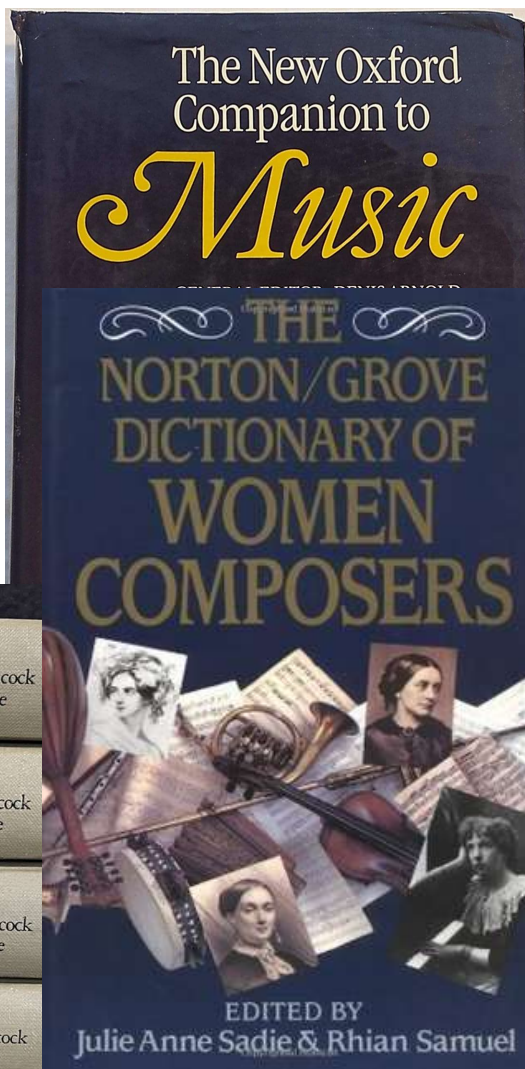
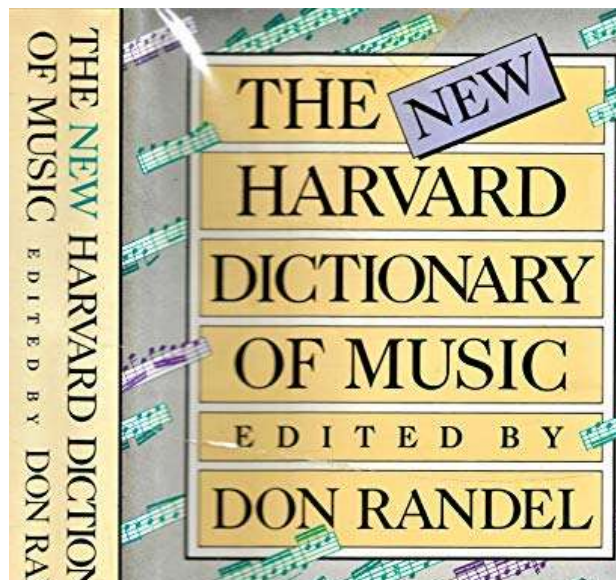
- Sibley Music Library (1989)



- Cook Music Library (1992)

Collections







Grove Music

oxfordmusiconline.com/grovemusic

Content

← Oxford Music Online

About Tools and ResourcesSubscribeCustomer ServicesPersonal Profile

Grove Music Online

TopicInstrumentEraRegionPlace TypeOccupation

Advanced search


Signed in as:
University of Rochester
Signed in to multiple accounts
Sign in to an additional subscriber account

Welcome to Grove Music Online

- The authoritative resource for music research with over **52,000** articles written by nearly **9,000** scholars charting the diverse history, theory and cultures of music around the globe
- Based on a work first published in 1879 and updated frequently, Grove has been in continuous publication for over a century and now publishes hundreds of new articles and article revisions each year


[Learn more about Grove Music Online](#)

FEATURED
Julian Bahula



Read the *Grove Music Online* entry on Julian Bahula, updated and revised by Barry Kernfeld as part of *Grove Music Online's Jazz Update Project*.

FEATURED
Editha Knocker



Read the *Grove Music Online* entry on Editha Knocker, newly written by Leah G. Nelson as part of the *Women, Gender, and Sexuality Project*.

MAY 2025 UPDATE

This month, *Grove Music Online* published 9 new, 55 updated and revised entries, and refreshed data for 673 entries and images. Learn more.

- “Perhaps the major unanswered question in the area of sound recordings is how the ability to distribute sound files easily over the Internet will affect the economy of the recording industry, and hence what music is recorded and distributed.”
- “A large-scale transition towards virtual distribution of sound files over the Internet seems still quite distant...and hardly more realistic than a similar process for the written word....There are a variety of reasons for this...the quality of sound available over the Internet is not comparable to what the listener expects from the compact disc. The time required to download a sound file [is onerous]...Perhaps most important, the cost differential between the hardware required to play a compact disc or cassette and the hardware needed to receive and play sound files from the Internet is enormous.”

• Tom Moore (2000)

- “There was considerable debate about the [audio] CD’s future as a format. Developments such as...near CD-quality music that could be downloaded from the Internet (the idea of ‘audio on demand’ exclusively through the Internet, thus bypassing [the] CD) began to cast a certain doubt over recorded CDs’ hegemonic position.”
 - David Buckley (2000)
- “The book is still a remarkably viable piece of technology....[W]hatever advantages a digitized score may offer, a printed manifestation of a work is essential for study and performances.”
 - H. Stephen Wright (2000)



SOCIETY FOR SEVENTEENTH-CENTURY MUSIC

DEDICATED TO THE STUDY AND PERFORMANCE OF 17TH-CENTURY MUSIC

[About SSCM](#) | [Meetings](#) | [Publications](#) | [Membership](#) | [Resources](#) | [Donate](#) | [Contact](#)

Society for Seventeenth-Century Music

The Society for Seventeenth-Century Music is dedicated to the study and performance of seventeenth-century music and related arts. The Society currently includes more than 250 members and over two hundred additional international subscribers to its electronic newslister [SSCM-Announce](#). Members receive a semi-annual newsletter, [17th-Century Music](#). The Society also publishes the on-line, peer-reviewed scholarly [Journal of Seventeenth-Century Music](#) (JSCM); [JSCM Instrumenta](#), an on-line reference series; and the [Web Library of Seventeenth-Century Music](#) (WLSCM), an on-line collection of performing and study scores in scholarly editions. The Society hosts an annual four-day conference each spring, featuring scholarly presentations, performances, and an award for the best student presentation, the Irene Alm Memorial Prize.

The Society for Seventeenth-Century Music meets twice annually. An informal annual business meeting is held in conjunction with the annual meeting of the American Musicological Society. A formal business meeting occurs during the annual conference. Minutes of the formal business meeting are published in the subsequent issue of the Society's newsletter, [17th-Century Music](#).

SSCM incorporates the American Heinrich Schütz Society, which is the U.S. Chapter of the [International Heinrich Schütz Society](#).

Annual Meeting Registration

Purchase your tickets now for the 2025 Annual Meeting in New Haven, CT. Hosted by the School of Music at Yale University, the conference will take place from Thursday, April 3rd to Sunday, April 6th. **Early registration pricing ends on Saturday, March 15th.** [Learn more...](#)

SSCM Membership

Membership in the SSCM is open to both individuals and institutions. Dues cover membership for the remaining calendar year. [Learn more...](#)

Support SSCM

The Society for Seventeenth-Century Music welcomes donations in support of its mission to promote the study and performance of music and related arts of the seventeenth century. [Learn more...](#)

Cataloging



“One indisputable major advantage ... over a manual catalogue [was] that the information it contains can be retrieved in so many different ways. A complex manual catalogue might have an author sequence, a title sequence and a classified sequence, in which an item might appear in up to, say, five or six categories. Even that would be cumbersome to maintain for any but a fairly small collection. By contrast [a digital catalog allows] free text searching [of] up to 52 separate parts of each record.”

- Malcolm Turner (1990)

Hemmasi's thesaurus facets (1994)

- Agents (e.g., musicians),
- Events (e.g., ceremonies, festivals),
- Forms/genres,
- geo-cultural attributes (e.g., language, location),
- Sound devices (i.e., instrumentation),
- Texts

LC Music Subject Group (1993)

- *Concertos (Violin) versus Concertos (Violin with string orchestra)*
- “The heading *bass clarinet* is used for a solo bass clarinet and for one bass clarinet and one other instrument, but for works of three or more instruments, one or more of which is a bass clarinet, the generic term *clarinet* must be used...Clearly, what is needed is a new and simplified system for listing forms and media, stripping away the intricate practices developed over past years.”

- “along with utilization of the revolutionary personal computer...contributed to the complete transformation of library cataloging work during the course of the last three decades. Catalog data is now delivered to the information-hungry public immediately....Tracking of material from selection and ordering to shelf availability is recorded and displayed.”
- “in a chaotic environment, without any requirements for standard displays and features other than a minimum capability to import and export records in the [MARC21] format. Some librarians would argue that this competitive and commercial process would necessarily result in the development of the most effective systems. But other librarians will observe that many of the successes and efficiencies of American librarianship have resulted from standardization rather than competition. The hurly-burly of OPAC design has resulted in a situation where a library reader can move from library to library (physically or via the Internet) and be confronted with dozens of different catalog display systems and retrieval techniques.”

• Ralph Papakhian (2000)

“We have converted the monumental card catalogs...into vast databases such as OCLC...The grandeur of this achievement...cannot be overstated. Yet in the constant tendencies of library administrators to devalue cataloging, to treat it as a commodity which must be purchased for the lowest possible cost and without regard to quality, we risk degrading and adulterating this accomplishment.”

Papakhian (2000)

“There seems to be a perception in certain circles that no human involvement is required for the cataloging process, that automated systems will supply adequate cataloging data and integration of that data into local library catalogs.”

Wright (2000)

- “Music librarians have to make sure that they are valued for what they do. I see a lot of institutions hire general librarians to do music things...I repeatedly get feedback from people, ‘Wow, I would never have gotten it from a general librarian.’”
- “Music librarians are now finally catching up [with] technology....we were behind...We have to be more proactive...to get vendors to do the right thing. Look at how other reference sources are, and what and how we can change....
- “not move with the times...[die] a natural death. We can never not move with the times.”

• Judy Tsou (2018)

Thank you

Questions, comments?

US Music Libraries in the 1990s: A Pivotal Decade

Jonathan Saucedo
Sibley Music Library
Eastman School of Music
University of Rochester
jsauceda@esm.rochester.edu