

## MALENA KUSS: PUBLICATIONS

### BOOKS:

*Performing Beliefs: Indigenous Peoples of South America, Central America, and Mexico*, edited by Malena Kuss. 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*, edited by Malena Kuss. Austin: University of Texas Press, 2007, 537 pp., 2 CDs. *Music in Latin America and the Caribbean: An encyclopedic history*, vol. 2.

**ARTICLES: a) opera in Latin America; music historiography; b) Alberto Ginastera; c) bibliographic research; d) reviews**

#### **a) Opera in Latin America; music historiography**

“On Shifts and Rifts, or Musicology Without Borders,” in *Grenzüberschreitungen. Musik im interdisziplinären Diskurs. Festschrift für Tilman Seebass zum 75. Geburtstag*, edited by Raymond Ammann, Federico Celestini, and Lukas Christensen. Innsbruck: Innsbruck University Press, 2014, 185–92. See Academia.edu

“Modernismo rumbero in Carpentier’s and Caturla’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” in *Enciclopedia della musica: L’unità della musica*, 5 vols., edited by Jean-Jacques Nattiez. Torino: Giulio Einaudi editore, 2005, vol. 5, 32–64. French edition, “La pensée occidentale du point de vue transculturel (décoloniser l’approche de la musique d’Amérique latine)” in *Musiques, une encyclopédie pour le XXI<sup>e</sup> siècle: L’Unité de la musique*, vol. 5 (Paris: Actes Sud / Cité de la Musique, 2007), 68–102. For English original, see Academia.edu

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

“Prologue” to *Music in Latin America and the Caribbean: An Encyclopedic History*, 2 vols., edited by Malena Kuss. Austin: University of Texas Press, 2004, vol. 1, ix–xxvi. <https://islandsofhistory.com/volume-1-prologue/>

“La poética referencial de Astor Piazzolla,” *Revista del Instituto Superior de Música* (Santa Fe, Argentina, Universidad Nacional del Litoral), No. 9 (2002), 11–29. Updated and revised in *Estudios sobre la obra de Astor Piazzolla*, edited by Omar García Brunelli (Buenos Aires: Gourmet Musical Ediciones, 2008), 57–76.

“Ficción e historiografía: Las crónicas españolas como fuentes para la etnohistoria musical americana” in *Fuentes Musicales en la Península Ibérica ca. 1250–ca. 1550 / Fonts Musicals a la Península Ibèrica*, edited by Maricarmen Gómez and Màrius Bernadó. Lleida: Edicions de la Universitat de Lleida—Institut d’Estudis Ilerdencs, 2001, 305–319. Also in *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. See Academia.edu

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

“Das lateinamerikanische Libretto” in *Die Musik in Geschichte und Gegenwart*, 2<sup>nd</sup> revised edition, edited by Ludwig Finscher. Kassel: Baerenreiter; Stuttgart: Metzler Verlag, 1994–2008, Sachteil, vol. 5 (1996), cols. 1196–1203.

“La primera representación de ‘La muerte de Atahualpa’ en el teatro lírico: Historia y ficción” in *Historia, Memoria y Ficción*, edited by Moisés Lemlij and Luis Millones. Lima: Biblioteca Peruana de Psicoanálisis and Seminario Interdisciplinario de Estudios Andinos, 1996, 530–547 (Proceedings, International Congress on La Novela en la Historia y la Historia en la Novela, Lima, October 19–21, 1995).

“The ‘Invention’ of America: Encounter settings on the Latin American lyric stage,” *Proceedings of the XVth Congress, International Musicological Society* (Madrid 1992), in *Revista de Musicología*, Sociedad Española de Musicología, XVI/1 (1993), 185–204 (Round Table II, “Contributions of the New World to the music of the Old,” Malena Kuss, chair).

"Identity and change: Nativism in operas from Argentina, Brazil, and Mexico" in *Musical Repercussions of 1492: Encounters in Text and Performance*, edited by Carol E. Robertson. Washington, D.C.: The Smithsonian Institution Press, 1992, 299–335.

"The confluence of historical coordinates in Carpentier/Caturla's puppet opera *Manita en el Suelo*" in *Musical Repercussions of 1492: Encounters in Text and Performance*, edited by Carol E. Robertson. Washington, D.C.: The Smithsonian Institution Press, 1992, 355–381 (Proceedings of the symposium on Musical Repercussions of 1492, Quincentenary Program, Smithsonian Institution, 1988).

"Contributions of the New World to the music of the Old World," *Acta musicologica*, LXIII/1 (Januar–April 1991), 3–11 (abstract for Round Table II, XVth Congress, International Musicological Society, Madrid 1992, Malena Kuss, chair (see also *Journal of the American Musicological Society*, 43/3 [Fall 1990])).

"Bomarzo" (1967) by Alberto Ginastera; "Casona, Alejandro"; "Castro, Juan José"; "Caturla, Alejandro García" and "Manita en el Suelo" (1934); "Proserpina y el extranjero" (1951) by Juan José Castro; and "Virginia" (1873) by José Ángel Montero in *The New Grove Dictionary of Opera*, 4 vols., edited by Stanley Sadie. London: Macmillan, 1992, vol. 1, 534–535, 753–754, 768, 778; vol. 3, 1148; vol. 4, 1018.

"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 20<sup>th</sup>-century art music" in *Proceedings of the XIVth Congress, International Musicological Society: Transmission and Reception of Musical Culture*, edited by Lorenzo Bianconi, F. Alberto Gallo, Angelo Pompilio, and Donatella Restani. Torino: EDT/Musica, 1990, vol. III, 99–120.

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

"Native idioms in 20<sup>th</sup>-century operas from Argentina, Brazil, and Mexico: Toward a comparative chronology of stylistic change," *Miscellanea musicologica* (Adelaide Studies in Musicology, Proceedings of the Third Intercongressional Symposium of the International Musicological Society, Adelaide, Australia, 1979), vol. 12 (1987), 54–73.

"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

in *Pipers Enzyklopädie des Musiktheaters*, edited by Carl Dahlhaus and the Forschungsinstitut für Musiktheater der Universität Bayreuth, Sieghart Döhring, director. Munich and 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” in *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.

“Julian Edwards,” “Alfonso de Elías,” “Julio Fonseca,” and “Leonard Stein” in *Die Musik in Geschichte und Gegenwart*, 18 vols., edited by Friedrich Blume. Kassel: Baerenreiter Verlag, 1949–1986, vol. 16 (1979), cols. 14–15, 62–64, 325–326, 1751–1752.

“Latin America,” “Argentina,” “Brazil,” “Buenos Aires, Teatro Colón,” “Rio de Janeiro, Teatro Municipal,” “Arturo Berutti,” “Felipe Boero,” “Juan José Castro,” “Constantino Gaito,” “Alberto Ginastera,” “Carlos Gomes,” “Héctor Panizza,” “Valdo Sciammarella,” “Heitor Villa-Lobos,” “Beatriz Cenci,” “Bomarzo,” “Don Rodrigo,” and “Il Guarany” in *The Encyclopedia of Opera*, edited by Leslie Orrey. New York: Charles Scribner’s Sons, 1976, 196–199, 23–24, 56–57, 61, 297, 43, 48, 75, 137, 144, 149, 266, 316, 359, 36, 51–52, 106, 156 (contribution reviewed in *The Musical Times*, vol. 118 [January 1977], 36).

*Nativistic Strains in Argentine Operas Premiered at the Teatro Colón (1908–1972)*. Ph.D. dissertation, Musicology, University of California at Los Angeles, 1976. Ann Arbor, Michigan: University Microfilms International, 76-28570, 523 pp.

“*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.

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## **b) Alberto Ginastera**

“Ginastera y sus laberintos,” *Revista Teatro Colón*, ed. by 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 (guest editor, Omar Corrado).

“Alberto Ginastera and the many meanings of *Bearbeitung*” in *Music – Space – Chord – Image: Festschrift for Dorothea Baumann’s 65<sup>th</sup> birthday*, edited by Antonio Baldassarre. Bern: Peter Lang Verlag, 2012, 467–472.

“Ginastera, Alberto” in *Die Musik in Geschichte und Gegenwart*, 2<sup>nd</sup> revised edition, edited by Ludwig Finscher. 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*” in *Ópera en España e Hispanoamérica*, 2 vols., edited by Emilio Casares Rodicio and Álvaro Torrente. Madrid: ICCMU (Instituto Complutense de Ciencias Musicales), 2002, vol. II, 393–411.

*Alberto Ginastera Musikmanuskripte*. Winterthur, Switzerland: Amadeus Verlag, 1990, 32 pp. (Inventare der Paul Sacher Stiftung, No. 8).

“Alberto Ginastera,” *Mitteilungen der Paul Sacher Stiftung* (Basel, Switzerland), No. 2 (Januar 1989), 17–18.

“Symbol und Phantasie in Ginasteras *Bomarzo* (1967)” in *Alberto Ginastera*, edited by Friedrich Spangemacher. 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 65<sup>th</sup> 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).

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### **c) Bibliographic research, Latin America**

“Toward a comprehensive approach to Latin American music bibliography: Theoretical foundations for reference sources and research materials” in *Latin American Masses and Minorities: Their Images and Realities*, edited by Dan Hazen (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*, 4<sup>th</sup> edition [1988], 197; and 4<sup>th</sup> edition revised [1994], 207).

*Latin American Music: An Annotated Bibliography of Reference Sources and Research Materials*. Paris: International Music Council—UNESCO, 1984, 133 pp., 1093 entries.

*Latin American Music in Contemporary Reference Sources*. Paramount, California: Academy Printing, 1976 (reviewed by Robert Stevenson in the “Music Section” of the *Handbook of Latin American Studies*, 40 [1978], 537).

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### **d) Reviews**

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

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## PAPERS AND LECTURES:

“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.

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

“Interdisciplinary themes in cultural programming,” invited contribution to the celebration of the Americas Society’s 40<sup>th</sup> 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 30<sup>th</sup> 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,” international congress on La Ópera en España e Hispanoamérica sponsored by the Sociedad General de Autores y Editores de España and the 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.

Recipient of the "Jesús C. Romero" Chair in Musicology sponsored by Mexico's Centro Nacional para la Cultura y las Artes. Five lectures, four seminars, and a round table on "Foundations for an American music history," July 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 ethnohistoria musical americana," international colloquium on Musical Sources in the Iberian Peninsula (ca. 1250—ca. 1550) sponsored by the Institut d'Estudis Ilerdencs and the Universidad Autónoma de Barcelona, Lérida (Spain), 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," international congress on La Novela en la Historia y la Historia en la Novela sponsored by the Biblioteca Peruana de Psicoanálisis (BPP) and the Seminario Interdisciplinario de Estudios Andinos (SIDEA), Lima (Peru), October 19–21, 1995.

"Nacionalismo, identificación y Latinoamérica," international symposium on Musical Nationalism in Spain and Hispanic America sponsored by the University of Oviedo at La Granda (Spain), August 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 37<sup>th</sup> 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 19<sup>th</sup>- and 20<sup>th</sup>-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 20<sup>th</sup>-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 20<sup>th</sup> 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, 56<sup>th</sup> 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 19<sup>th</sup>- and 20<sup>th</sup>-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 19<sup>th</sup>- and 20<sup>th</sup>-century Latin American opera,” invited paper, international symposium on Nationalismus und Kosmopolitismus n 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, 30<sup>th</sup> 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 20<sup>th</sup>-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 19<sup>th</sup>- and 20<sup>th</sup>-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 70<sup>th</sup> 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 20<sup>th</sup>-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 65<sup>th</sup> 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 20<sup>th</sup>-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 20<sup>th</sup>-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 20<sup>th</sup>-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.