

An Approach to the Cuban Institutions that Treasure Document Heritage Related to Music

CUBA



Obrapía No.509 entre Bernaza y Villegas/Habana Vieja CP10100

Teléfonos: 7861-9846/7 863-0052 Email: musicologia_vortega@museomusica.cult.cu

Lic. Yohana Ortega Hernández

Musicologist

Head of the Archives and Library *Odilio Urfé*

National Museum of Music

The first institution in Cuba which aimed at compiling, studying and disseminating the Cuban music heritage was the Institute for the Research on Folk Music (**IMIF**), created in 1949 by Odilio Urfé González together with a group of outstanding musicians. In 1963 the Institute became the Seminar for Popular Music (**SMP**) and in 1989, the Resource and Information Center on Cuban Music *Odilio Urfé*. In 2002, this institution merged its collections with the collections of the National Museum of Music (**MNM**) (officially created on September 9, 1971). The **MNM** is the most important institution in the country dedicated to the conservation, study and dissemination of the Cuban music heritage. Its collections are housed in the Archives and Library *Odilio Urfé*.

Other institutions that in Cuba treasure documents related to music are the National Library *José Martí* in Havana, the *Elvira Cape* Library in Santiago de Cuba, the Center for the Research and Development of Cuban Music (**CIDMUC**); the *Alejandro García Caturla* Museum in Remedios and the Museum of Music *Rodrigo Prats* in Sagua la Grande, both in Villa Clara province; the Resource and Information Center on Music *Argeliers León* in Pinar del Río; the Center for Information and Documentation on Music *Rafael Inciarte* in Guantánamo and; the Museum of Music *Pablo Hernández Balaguer* in Santiago de Cuba.

Other institutions that treasure heritage collections related to music are the archives of the National Symphony Orchestra and the provincial symphony orchestras; the National Concert Band and the music bands of the provinces; the archives of the National Lyrical Theatre which include operas, operettas, zarzuelas and other collections of the lyrical music genre. All these archives treasure many manuscript music scores that are part of their repertoire.

In 2004, the Cuban Institute of Music (**ICM**) drafts and approves the project Programme for the Recovery, Interpretation and Dissemination of the Cuban Musical Heritage, the implementation of which is coordinated by the National Museum of Music. The programme includes organizational, financial, and cultural actions aimed at safeguarding and recovering masterpieces of the Cuban tangible cultural heritage as well as other Cuban tangible cultural properties treasured either in the museum, other cultural institutions or private collections.

Archives and Library *Odilio Urfé* of the National Museum of Music

Contact: 7863-00-52/ 7861-98-46/ 78643277

Website: www.museomusica.cult.cu/biblioteca_archivos.php

Address: Obrapía no. 509/ Bernaza y Villegas, Habana Vieja, La Habana. Cuba. CP 10100. (Sede provisional).

E-mail: musicología_yortega@museomusica.cult.cu ; museum@cubarte.cult.cu

The Library and Archives *Odilio Urfé* of the National Museum of Music treasures the largest and most important document collection of the Cuban music heritage of all times and genre. These collections began around 1949 when musicologist, pianist and orchestra conductor Odilio Urfé González founded the Institute for the Research on Folk Music (**IMIF**), which became the Seminar of Popular Music (**SMP**) and later Resource and Information Center on Cuban Music *Odilio Urfé*. When the latter institution merged with the National Museum of Music in 1997, the collections of both institutions were also merged thus becoming the most comprehensive and important library and archives of music documents and sound records.

Such historic and heritage records include many different types of documents which have been grouped in four departments for a better organization and to facilitate research work, namely: library, archive, music library and photographic library. The first documents and records belonged to the Urfé family private collection, but the archives have developed very fast as time has passed thanks to donations and voluntary deposits by private collectors, musicians, intellectuals and other people associated to the institution.

Because of their heritage value, these records are a significant part of the historic memory related to music which includes historic heritage document records of the past and the present of the Cuban nation. This has been acknowledged by well-known Cuban and international cultural institutions and personalities, among them UNESCO, which has described it as a **cultural heritage that should be preserved and widely disseminated around the world.**

Fifteen professionals integrate the interdisciplinary staff of the Library and Archives *Odilio Urfé* including musicologists, librarians, historians, social communicators, specialists in socio-cultural studies and information science. The library provides

consultation, loans, advisory, reference, retrospective search and reproduction services, as well as the regular services provided by libraries and archives.

The Departments and their Collections

1- Archive

Manuscript music scores: More than 30,000 music scores from the end of the 18th century to the present, including the so-called concert or academic music as well as popular music. Composers as Esteban Salas, Juan París, Gaspar Villate, Ignacio Cervantes, Manuel Saumell, José White, Pedro Figueredo, Nicolás Ruiz Espadero, Eduardo Sánchez de Fuentes, Gaspar Agüero, José Ardévol, Hubert de Blanck, Alejandro García Caturla, Amadeo Roldán, Gonzalo Roig, Rodrigo Prats, Ernesto Lecuona, Carlos Borbolla, José Urfé, Enrique Jorrín, Miguel Matamoros, Dámaso Pérez Prado, are among the most outstanding in the collection.

Other records in the collection of the Cuban musical theater are the manuscripts from the repertoire of the Alhambra Theater such as plays by Jorge Anckerman, José Mauri and Manuel Mauri; manuscripts from the Tacon Theater of well-known Spanish zarzuelas by Isaac Albéniz, Francisco Asenjo Barbieri, Tomás Bretón, and Ruperto Chapí; as well as Italian and French operas. Most of these collections include manuscript librettos that go with the music.

Edited music scores: A collection of more than 20,000 registers from the first editions published in Cuba in the 19th century to the present. These include a wide range of genre and, because not all the original manuscripts have been preserved, they are the only written reference of the musical works.

The lyrical works collection of the Tacon Theater includes both music scores and librettos published by Spanish and Italian publishers like F. Fiscowich, Arregui y Aruej, Casa Zozaya, Riccordi, Francesco Lucca, among others.

Private collections, Collections of music groups, Collections from Institutions and Societies: The archive houses approximately 135 collections of documents of personalities, groups, institutions and societies of the music world. Each collection, in turn, is composed by letters, manuscripts, hand-written notes, concert programs,

photographs, music scores, certificates, diplomas, medals, regulations, teaching materials and methods.

The **Private collections** were, as the name indicates, collections compiled by well-known musicians, teachers, orchestra conductors, composers, or by their relatives and friends that were donated to the museum. Each collection is different from the other and is unique in its characteristics as they are usually dedicated to an artist or institution. Some of the most important are the collections of Gaspar Agüero, Jorge Anckermann, Ernesto Lecuona, Rita Montaner, Carlo Borbolla, María Muñoz de Quevedo, Odilio Urfé, Gonzalo Roig, Hubert de Blanck, Aniceto Díaz, Nilo Rodríguez, Hilario González and María Antonieta Henríquez (these two, founders of the National Museum of Music).

The **Collections of Institutions** are the historic memory of outstanding national, provincial and municipal institutions related to music (theaters, museums, clubs) and the teaching of music (conservatories, confederations, colleges, schools). Some examples are the collections of the Conservatorio Internacional María Jones de Castro, the Conservatorio Benjamín Orbón, the School for Music Teachers and the Club de Arte Musical de Santa Clara.

The **Collection of Music Groups** is documents related to famous Cuban music bands such as *Riverside*, *Los Caciques*, *Filarmónica*, *Casino* and *Palmas y Cañas*. Other music groups in this collection are the *Banda de Música del Distrito Central de La Habana* and *La Banda Municipal de la Habana* conducted by maestros Guillermo Tomás y Gonzalo Roig, respectively.

The **Collection of Societies** are very important for these treasure documents of cultural societies and associations such as the *Sociedad Dominicis-Mariani*, the *Sociedad Infantil de Bellas Artes (SIBA)*, the *Sociedad Coral de la Habana*, the *Sociedad de Música Contemporánea*, among others. Outstanding and famous artists (professional and amateur) were members of these societies, promoters of various trends in music.

2-Photographic Library

This is one of the most complete and comprehensive photographic collections related to music in Cuba which includes photographs dated from the beginning of the 20th century. Approximately 38,000 printed photographs are compiled, many of them original photographs of Cuban musicians but also foreign musicians who performed in Cuba or

connected to Cuban culture. The collection also compiles thousands of digital photographs from festivals, colloquiums, events and concerts.

This collection is a unique source of information for researchers and scholars and also an important iconographic source for books, periodicals, phonographs covers and catalogues of Cuban music published both in Cuba and abroad.

3-Library

It includes the **collection of books, booklets and periodicals** on Cuban music from the beginning of the 20th century to the present time and also texts on universal music. Worth mentioning is the collection of Cuban periodicals such as *Pro Arte Musical*, *Musicalia*, *Cuba Musical*, *Clave* and foreign publications.

The **registry of clips** is a collection of clips from Cuban newspaper and periodicals. More than 1,300 dossiers on personalities, institutions, events and music have been compiled.

In the Library are also the **concerts and exhibitions programs** classified by institution sponsoring the event in chronological order. This collection includes more than 10,000 artifacts portraying music-related events in Cuba in the 19th, 20th and 21st centuries.

4-Phonographic library

The phonographic compiles information on music styles and genre from Cuba, the United States, Ibero-America and other countries. It compiles commercial recordings of the various genre and other non-commercial recordings, many of them made directly during interviews to personalities, or in improvised performances.

Such recordings include almost all types of medium generated by phonographic industry throughout its history (gramophones 78, 81 and 91 rpm, vinyl records 33, 45 and 78 rpm, punched rolls for pianolas, wire, cylinders, cassettes, magnetic sound tapes, aluminum plates, perforated metal plates, punched cardboard sheets for organ, compact discs).

One peculiarity is that many pianola rolls, gramophone discs and cylinders were never migrated to the next, more “modern” type of recording, which make them undoubtedly exclusive.

Processing, cataloguing and management systems for the access to the collections.

All the collections are systematically processed, because the documentary collections in the Library and Archives increase constantly. We have implemented cataloguing systems for each collection, using the common description and content catalogue cards.

The management system facilitates the introduction of information in the database of each collection, which provides a more efficient access to the collections. We have used the international standards for information processing (RISM, ISAD-G, IASA), as well as Cuban standards. For each collection thorough studies were carried out on the characteristics of the collection to include all the information.

The digital era

Digitization of documents and sound registers or records makes possible a better access to the collections. Therefore, our institution is systematically digitizing all the collections of manuscript music scores, photographs, private collections, as well as collections belonging to institutions, groups and societies. We are currently using an Epson (DS-70000 J321A) scanner and two Canon (EOS 5D and EOS 60D) photographic cameras. Documents are digitized and migrated to either medium according to its physical characteristics.

The collections of 33, 45 and 78 rpm phonographic records (acetate and vinyl), are digitized using an OKKI NOKKI cleaning machine and a STANTON (T.92 USB) record playing dish. Some pianola rolls have been digitized using software, though we would need a special machine for this type of records to obtain a better quality of the sound.

For digitization of music scores we use the Finale software, which facilitates access for study and research and dissemination of the music as it can be played. Many of the newly digitized records have been published by Ediciones Museo de la Música, our publishing house and in new phonograms produced in association with Cuban recording houses.

National Library of Cuba José Martí

Contact: 7855-54-42/49

Website: www.bnjm.cult.cu

Online catalogue: bdigital.bnjm.cu

Address: Avenida Independencia y 20 de mayo, Plaza de la Revolución, La Habana. Cuba. Apartado postal 6670.

Email: bdgital@bnjm.cu

The National Library of Cuba *José Martí* treasures significant collections of music documents in several mediums corresponding to various periods.

Among the most important collections are:

-Collection Raventós: Approximately 2,000 records including books, some manuscripts and very valuable incunabula. The collection treasures texts from the 16th century to the first half of the 20th century; therefore it provides a comprehensive panorama of the history of music as well as materials used in teaching.

-Collection García Montes: This was the private collection of lawyer Frank García-Montes. It compiles a collection of operas in cylinders, 33 and 78 rpm records from the end of the 19th century and first half of the 20th century. It also compiles photographs, programs and other documents mostly of lyrical music.

-Collection Alberto Muguercia: This collection includes more than 1,000 magnetic tapes of interviews made by musicologist Alberto Muguercia to artists and researchers. It compiles also information records or dossiers, newspaper clips, photographs and other paper records on well-known personalities in Cuban music.

-Manuscript music scores: The collection includes manuscripts by composers from the 19th and 20th centuries such as Nicolás Ruiz Espadero, Gaspar Villate, Alejandro García Caturla, Ernesto Lecuona, Carlo Borbolla, Adolfo Guzmán and Leo Brower, among others.

-Edited music scores: This collection compiles a great volume of music scores by Cuban and foreign composers (some of them Latin American) published since the 19th century to the present time. Outstanding publishers of music such as Anselmo López and Edelman are included in this collection.

-Collection of commercial recordings: It compiles Cuban and foreign 20th century recordings, the most representative are Panart, Gema, Kubaney, Duarte, Puchito and Sonoro.

-Collection of hand programs: This collection compiles a large number of programs of performances and concerts in Cuban and also foreign institutions from the end of the 19th century to the present, and it is very valuable for researchers and scholars.

As part of the policy to preserve the collections and facilitate a better access to them the BNCJM is implementing a cooperation project with the Higher Institute for Studies on Latin America (IHEAL), the National Library of France (BNF), and the company Empresa Azul, training the staff in digitization of phonographic records techniques to carry out the digitization project.

Library *Elvira Cape*

Contact: 065-48-36

Website: www.bib.elviracape.cultstgo.cu

Address: Heredia no. 259/ Calle San Félix y Carnicería, Santiago de Cuba. Cuba. CP 90100.

Email: bcape@cultstgo.cult.cu

This is the second largest library in the country and was created in 1899 in Santiago de Cuba by an initiative of Emilio Bacardí Moreau and other outstanding cultural personalities. Its collections include a significant heritage related with music, among them a collection of **manuscripts** by Cuban composer Esteban Salas as well as other outstanding composers like Ramón Figueroa Morales, Antonio Figueroa Jiménez, Laureano Fuentes Matons, Enrique Bueno Formell and Alfredo Bruck Galo.

Center for the Research and Development of Cuban Music. (CIDMUC)

Contact: 7830-80-15

Address: Calle G no. 505/ 21 y 23, Vedado, La Habana. Cuba. CP 10400.

Email: cidmuc@cubarte.cult.cu

CIDMUC is a research institution founded in 1978 under the Cuban Institute of Music of the Ministry of Culture. Its main objective is the research and dissemination of Cuban music through an interdisciplinary approach.

Its library and archives treasures many types of records which have been the result of research projects sponsored by the institution: books, booklets, dissertation thesis, research reports, field research diaries, music scores, maps, periodicals, catalogues, photographs and negatives. There are also vinyl records, magnetic tapes, cassettes and CDs.

CIDMUC's work in the preservation of and access to its collections has been remarkable working permanently in the management and cataloguing of its collections and implementing a system that facilitates introduction of new information in the databases. CIDMUC has also digitized documents, photographs and phonographs and has contributed to the preservation of interviews and other in situ recordings as well as to the access to such records. One of the texts published as a result of all these projects is the *Atlas de los instrumentos de la música folklórico popular cubana*. Digital records appear in the *Colección D'Campo*, published by Ediciones CIDMUC, its own publishing house.

Museum Birth House of Alejandro García Caturla

Contact: 042-39-68-51

Address: Calle Camilo Cienfuegos no. 5/ Montalván y Alejandro del Río, Remedios, Villa Clara. Cuba. CP 52700.

This museum is in the municipality of Remedios in the province of Villa Clara. The museum was founded in 1975, in the house where composer (and lawyer) Alejandro García Caturla was born. It preserves various types of collections related to this personality and other outstanding local, national and international personalities in music.

Worth mentioning is the collection of **music scores** of Cuban and international Works that have become emblematic. The **photographic** collection is also important and portrays many outstanding personalities of Cuban and local culture. However, the most important collection is the **correspondence (letters)** of Alejandro García Caturla, and other **files** related to his work as lawyer and magistrate.

Museum of Music Rodrigo Prats

Contact: 042-66-45-94

Address: Calle Solís no. 170/ Martí y Maceo, Sagua la Grande, Villa Clara. Cuba. CP 52300.

Email: musmusica@cenit.cult.cu

Founded on December 8, 1992 in Sagua la Grande, Villa Clara, the institution treasures a significant local music heritage and an important document collection. The collection of **manuscripts** includes Works by local musicians of the 19th and 20th centuries like Oriol Costa Sureda, Ramón Solís Fernández, Jaime Prats, Rodrigo Prats, Pedro Guida, Concepción Rodríguez, Enrique González Mántici, and others. The **photographic** collection includes more than 400 printed photographs of local musicians and bands among them Antonio Machín and Rodrigo Prats.

The **phonographic** collection includes some 450 records, among them commercial recordings on acetate and vinyl discs and a collection of recordings of the local radio station CMHA from 1932. There are also **documents** on paper like diplomas, letters, manuscripts, notes, invitations, programs and others that belonged to local musicians.

Resource and Information Center on Music Argeliers León

Contact: 048-77-10-41

Address: José Martí no. 62/ Calle Nueva y Comandante Pinares, Pinar del Río. Cuba. CP 20100.

Email: domar175@pinarte.cult.cu

This institution, created in 1999, was named after musicologist and composer Argeliers León in the province of Pinar del Río. Its main objectives are preserving, study and publish the music heritage of the province and of the nation. Its collections include instruments and other objects that belonged to well-known musicians. Mention should be made of the:

-Private personal collections: These include several paper-based records, such as music scores, diplomas, original photographs, diaries, letters, personal and official documents

as well as many personal objects and clothes that belonged to outstanding personalities of music in Cuba and Pinar del Río. The Center also treasures significant collection related to Rita Montaner, Francisco Valdés González, Jacobo González Rubalcaba, Pedro Junco and Polo Montañéz.

-Music scores: This is a collection of music scores in the repertoire of the **Rius Rivera Regiment Band** with some 1,000 works dating from the end works for orchestra from the collection of the **Lyrical Theater of Pinar del Río**, and other significant collections of manuscript and printed music scores by international and Cuban authors (mostly from Pinar del Río).

-Phonographic records: This is also an important collection of commercial recordings, mostly of Cuban music that include pianola rolls, plated, acetate and vinyl records of 33, 45 and 78 rpm as well as CDs. Highly valuable is the cassettes collection of interviews to personalities of music in Pinar del Río like María Matilde Alea, Antonio Sánchez, Aldo del Río and Norman Milanés. Likewise valuable are the collections of **photographs, books and booklets, magazines and other periodicals and programs**. All the collections are inventoried and cataloguing is almost concluded. The institution has also implemented a system for the management of information in databases taking into account the types of mediums in them.

Resource and Information Center on Music Rafael Inciarte

Contact: 021-35-18-47

Address: Donato Mármol no. 452/ Martí y Máximo Gómez, Guantánamo. Cuba. CP 95100.

Email: inciarte@gtmo.cult.cu

This institution was founded in the province of Guantánamo in 1999 and named as a tribute to musician, professor and researcher Rafael Inciarte. Its highly valuable collections include the Rafael Inciarte Brioso papers and many other records and documents donated by other musicians or their families. Notable among these are:

-Music scores: Include more than 3,000 works, most of them manuscript, composed by local musicians like Rafael Inciarte Ruiz (Captain and Director of General José Maceo's

Staff Music Band), Rafael Inciarte Brioso, Luis Griñán Martínez *Lilí*, José Gallart *Pepe*, Pedro Caverdós, Angelina Quert, among others.

-Documents: Includes most of the correspondence of Rafael Inciarte Brioso with other important musicians and personalities of Cuban culture like Samuel Feijóo, Gonzalo Roig, Electo Rosell *Chepín*, Odilio Urfé, and Martha Jean Claude. Notable is the Campaign Diary of Rafael Inciarte Ruíz, diplomas and minutes of the Artistic Cultural Center Mariana Grajales.

-Collection of sound records: This collection includes several different sound records, such as 33 and 45 rpm vinyl records of Cuban music produced by recording companies Panart, Gema, and RCA Victor. There are also cassette recordings, some of them with commercial value and other in situ recordings (interviews, traditional Cuban music recorded at random). There are some videotapes cassettes of audiovisual works in which the institution has participated or with which has collaborated such as the TV program *Memoria en el tiempo*. There are also CDs produced by Cuban and foreign recording companies.

The Resource and Information Center on Music *Rafael Inciarte* has inventoried all its collections to provide better access, and has also created specialized catalogues. The Center is preparing a system for the management of information using the databases already created.

Museum of Music Pablo Hernández Balaguer

Contact: 022-66-70-83

Address: Avenida Manduley no. 155/ 5 y 7, Reparto Vista Alegre, Santiago de Cuba. Cuba. CP 90100.

Email: cppatrien@cultstgo.cult.cu

This Museum was founded in Santiago de Cuba, in 2015 aimed at safeguarding and disseminating the music cultural heritage of the eastern region of the country. Some of its most important records include **manuscript scores** by Esteban Salas, Laureano Fuentes, Ramón Figueroa Morales, Rodolfo Hernández Soleliac, Electo Silva, Roberto Valera, several of which are autographed by the authors. There is also an important collection of **printed scores** by local, national and foreign composers. The institution also preserves a collection under the heading of **Research Projects**, of thesis and other research projects

about personalities, genre and styles in the world of music at the local, national and international levels.

There are collections of **books, booklets, magazines and other periodicals**, as well as other records and documents related to musicians, bands and institutions of music in the province, mostly paper-based records, such as diplomas, photographs, letters and posters.