

## Archives and Music Documentation Centres Section Report 2019

The Archives and Music Documentation Centres Section held two sessions during the Congress 2019 in Kraków. On July 15th the first session “Music archives and World War II” was chaired by the President of Archives and Music Documentation Centres Section - Marie Cornaz (Bibliothèque royale de Belgique, Brussels). The session was attended by 62 persons.

### First session



Renata Suchowiejko

Renata Suchowiejko (Jagiellonian University, Kraków) opened the session with a paper entitled Chopin, nationalism and armed conflict: Edouard Ganche and his collection during World War II.

The speaker introduced Edouard Ganche (1880–1945), an eminent expert on Chopin’s œuvre, who was a collector and writer, the founder of the Société Chopin in Paris, and editor of the Oxford edition of the Complete Works of Chopin. During the interwar period, he amassed a valuable collection devoted to the Polish composer, containing manuscripts, printed publications, memorabilia, books, works of art and the Pleyel piano.

Ganche’s desire was to create a Chopin Museum in some European city. The outbreak of World War II brought these plans to naught, and Ganche’s collection found itself in Kraków. It was purchased by Nazi officials on the orders of Hans Frank, the General Governor of the occupied territories. It was a forced sale. As a Jewish collector, Ganche had no way to defend himself.

The speaker presented the history of Ganche’s collection – the beginnings of its creation in Lyon, its forced sale and its transport to Kraków. It is based on archival sources from two collections – Dossiers Edouard Ganche at the Bibliothèque nationale de France and the Archives of the Central Library Board of the General Government (presently held by the Institute for National Memory in Warsaw).

The next speaker Bret Werb (United States Holocaust Memorial Museum) gave a paper entitled Aleksander Kulisiewicz Collection at the United States Holocaust Memorial Museum.

The paper focused on the United States Holocaust Memorial Museum's single largest music collection of the Polish camp survivor Aleksander Kulisiewicz (1918-1982).

Kulisiewicz was a Kraków native who spent over five years as a political prisoner in Nazi concentration camp Sachsenhausen. Later on he got obsessed with documenting the repertoire that his fellow Poles and an international community of musicians, authors and artistes created and performed while captives of the Germans. The collection consists of hundreds of songs, choral works and instrumental pieces gathered from survivor memoirs, manuscripts, and multiple recorded interviews with former inmates. Approximately 70,000 pages of documentation encompass music-related artworks, biographical details of camp poets and composers, and copious additional corroborating material.

The speaker presented several music illustrations including selections from Kulisiewicz's own series of autobiographical songs written in Sachsenhausen and musical examples of pieces inspired on works based on "rescued" music preserved in the Museum's archive.

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The last paper Music papers on movement, 1936-1939: the case of the Spanish Civil War was given by Elena García de Paredes (Archivo Manuel de Falla, Granada) and Jon Bagüés (Eresbil, Errenteria, representing the group of research institutions of AEDOM – the Spanish Branch of IAML).

In July 1936 the Spanish Civil War began with the military rebellion against the Republic Government, until 1 April 1939. The presentation of the paper was the first collective attempt to add information on how the civil war affected the musical heritage, especially the fonds and collections in different Spanish institutions, either by losses, removals, or their effects on musicians and composers, among them Manuel de Falla, and interpretative institutions (exiles, extinctions...).

Information was structured by Spanish regions and collected by the principal present custody heritage centres and music documentation centres. It also contained a bibliography on the state of issue around the aforementioned problem.

## **Second session**

About 26 persons attended the second session "Music archives in France and in Greece" on July 18th chaired by the president of Archives and Music Documentation Centres Section - Marie Cornaz (Bibliothèque royale de Belgique, Brussels).

The session opened the paper Cataloguing of music archive fonds at the National Library of France given by Valère Etienne (Bibliothèque nationale de France, Paris).

Since 2013, the Department of Music of the National Library of France (BnF) has been using EAD (Encoded Archival Description) format for the cataloguing of music archive fonds. About 600 archive fonds (originating from composers, interpreters, singers, musicologists and others) are kept in the department's collections, and EAD format makes it possible to describe them on different levels: while making detailed inventories for specific fonds, the Department of Music has been working lately on creating an exhaustive list of all its archive fonds in order to make them easy to find by researchers.

All those descriptions are published by the Department of Music in a specific catalogue, "BnF Archives et Manuscrits" (BAM), used to describe archive fonds of all types throughout the BnF. However, some of the fonds of the Department of Music are also partially described in MARC format in the BnF main catalogue. Therefore, the department has to deal with the use of two different formats and catalogues to describe the same resources, and to create links between them.

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The second speaker Stella Kourmpa (Athens Conservatoire) presented a topic Athens Conservatoire Archives: a concise history and general overview.

Although the history of the Athens Conservatoire starts in 1871, the functioning of its Archives has only six years of live. It is only in 2013 that the organization, classification and digitalization of its extremely rich and valuable material began. Since then, a great number of acquisitions and donations have enriched – almost doubled – the quantity of the AC's Archival material, with books, scores, recordings, photographs, individual collections and institutional archives. Today, the Athens Conservatoire Archival material permits us to have an overall view of the whole history of the Greek musical life of the last 150 years.

The speaker presented its staff, financial problems, solutions and activities such as concerts, exhibitions, conferences connected with the rich collection of Archives.

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The third speaker Haris Xanthoudakis (Athens Conservatoire) was absent. The paper entitled Documents of international musicological interest at the Athens Conservatoire Archives was presented by Stella Kourmpana (Athens Conservatoire).

The speaker combine two topics, her own and the one of Haris Xanthoudakis. A considerable part of the Athens Conservatoire Archival Material of various kinds (scores, recordings, photographs, correspondence, official references, programme notes, reviews, etc. between 1871 and 1971) may provide useful information to researchers working on subjects of international interest. This paper will proceed to a preliminary categorization of this corpus and provide some ideas about possible modes of its exploitation.

*Hanna Bias; Secretary of the Archives Section*