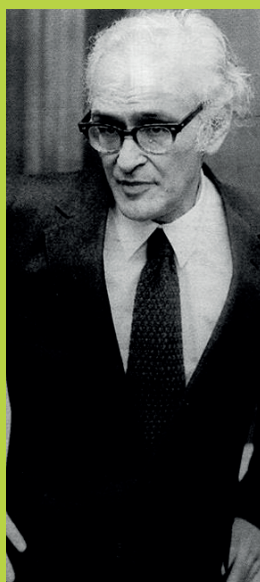


Diplomado en línea

Compositores de América Latina

MIRADAS CONVERGENTES

Módulo de Introducción: MALENA KUSS



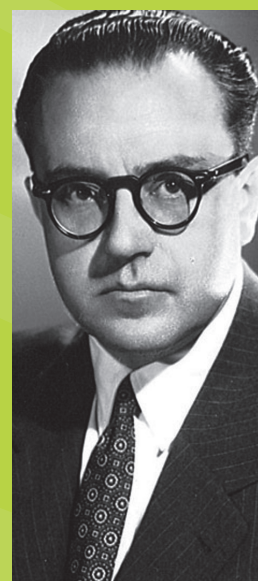
Julián Orbón
(España - Cuba)



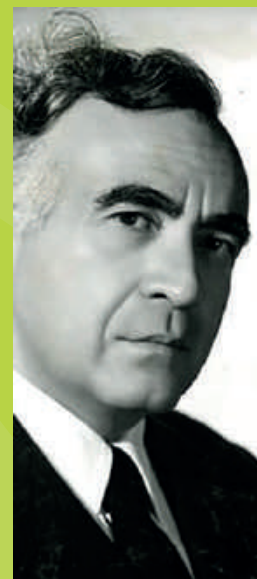
Antonio Estévez
(Venezuela)



Heitor Villa-Lobos
(Brasil)



Alberto Ginastera
(Argentina)



Carlos Chávez
(México)

#culturaUNAMencasa



Malena Kuss

Malena Kuss

(Bell Ville, Pcia de Córdoba, Argentina, 11 de agosto de 1940)

Doctorada en musicología por la Universidad de California en Los Angeles bajo la dirección de Robert Stevenson (1976), Malena Kuss es Profesora Emérita de Musicología, Universidad de North Texas, Denton (1976–1999); Vicepresidenta de la Sociedad Internacional de Musicología (2009–2017) con sede en Basilea, Suiza; Directora Ejecutiva del proyecto *The Universe of Music: A History* (1997–); y Coordinadora de la Asociación Regional de la Sociedad Internacional de Musicología para América Latina y el Caribe (2012–2016), fundada por ella en Roma en 2012. Recibió en 2009 el Premio Konex de Platino otorgado por la Fundación Konex de Buenos Aires que honra a las figuras más prestigiosas de la última década en las artes y

ciencias de la Argentina; en 2017, fue investida Miembro Honorario de la American Musicological Society por “contribuciones excepcionales a los objetivos de la Sociedad,” un reconocimiento previamente otorgado a prestigiosos musicólogos europeos y estadounidenses (ver Honorary members en <http://www.ams-net.org/administration/>); y, en mayo de 2018, fue nombrada Miembro Correspondiente en Estados Unidos de la Academia Nacional de Bellas Artes de la República Argentina.

Especializada en la música del siglo XX, Malena Kuss es internacionalmente reconocida como una autoridad en la obra de Alberto Ginastera, con quien estudió composición en Buenos Aires (1954–1960), y ha realizado una significativa contribución al conocimiento de óperas de compositores argentinos en numerosos estudios publicados en Estados Unidos, Latinoamérica, Europa y Australia. Su historia enciclopédica en dos volúmenes, titulada *Music in Latin America and the Caribbean: An Encyclopedic History*, publicada en 2004 y 2007, fue concebida para divulgar el pensamiento latinoamericano y caribeño en la esfera de influencia anglófona y reúne contribuciones de más de 100 investigadores de 36 países.

En 1997 ocupó la prestigiosa cátedra de musicología “Jesús C. Romero,” patrocinada por el Instituto Nacional de Bellas Artes de México; en 1999 fue elegida Miembro Individual del Consejo Internacional de la Música, asociado con UNESCO; y, entre 2008–2009 y 2017–2020, ha presidido el comité que otorga el Premio Robert Stevenson de la American Musicological Society a la mejor investigación sobre música ibérica y/o latinoamericana y sus respectivas esferas de influencia a nivel global. Entre 2008 y 2010 tuvo a su cargo la curaduría de instrumentos musicales de Latinoamérica y el Caribe en el Musical Instrument Museum (MIM) de Phoenix, Arizona. Para esta ambiciosa iniciativa cultural y educativa cuya misión es divulgar las tradiciones musicales más significativas de cada entidad geopolítica, Kuss adquirió una colección de 1500 instrumentos y diseñó 43 exposiciones, en colaboración con distinguidos organólogos latinoamericanos y caribeños. Desde 1973, año en que Malena Kuss recibió una beca Fulbright-Hays de Estados Unidos para estudiar óperas de compositores argentinos estrenadas en el Teatro Colón de Buenos Aires entre 1908 y 1972, sus proyectos han recibido el apoyo del National Endowment for the Humanities (Washington, D.C.), American Council of Learned Societies (New York), Mellon Foundation (New York), y Paul Sacher Stiftung (Basilea, Suiza).

MALENA KUSS: PUBLICACIONES

LIBROS:

Performing Beliefs: Indigenous Peoples of South America, Central America, and Mexico, Malena Kuss (ed.). Austin: University of Texas Press, 2004, 416 pp., 2 CDs. *Music in Latin America and the Caribbean: An encyclopedic history*, vol. 1.

Performing the Caribbean Experience, Malena Kuss (ed.). Austin: University of Texas Press, 2007, 537 pp., 2 CDs. *Music in Latin America and the Caribbean: An encyclopedic history*, vol. 2.

ARTÍCULOS:

- a) Ópera en Latinoamérica. Historiografía musical
- b) Alberto Ginastera
- c) Investigación bibliográfica
- d) Reseñas

a) Ópera en Latinoamérica. Historiografía musical

“On Shifts and Rifts, or Musicology Without Borders,” *Grenzüberschreitungen: Musik im interdisziplinären Diskurs / Festschrift für Tilman Seebass zum 75. Geburtstag*, Raymond Ammann, Federico Celestini, and Lukas Christensen (eds.). Innsbruck: Innsbruck University Press, 2014, 185–92. [Ver Kuss, Academia.edu].

“Modernismo rumbero in Carpentier’s and Caturra’s Puppet Opera *Manita en el Suelo* (1931–1934),” Review 82: *Literature and Arts of the Americas* (New York, Americas Society), 44/1 (2011), 136–142.

“Il pensiero occidentale da un punto di vista transculturale (la decolonizzazione dell’America latina)” / “Western thought from a transcultural perspective: Decolonizing Latin America,” *Enciclopedia della musica: L’unità della musica*, 5 vols., Jean-Jacques Nattiez (ed.). Torino: Giulio Einaudi editore, 2005, vol. 5, 32–64. Edición francesa, “La pensée occidentale du point de vue transculturel (décoloniser l’approche de la musique d’Amérique latine),” *Musiques, une encyclopédie pour le XXI^e siècle: L’Unité de la musique*, vol. 5 (Paris: Actes Sud / Cité de la Musique, 2007), 68–102. [Original en inglés, Kuss, Academia.edu]

“The Caribbean: A Reflective Overview” (with Hazel Campbell); “Cuba: A Quasi-Historical Sketch”; “Puerto Rico”; The Netherlands Antilles: A Historical Sketch,” *Performing the Caribbean Experience*, vol. 2, *Music in Latin America and the Caribbean: An Encyclopedic History*, Malena Kuss (ed.). Austin: University of Texas Press, 2007, 9–15, 123–150, 151–188, 451–461.

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"La poética referencial de Astor Piazzolla," *Revista del Instituto Superior de Música* (Santa Fe, Argentina, Universidad Nacional del Litoral), No. 9 (2002), 11–29. Versión revisada en *Estudios sobre la obra de Astor Piazzolla*, compilado por Omar García Brunelli (Buenos Aires: Gourmet Musical Ediciones, 2008), 57–76.

"Ficción e historiografía: Las crónicas españolas como fuentes para la etnohistoria musical americana" en *Fuentes Musicales en la Península Ibérica ca. 1250–ca. 1550 / Fonts Musicals a la Península Ibèrica*, Maricarmen Gómez y Màrius Bernadó (eds.). Lleida: Edicions de la Universitat de Lleida—Institut d'Estudis Ilerdencs, 2001, 305–319. También publicado en *Oralidad: Lenguas, identidad y memoria de América* (La Habana: Oficina Regional de Cultura de la UNESCO para América Latina [ORCALC]), No. 8 (1996), 13–22.

"La certidumbre de la utopía: Estrategias interpretativas para una historia musical americana," *Música* (La Habana, Boletín de Casa de las Américas), Nueva Época, No. 4 (2000), 4–24.

"Nacionalismo, identificación y Latinoamérica," *Cuadernos de Música Iberoamericana* (Madrid, Instituto Complutense de Ciencias Musicales), No. 6 (1998), 133–149.

"History, myth, culture, and opera: Their legacy in Latin America," *Resonance* (Paris, International Music Council), No. 23 (1997), 11–15.

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"La primera representación de 'La muerte de Atahualpa' en el teatro lírico: Historia y ficción" en *Historia, Memoria y Ficción*, Moisés Lemlij y Luis Millones (eds.). Lima: Biblioteca Peruana de Psicoanálisis y Seminario Interdisciplinario de Estudios Andinos, 1996, 530–547 (Actas del Congreso Internacional sobre La Novela en la Historia y la Historia en la Novela, Lima, octubre 19–21, 1995).

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"Compositional directions: A multiplicity of poetics" in *Tradition and Innovation: Painting, Architecture, and Music in Brazil, Mexico, and Venezuela between 1950 and 1980*. Washington, D.C.: Museum of the Americas—Organization of American States, 1991, 68–75.

"The structural role of folk elements in 20th-century art music," *Proceedings of the XIVth Congress, International Musicological Society: Transmission and Reception of Musical Culture*, Lorenzo Bianconi, F. Alberto Gallo, Angelo Pompilio, and Donatella Restani (eds.). Torino: EDT/Musica, 1990, vol. III, 99–120.

"Opera in Latin America since 1870," *The New Grove History of Opera*, Stanley Sadie (ed.). New York: W. W. Norton; London: Macmillan, 1989, 241–244, 329–332, 448–449, 458–459.

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"Tata Vasco" (1941) by Miguel Bernal Jiménez; "El matrero" (1929) by Felipe Boero; "Proserpina y el extranjero" (1951) by Juan José Castro; "Manita en el Suelo" (1934) by Alejandro García Caturla; "Bomarzo" (1967) and "Don Rodrigo" (1964) by Alberto Ginastera; "Macías" (1871) by Felipe Gutiérrez y Espinosa; "Il sogno di Alma" (1914) by Carlos López Buchardo; and "Marianita limeña" (1957) by Valdo Sciammarella, *Pipers Enzyklopädie des Musiktheaters*, Carl Dahlhaus and the Forschungsinstitut für Musiktheater der Universität Bayreuth, Sieghart Döhring, director (eds.). Munich und Zurich: Piper Verlag, vol. 1 (1986), 317–318, 377–378, 503–505; vol. 2 (1987), 325–327, 380–386, 623–624; vol. 3 (1989), 549–550; vol. 5 (1994), 680–682.

"The Latin American art music tradition," *Latin American Culture Studies: The Art and Music of Latin America* (Proceedings of the conference on The Latin American Art Music Tradition and the United States Educator, Institute of Latin American Studies, University of Texas at Austin, 1980). Austin: Institute of Latin American Studies, 1984, 105–116.

"Charles Seeger and Latin America: Themes and contributions," *Inter-American Review of Bibliography*, 30/3 (1980), 231–237.

"Charles Seeger's Leitmotifs on Latin America," *Yearbook of the International Folk Music Council* (now International Council for Traditional Music), XI (1979), 83–99.

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"Huemac by Pascual de Rogatis: Native identity in Argentine lyric theater," *Yearbook for Inter-American Musical Research*, vol. X (1974), 68–87.

"La contribución de Floro Ugarte a la formación del teatro lírico argentino," *Heterofonía*, VII/6 (Noviembre-Diciembre 1974), 17–21.

b) Alberto Ginastera

"Ginastera y sus laberintos," *Revista Teatro Colón*, dirigida y editada por Daniel Varacalli Costas, Año XXI, No. 125 (Septiembre/Octubre 2016), 46–50.

"Ginastera (1916–1983): La trayectoria de un método," *Revista Argentina de Musicología*, Asociación Argentina de Musicología, No. 14 (2013), 16–52 (número editado por Omar Corrado).

"Alberto Ginastera and the many meanings of Bearbeitung," *Music – Space – Chord – Image: Festschrift for Dorothea Baumann's 65th birthday*, Antonio Baldassarre (ed.). Bern: Peter Lang Verlag, 2012, 467–472.

"Ginastera, Alberto," *Die Musik in Geschichte und Gegenwart*, 2nd revised edition, Ludwig Finscher (ed.). Kassel: Baerenreiter; Stuttgart: Metzler Verlag, 1994–2008, Personenteil, vol. 7 (2002), cols. 974–982.

"'Si quieres saber de mí, te lo dirán unas piedras': Alberto Ginastera, autor de Bomarzo" en *Ópera en España e Hispanoamérica*, 2 vols., Emilio Casares Rodicio y Álvaro Torrente (eds.). Madrid: ICCMU (Instituto Complutense de Ciencias Musicales), 2002, vol. II, 393–411.

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17–18.

“Symbol und Phantasie in Ginasteras Bomarzo (1967),” *Alberto Ginastera*, Friedrich Spangemacher (ed.). Bonn: Boosey and Hawkes, 1984, 88–102 (Series Musik der Zeit: Dokumentationen und Studien, No. 4).

“Ginastera’s Cello Sonata (1979),” *Tempo* (London), No. 132 (March 1982), 41–42.

“Homage to Alberto Ginastera,” monograph accompanying a concert of his music recorded live at the John F. Kennedy Center for the Performing Arts on October 14, 1981, in celebration of his 65th birthday. Washington, D.C.: Inter-American Musical Editions, 015-1982.

“Type, derivation, and use of folk idioms in Ginastera’s Don Rodrigo (1964),” *Latin American Music Review*, 1/2 (Fall-Winter 1980), 176–196.

“Alberto Ginastera and the early training of the composer,” *Heterofonía*, 3/1 (Enero-Febrero 1970), 13–17 (abstracted in Melos [September 1970], 350).

c) Investigación bibliográfica

“Toward a comprehensive approach to Latin American music bibliography: Theoretical foundations for reference sources and research materials,” *Latin American Masses and Minorities: Their Images and Realities*, Dan Hazen (ed.) (Proceedings of the Thirtieth Meeting of the Seminar on the Acquisition of Latin American Library Materials, Princeton University, 1985). Madison, Wisconsin: SALALM Secretariat—Memorial Library, University of Wisconsin, 1987, vol. II, 615–678.

“Current state of bibliographic research in Latin American music,” *Fontes artis musicae*, 34/4 (Oktober-Dezember 1984), 20–39 (annotated in Duckles and Keller, *Music Reference and Research Materials*, 4th edition [1988], 197; and 4th edition revised [1994], 207).

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d) Reseñas

Diccionario bibliográfico de la música argentina y de la música en la Argentina, compiled by Leandro Donozo (Buenos Aires: Gourmet Musical Ediciones, 2006). In *Fontes artis musicae*, 55/3 (July-September 2008), 566–568.

Essays on Cuban Music: North American and Cuban Perspectives, edited by Peter Manuel (Lanham, Maryland: University Press of America, 1991). In *Notes* (quarterly journal of the Music Library

Association), 50/3 (March 1994), 934–941.

“Symphony Orchestra of Brazil,” Isaac Karabtchevsky, conductor, works by Nobre, Villa-Lobos, and Santoro; and “Nelly and Jaime Ingram, duo pianists,” works by Infante, Cordero, Poulenc, and Pinto. Produced by the Technical Unit on Music of the Department of Cultural Affairs, Organization of American States (Inter-American Musical Editions, 002 and 003). In *Latin American Music Review*, 1/2 (1980), 293–294.

Enciclopedia de la música argentina by Rodolfo Arizaga (Buenos Aires: Fondo Nacional de las Artes, 1971). In *Yearbook for Inter-American Musical Research*, X (1974), 208–211.

CONFERENCIAS Y PONENCIAS:

“On shifts and rifts, or musicology without borders,” invited contribution to the second conference of the IMS Regional Association for East Asia on “Musics in the Shifting Global Order,” National Taiwan University, Taipei, October 20, 2013.

“Opera in Latin America: Some premises for a history,” keynote address, International Symposium on “Verdi, Wagner, and Contemporaries,” Universidade Federal do Rio de Janeiro, August 13, 2013 [read by Philip Gossett in the author’s absence].

Respondent, session on “Dialogues and passages between Europe and Latin America: The relations between migratory processes and artistic languages,” 18th Congress, International Musicological Society, Zurich, July 12, 2007.

“Interdisciplinary themes in cultural programming,” invited contribution to the celebration of the Americas Society’s 40th anniversary, honoring its founder, David Rockefeller, Sr. for his commitment to disseminating the arts and culture of Latin America, the Caribbean, and Canada, New York, October 7, 2005.

“Many musics and the meanings of diversity,” keynote address delivered at the 30th General Assembly of the International Music Council, Montevideo (Uruguay), October 13, 2003.

“Bartók, Ginastera, and the subversion of certainty,” International Bartók Congress sponsored by the University of Texas at Austin, March 27, 2000.

“The referential poetics of Astor Piazzolla,” The Music of Astor Piazzolla: A Symposium, sponsored by the Graduate Center of The City University of New York and the Greater New York Chapter of the American Musicological Society, Allan W. Atlas, coordinator, March 10, 2000.

“Decolonizing Latin American music and musicology,” keynote address, conference and festival on Staging Identity: Latin American Music and Dance, sponsored by the Center for Latin American Studies and the Center for World Arts of the University of Florida at Gainesville, February 24, 2000.

"The secret program of Ginastera's *String Quartet No. 2*, Op. 26 (1958) and its Bearbeitungen," lecture illustrated by the Cuarteto Latinoamericano, Musicology Lecture Series, University of Florida at Gainesville, February 23, 2000.

"Teatro, literatura y dramaturgia musical en la ópera argentina del siglo XX," congreso internacional sobre Ópera en España e Hispanoamérica auspiciado por la Sociedad General de Autores y Editores de España y el Instituto Complutense de Ciencias Musicales, Madrid, December 3, 1999.

Respondent, "Interactions between traditional and art musics in the Hispanic world," seventh annual study session of the International Hispanic Music Study Group, national meeting, American Musicological Society, Kansas City, Missouri, November 6, 1999.

"La certidumbre de la utopía: Estrategias interpretativas para una historia musical americana," international colloquium on Musicología y Globalización sponsored by Casa de las Américas, La Habana, October 28, 1999.

Cátedra "Jesús C. Romero" 1997, auspiciada por el Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" (CENIDIM), Instituto Nacional de Bellas Artes (INBA). Cinco conferencias y cuatro seminarios sobre ópera en Argentina, Brasil, Cuba y México; mesa redonda con compositores mexicanos sobre "Bases para una historia musical americana," Julio 21–25, 1997.

"Traditional retentions as symbolic gesture in the musical poetics of Alberto Ginastera (1916–1983)," international conference on Non-European Musical Traditions and Twentieth-Century Western Music sponsored by the Institute of Musicology of the Hungarian Academy of Sciences held in conjunction with the Budapest Spring Festival, Budapest, April 3, 1996.

"Ficción e Historiografía Indiana: Las crónicas españolas como fuentes para la etnohistoria musical americana," coloquio internacional sobre Fuentes para el estudio de la música en la Península ibérica (ca. 1250—ca. 1550), auspiciado por el Institut d'Estudis Ilerdencs y la Universidad Autónoma de Barcelona, Lérida (España), April 1, 1996.

"Alberto Ginastera: The progress of a method," guest lecture, McGill University, sponsored by the Department of Music and the General Consulate of the Argentine Republic, Montréal, March 18, 1996.

"The magic America of Ginastera's Cantata (1960)," guest lecture, McGill University, sponsored by the Department of Music and the General Consulate of the Argentine Republic, Montréal, March 14, 1996.

"The contribution of Robert Stevenson to Latin American and Caribbean music research," national meeting, American Musicological Society, New York, November 3, 1995 (Study Session, International Hispanic Music Study Group, "A Tribute to Robert Stevenson").

"La primera representación de 'La muerte de Atahualpa' en el teatro lírico: Historia y ficción," congreso internacional sobre La Novela en la Historia y la Historia en la Novela auspiciado por la Biblioteca Peruana de Psicoanálisis (BPP) y el Seminario Interdisciplinario de Estudios Andinos (SIDEA), Lima (Perú), octubre 19–21, 1995.

“Nacionalismo, identificación y Latinoamérica,” simposio internacional sobre Nacionalismo musical en España e Hispanoamérica, auspiciado por la Universidad de Oviedo en La Granda (España), agosto 11, 1994.

“Myth and reality in Latin American music historiography,” XXVth General Assembly of the International Music Council of UNESCO, Alicante (Spain), September 25, 1993, held in conjunction with the international congress on La Création musicale contemporaine and the Alicante Festival of Contemporary Music.

“Alejo Carpentier and his ‘Invention of America’ in *Concierto barroco*,” international symposium on Columbus, Montezuma und Cortés als Bühnengestalten: Zur Rezeptionsgeschichte der Entdeckung Amerikas, sponsored by the German government at the Villa Vigoni (Como, Italy), May 4–6, 1993.

“The ‘Invention’ of America: Encounter settings on the Latin American lyric stage,” XVth Congress, International Musicological Society, Madrid, April 4, 1992 (Round Table II, Contributions of the New World to the music of the Old World).

Chair, Round Table II, Contributions of the New World to the Music of the Old World, XVth Congress, International Musicological Society, Madrid, April 4, 1992.

“Cuauhtémoc, Montezuma, and Cortés on the Latin American lyric stage,” international conference on An Ongoing Voyage: Music, sponsored by the Music Division of the Library of Congress, Washington, D.C., June 5, 1992.

Chair, Session III, An Ongoing Voyage: Music, conference sponsored by the Music Division of the Library of Congress to commemorate the Columbus Quincentenary, June 4-5, 1992.

Invited panelist, pre-conference symposium on Musical Repercussions of 1492, chaired by Carol E. Robertson at the 37th annual meeting, Society for Ethnomusicology, Seattle, October 21, 1992.

“El teatro musical de Alejo Carpentier y Alejandro García Caturla,” invited lecture, Universidad Autónoma de Barcelona, January 8, 1991.

“Periodicals as mirrors of musical life in 19th- and 20th-century Latin America,” XVth Congress, International Association of Music Libraries, Archives, and Documentation Centers, Oxford (England), August 28, 1989.

“The impact of the spirit of discovery on composition in Latin America,” international symposium on Musical Repercussions of 1492: Explorations, Encounters, and Identities, sponsored by the Columbus Quincentenary Program of the Smithsonian Institution, Washington, D.C., March 11, 1988.

“Realities and utopia: Some considerations on Latin American music historiography,” international congress on Theories of History sponsored by the Department of Musicology, University of Helsinki, November 17, 1987.

“The structural role of folk elements in 20th-century art music,” free paper, session on Popolare-colto nella musica d’arte, XIVth Congress, International Musicological Society, Bologna, August 27, 1987.

Respondent, Round Table on Interpenetration of Folk, Popular, and Art Music in the 20th Century, XIVth Congress, International Musicological Society, Bologna, September 1, 1987.

"Music in the national libraries of Latin American countries," keynote address, opening session on Music in the National Libraries of the Western Hemisphere, 56th annual meeting, Music Library Association, Eugene, Oregon, February 12, 1987.

"Latin American music: A conceptual framework for reference and research materials," invited paper, Conference on Music Bibliography hosted by the School of Music and University Library, Northwestern University, and sponsored by the National Endowment for the Humanities, October 11, 1986.

"Music research in Latin America" and "The operas of Alberto Ginastera," Forum on Musicological Research in Latin America organized by the Department of Cultural Affairs of the National University of Puerto Rico, March 16, 1986.

"Traditional elements in 19th- and 20th-century operas from Latin America and the Caribbean," invited paper, panel on Ethnomusicological Approaches to Western Art Music chaired by Bruno Nettl, national meeting, Society for Ethnomusicology, Vancouver, November 9, 1985.

"A tribute to Carleton Sprague Smith," invited speaker, Vincent Astor Gallery, The New York Public Library at Lincoln Center, October 21, 1985.

"The classification of world cultures in the Répertoire International de Littérature Musicale (RILM)," invited paper, annual meeting, International Association of Music Libraries, Archives, and Documentation Centers, Berlin, September 11, 1985.

"Cosmopolitanism and cultural identity in 19th- and 20th-century Latin American opera," invited paper, international symposium on Nationalismus und Kosmopolitismus in der Oper des 19. und 20. Jahrhunderts organized by Carl Dahlhaus and sponsored by the Forschungsinstitut für Musiktheater der Universität Bayreuth, held in conjunction with the Wagner Festspiel, Schloss Thurnau (Germany), August 22, 1985.

"Toward a comprehensive approach to Latin American music bibliography: Theoretical foundations for reference sources and research materials," invited paper, 30th annual meeting, Seminar on the Acquisition of Latin American Library.

Materials (SALALM), Woodrow Wilson School of Public and International Affairs, Princeton University, June 21, 1985.

Chair, Research Panel IV, "The music of Latin American masses and minorities: Access, relevance, and availability of bibliographic sources," annual meeting, SALALM, Princeton University, June 21, 1985.

"Latin America in the mainstream of 20th-century music: The contribution of Alberto Ginastera (1916–1983)," concert-lecture, Spoleto Festival, Charleston, South Carolina, June 4, 1985 (reviewed

by Robert Jones, *The News and Courier* [Charleston], June 5 and 30; Jack Dressler, *The Evening Post* [Charleston], June 5; and J. L.L. Johnson, *The News and Courier*, June 5).

"Preparing RISM C, Latin America: A survey of research collections in institutional libraries and private archives," national meeting, Music Library Association, Louisville, Kentucky, March 9, 1985.

"Socio-historical aspects of musical change in 19th- and 20th-century operas from Latin America," ILAS/Mellon Visiting Research Faculty Series, Institute of Latin American Studies, University of Texas at Austin, November 29, 1984.

"Music in Cuba: A survey of research resources," national meeting, Music Library Association, Austin, Texas, February 24, 1984.

"Symbol and fantasy in Ginastera's *Bomarzo* (1978)," invited lecture, University of Virginia at Charlottesville, November 28, 1983.

"Present lacunae in Latin American music bibliography: Projects and proposals," annual meeting, Texas Chapter of the Music Library Association, Denton, Texas, October 21, 1983.

"Bearbeitung as part of the compositional process: Sources for an interpretation of Ginastera's *Bomarzo* (1967)," invited paper, annual meeting of the Swiss Musicological Society held in honor of Kurt von Fischer's 70th birthday, Rapperswill, Switzerland, May 13, 1983.

"Current state of bibliographic research in Latin American music," XIVth Congress of the International Association of Music Libraries, Archives, and Documentation Centers, Washington, D.C., May 11, 1983.

"Selectivity as criterion for assimilation of traditional elements in operas from Latin America, 1849–1964," XIIIth Congress, International Musicological Society, Strassbourg, August 29–September 3, 1982.

"The music of Latin America: Source studies for an expanded curriculum," national meeting, Latin American Studies Association (LASA), Washington, D.C., March 6, 1982.

"Musical dramaturgy in Ginastera's *Bomarzo* (1967)," national meeting, American Musicological Society, Boston, November 13, 1981.

Chair, panel on "Alternative approaches to musical dramaturgy in contemporary music theater," national meeting, American Musicological Society, Boston, November 13, 1981.

"Argentina in the mainstream of 20th-century music: The contribution of Alberto Ginastera," inaugural lecture, Art Education Workshop, The John F. Kennedy Center for the Performing Arts, Washington, D.C., October 14, 1981. Lecture preceding a concert of Ginastera's music in celebration of his 65th birthday (see Publications under Ginastera, 1982).

"Cultural roots and compositional style in the music of Alberto Ginastera," Caruth Auditorium, Southern Methodist University, Dallas, Texas, May 11, 1981.

"Lorca plays as opera librettos: Problems and solutions in settings by Latin American composers," invited lecture, University of Kentucky at Lexington, April 10, 1981.

"Selectivity as integral to assimilation of traditional elements in Ginastera's compositional poetics," invited lecture, Hartt School of Music, University of Hartford, Hartford, Connecticut, February 16, 1981.

"Neo-African retentions in 20th-century operas by Brazilian composers," symposium on African influences on Latin American and Caribbean Music chaired by J. H. Kwabena Nketia and sponsored by the Brazilian National Committee of the International Music Council/UNESCO, in cooperation with Brazil's Ministry of Education and Culture, São Paulo, Brazil, November 21–26, 1980.

"Schoenberg's influence on composition in Latin America," invited lecture, The Arnold Schoenberg Institute, University of Southern California, Los Angeles, March 19, 1980.

"The Latin American art music tradition and the United States educator," conference on Latin America's Musical Heritage hosted by the Institute of Latin American Studies, University of Texas at Austin, and sponsored by the National Endowment for the Humanities, February 22, 1980.

"Type, derivation, and use of folk idioms in Ginastera's *Don Rodrigo* (1964)," national meeting, American Musicological Society, New York, November 4, 1979.

"Use of native elements in 20th-century operas from Argentina, Brazil, and Mexico: Toward a comparative chronology of stylistic change," Third Intercongressional Symposium, International Musicological Society, University of Adelaide, Australia, September 24-30, 1979.

"Music theater and social change in 20th-century Latin America," Whittall Pavilion Library of Congress, Washington, D.C., invited lecture co-sponsored by the Music and Hispanic divisions of the Library of Congress and the Department of Cultural Affairs, Organization of American States, April 9, 1979.

Chair, round table on Social aspects of musical change in Latin America, national meeting, Latin American Studies Association (LASA), Pittsburgh, April 7, 1979.

"El estilo de *El matrero* (1929) a través de la obra lírica de Felipe Boero," illustrated lecture on this emblematically Argentinian opera at the Salón Dorado, Teatro Colón of Buenos Aires, October 14, 1974.

"Argentine opera composers in international music encyclopedias," national meeting, American Musicological Society, Washington, D.C., November 2, 1974.