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In an era of knowledge explosion one's academic concerns lead squarely to two basic questions: (1) "How do I maintain professional competency by continuing my awareness of findings in my academic discipline?" and (2) "What is my role in the ongoing development of knowledge concerning my professional discipline?" The answer to the first question lies concretely in the role of "information synthesizer," where one retrieves the work of other scholars. Consequently, the person performs as scholar/teacher. The answer to the second question lies in one's role as a developer of new information and performs as the scholar/researcher. The second question smacks of "publish or perish"—an uncomfortable set of circumstances for many.

However, a comprehensive view of research incorporates both one's professional role as a synthesizer of existing information and his role as a discoverer of insight, an active participant on the raw cutting edge of knowledge. On the one side, the scholar/teacher pulls from every available document data which both expose and enlighten man's quest to understand the social, ethical, and cultural questions which confront humanity. On the other side, and arising from the first obligation as scholar/teacher, the scholar/researcher places himself in the trenches carving new frontiers in creative research.

The role of being in the trenches or on the cutting edges of knowledge is actually a logical outflow and
extension of one's role as scholar/teacher. Questions of human values, motives, behaviors, and thought continually arise and press for continued probes into the previously unchartered areas of research that give us the answers. Simply pulling together a few sources, no matter how time-tested those sources appear, does not necessarily satisfy pressing humanistic questions. Nor does armchair philosophy alone cover the range of questions of relationships, policy, value, and fact that plague humanity and yearn for solutions. The stereotyped role model of the liberal professor who has "great ideas" seems too inadequate a paradigm unless those ideas diffuse. Unfortunately, the classroom forum allows for only a trickle to a handful of highly motivated students. Information dissemination through professional channels should emerge for validation of one's research and for maximum diffusion.

The work of knowledge discovery is both creative and functional. An artistic work creatively reflects either contemporary, past, or future eras. Research discovery is functional and enlightening as is an historical analysis of motivational forces of conflict between two warring but neighboring cultures. In fact, one goal of humanities research is to discover fundamental truth about man and his relation to man and the universe. Humanities education should be about the business of communicating those truths and an understanding of the cultural manifestations of those truths.

Perhaps research and the discovery process can best be described as a continuum plotted below:
The four categories of intuitive thought, creative expression, synthesis of documentary research, and discovery of knowledge previously unknown to other scholars interrelate dynamically. One category may lead to the other, but they all appear intertwined in the discovery process. Although each level is important in itself, the scholar/teacher should become the scholar/teacher/researcher, moving consistently and creatively toward the fourth level.

With what seems an inordinate time compression, one wonders how a day contains enough hours to accomplish original research. To accomplish these ends, several courses of action are open. First, outside funding possibilities exist to pursue topics relevant for the needs of the funding agencies. Second, the university provides for faculty research grants both during the regular school year and for research awards during the summer. A third course of action, and one probably least used, is to apply for special assignment reduced load. In order to more fully explain this last option for research effort support in our college, we shall include several recent examples of research resulting from special assignments.

Ed Pease, Music, was able to complete an article for a major journal and on another occasion prepared a paper for reading at a national convention under a special assignment reduction. During a three hour release time, Richard Stone, History, gathered data and began writing his book on the Kentucky militia. Bob Ward, English, received a three hour load reduction to continue transcribing the letters of Charles O'Conor. George McCelvey, English, received a load reduction one semester to continue his research in developing a synthesis of perception theory and symbolic logic. Jim Pearse, Speech and Theatre, conducted a study concerning time frame requirements of directors of oral interpretation production during a load reduction. Ken Clarke, Intercultural and Folk Studies, redeveloped curricular needs and aided faculty in completion of bicentennial bookshelf series contributions. Numerous other projects could be cited that resulted in fruitful contributions from reduced teaching load under the special assignments plan.
If we project the decade's past history over the next three decades, one becomes immediately stuck with the special need for all scholars to urgently press for answers to problems. We hope that the avenue of reduced load will continue to be requested as a means of accomplishing research purposes.
"Some First-Hand First Impressions of Brass Playing
In Moscow and Leningrad, Winter, 1976"

By

Edward Pease

Friday, February 7, 11:30 a.m. - aboard an Aeroflot jet enroute to London:

Last night I taxied to Philharmonic Hall, a pleasant structure in the Greek revival style of the 19th century. The interior, which was recently restored with fresh white paint, has good acoustics but poor lines of sight, in that the floor is entirely unraked. (I suspect that the hall might have been designed as a ballroom.) The orchestra was seated on a platform at one end, and unfortunately no risers were employed. I am reminded of the Concertgebouw in Amsterdam, though I find that much-overrated white elephant far less attractive than this really cheerful old chamber, whatever practical limitations it may suffer.

The occasion was an all-Wagner program by the Leningrad Philharmonic under the direction of Yuri Simonov. Taking into account that Wagner is hardly standard fare in the Soviet Union, the evening provided some altogether superior playing of extremely challenging literature.

Herewith is the complete program:

I
Siegfried's Rhein Journey from Die Gotterdammerung
Overture to The Flying Dutchman
Senta's Aria from The Flying Dutchman
   with Ludmilla Gerich, soprano
Prelude and Liebestod from Tristan and Isolde
   with Madame Gerich
Dich Teure Halle from Tannhauser
   with Madame Gerich
Overture to Reinz

Intermission
II

Prelude to Parsifal
Evening Star aria from Tannhauser
with Honored People's Artist of the Soviet Union
Georgi Seleznev, baritone
Selection from Die Walkure, Act II
with Mr. Seleznev, assisted by Madame Gerich

Admittedly, there were minor entrance flaws (a meandering English hornist in the Parsifal Prelude, ragged attacks at the end of the Liebestod), but my essential impression was that this is truly major orchestra of the world, with an eclectic, cosmopolitan view of style and repertoire on the part of both conductor and personnel. Certainly it must be the best orchestra in the Soviet Union, considerably superior to the Bolshoi and Kirov Theatre orchestras, and in fact one of the handful of full-time concert orchestras in the country.

As was to be expected, the strings were extremely strong down to the very last desks. Woodwinds were generally superior, especially flutes and clarinets, though with some grotesque, saxophone-like sounds emerging occasionally from the double reeds and at times a less than flawless section ensemble. The men of the batterie seemed both accurate and dedicated. But the great revelation was the brass, which was almost faultless throughout this very difficult and tiring program. The principle hornist was entirely secure with his solo work in the Rhein Journey, though he attained much of his success by taking the climatic scale passage sotto voce rather than trying for the risky fortissimo schmetternd which Wagner requests. Still he was by far the best hornist I heard in the Soviet Union, and his section colleagues seemed to cope nearly as well. (Throughout the program, four-horn reductions were employed. Are there Wagner tubas in the Soviet Union? I doubt it!)

The first trumpet was an even more formidable artist. He was utterly poised during the sustained single-note solos in the Rienzi Overture and truly magnificent in the Parsifal Prelude, at the end of which he was granted a solo bow and warm congratulations by section mates. Clearly this is an orchestra which even for non-Russian music shows
an esprit de corps well beyond the bureaucratic perfunctoriness which I have noted in several performances over the past week.

Taken as a whole, the Leningrad brass section sound is again quite French, thus very bright, with great penetrating power (if not real weight) in fortissimos. Here I am certain that the cause is to be found in the small instruments and quite shallow mouthpieces employed, for I was able to observe the equipment quite clearly. The principle horn played a German Alexandre with the stock mouthpiece (!); the trombonists all used narrow-bone, tenor-sized instruments, with no F-attachments except for lower parts, and C trumpets were employed most of the evening. The tuba player, whose somewhat colorless and uncentered sound made him the least impressive section member, appeared to play a 4-valve "CC" instrument. However the Leningrad Philharmonic section is select and with few exceptions highly competent. Thus the small, Gallic instruments are used in a very superior fashion: never more so than in the Rienzi and Flying Dutchman overtures, which were both executed with highest level of professionalism.

Concerning the two singers, Madame Gerich was at her best in The Flying Dutchman and Tannhauser arias, but much less impressive in the Liebestod. In the latter, the tessitura gave her considerable trouble. And throughout her portion of the evening she showed little real understanding of either Wagner or the German language. Also there was a dark reediness in her tone which was incompatible with the material at hand, though such sound might well be suitable to Russian opera.

Clearly, her baritone colleague, Mr. Selezev, was of quite higher order. Though his Tannhauser aria was a bit unsteady, he was altogether splendid in the long Die Walkure excerpt. He has a very deep, warm sound, which is well focused and free. And though his command of German hardly exceeded that of his partner, he did seem quite convinced of the importance of what he sang and had a good sense of style. He thus rolled forth ample and splendidly shaped masses of tone, which pleased these now tired ears no small amount.
However, it was Yuri Simonov to whom the success of the evening's enterprise should be most credited. Typical of truly great conductors, he employed only basic, essential movements, yet communicated thoroughly all that was required. Not only did he keep a firm hold on tempi, entrances, and especially dynamics (which were quite properly held in check till the really major climaxes), he showed a real affinity for Herr Wagner, a thoroughly non-Russian composer, for sure! I suspect that both the cosmopolitanism and the technical security of this excellent orchestra are due largely to the great taste and skill of its most excellent leader.

In summary, how delightful it was to end such a profitable though much too brief sojourn in the Soviet Union with a first-rate concert by an orchestra of truly international stature, not to mention a brass section which is almost beyond doubt the best in the Soviet Union. However, I'm not finished with the Leningrad Philharmonic just yet. They'll be on extended tour of the United states during 1976-77, including in their itinerary a concert at Western Kentucky University, where I work. I strongly recommend that if they are performing in your area, you make every effort to hear them.

Footnotes


2. I regret very much that I am unable to cite the names of any of the orchestral players I heard, but this information does not appear in Soviet programs, nor is it readily available elsewhere.
PAUL G. ASHDOWN has been named review editor of the Journal of Technical Writing. He has recently reviewed for Library Journal, Choice, Public Opinion Quarterly, Journalism Quarterly and the Louisville Courier Journal, and is abstracting for Abstracts of Popular Culture. He has articles in Journalism Educator and the American Collector in October.

MARGARET BRUNER presented a paper entitled "Melville's Indian-hater, Revisited" at the annual meeting of the Kentucky Philological Association at the University of Kentucky, Lexington, April 10, 1976.

CHARLES J. BUSSEY held a University Research Fellowship for the summer of 1976. He also read a paper entitled "The Lost Opportunity of 1853" at the Duquesne History Forum, Duquesne University, Pittsburgh, Ohio, in October 1976.

NANCY DAVIS was reelected Archivist of the Kentucky Philological Association at its April meeting at the University of Kentucky. She also read a paper entitled "Sisters and Sirens: Dreiser's Paradoxical Achievement in Depicting Women."

CARLEY DODD and KAY PAYNE co-authored a research paper entitled "Perception of Time and Cross-Cultural Communication: The Effects of Culture and Sex on Time Concepts Between Black and White Children." The paper was read at the Southern Speech Communication Association Convention in San Antonio, April, 1976.

BURT FEINTUCH chaired a panel entitled "Folklore, Conversation, and Communication" at the Kentucky Interdisciplinary Conference on Linguistics. He also read the paper, "Negotiating the Frame: On the Establishment of Folkloric Performance," at the Kentucky
Interdisciplinary Conference on Linguistics. Dr. Feintuch also had a review published in the Journal of Country Music, was a member of the program committee for 1976 American Folklore Society Meeting, and has a paper in press with Keystone Folklore.

VIRGIL HALE produced a thirteen week radio series entitled "Kentucky's Musical Heritage" during the spring semester of 1976. The National and Kentucky Federated Music Clubs, the National Musical, and Exxon sponsored the series. This broadcast series featured compositions by leading Kentucky composers, including several from Western Kentucky University. Sixty Kentucky stations carried the broadcast.


CARL KELL presented a paper at the third annual "Conference on the Rhetoric of the Contemporary South," Department of Communication, University of West Florida, Pensacola, August 13-14, 1976. This conference was founded by Western and Appalachian State University, Boone, North Carolina and will be held in subsequent years at universities throughout the South.

MARION B. LUCAS spoke to the Bowling Green Kiwanis Club on the Civil War May 20, 1976. Dr. Lucas is also publishing a book, Sherman and the Burning of Columbia, to be published in October 1976 by Texas A & M University Press.

JIM WAYNE MILLER received the University award for Research and Creativity, May, 1976. Dr. Miller directed Literature and the Arts phase of Appalachian Studies Workshop at Berea College, June-July, 1976 and, as visiting professor, taught a course at the undergraduate level in Appalachian Studies there. He also contributed five poems to Adena, a magazine devoted to the history and culture of the Ohio River Valley, Summer, 1976. In July of 1976 Dr. Miller gave a reading with comments at the University of Louisville Writers Workshop. Another reading, this time of poems, took place at an Appalachian Symposium, Appalachian State University, Boone, N.C., April, 1976. Dr. Miller presented a paper at a Rockefeller Foundation sponsored conference in Appalachia held under the auspices of the Appalachian Consortium of Colleges and Universities, June, 1976. As a delegate from the Kentucky Humanities Council, Inc., he participated in a National Humanities Endowment sponsored conference on The Peoples of the South, May, 1976. Dr. Miller also served as a consultant to University of Cincinnati Appalachian Studies Workshop, August, 1976.

RONALD NASH wrote the article, "Humes's Heresy", which was published in the August issue of Christianity Today. A review of The Evangelicals was published in the
June issue of Eternity.

ELIZABETH OAKES read a paper, "Polonius as Scapegoat," at the April meeting of the Kentucky Philological Association in Lexington. The paper was judged the best in the Shakespeare section. Mrs. Oakes also published a poem in the spring issue of the Green River Review and three poems in a national anthology of faculty poets.

JOHN WARREN OAKES placed exhibits in the Exhibition Center in South Carolina and also in the Insel Gallery located in New York City. Mr. Oakes also served as Juror of Owensboro Art Guild Exhibition in Owensboro Museum. He is included in the 1976 Edition of Who's Who in American Art.

OHM PAULI was elected to another 2-year term as National Treasurer of the National Association of Teachers of Singing. He also appeared on the program of the NATS Workshop held at NLU in Monroe, Louisiana, July 25 through July 30, 1976.

JAMES A. PEARSE was elected First Vice-President of the Kentucky Association of Communication Arts. He published an article, "The Art Interpretation: An Averment," in the Journal of the Arizona Communication and Theatre Association, in Spring 1976. He participated in a program at the Speech Communication Association Summer Conference in Chicago, July 23-25, 1976. The program title was "Oral Interpretation and the Department Administrator."


CLAUDE E. ROSE received a Certificate of Recognition for twenty-five years of service as a Music Educator by the Kentucky Music Educators Association at its state convention in February of 1976. He completed one year, July 1, as Chairman of the K.M.E.A. Festival Commission which conducts
the Music Contest-Festivals in Kentucky High Schools, and still serves on the K.M.E.A. Board of Directors as a past President.

A new faculty member in the Philosophy and Religion Department is EDWARD SCHOEN who received in June of 1976 his Ph.D. in Philosophy from the University of Southern California. His recent publications are "Indeterminacy Still Lurks", Foundations of Language, Volume 14, Number 2, March, 1976 and "Aristotle's Modern Conception of Man", Journal of Psychology and Theology, Volume 3, Number 2, Spring, 1975.

JULIUS SCOTT presented a paper entitled "Textual Variants to the 'Apostolic Decree' and Their Setting in the Ancient Church," at the Southern Section of Society of Biblical Literature meeting at Vanderbilt in April.

MRS. CHRISTINE SIMMONS attended the American Dance Festival-Artists in the Schools Conference in New London, Conn., June 26-July 1. There she met with movement artists and discussed artistic, educational and administrative concerns and actively participated in technique classes, elementary workshops and attended performances by well known dancers and dance companies. Mrs. Simmons will serve as administrative-coordinator of a dance-in-the-schools program at Jones-Jaggers Laboratory School this year. The lab school is being sponsored by the National Endowment for the Arts, the Kentucky Fine Arts Commission and the Western Fine Arts Committee. The Jones-Jaggers site will be the first dance component grant in Kentucky.

FRANK STEELE wrote an article, "A Note on Place," in The Small Farm (Fall, 1975) and a poem in This Place Kentucky (Louisville Courier-Journal, 1975) Anthology. Furthermore, seven of Steele's poems appeared in Kentucky Renaissance (Gnomon Press, 1976) Anthology.

JACK THACKER chaired a session and read a report on New approaches in Teaching History at the first meeting of the State Conference on the Teaching of History at the University of Kentucky in April, 1976.
BILL WALLS took a European tour partially funded by a WKU Faculty Research Fellowship awarded. He studied the status of minority languages, especially Occitan, in France and the status of French in the multilingual countries of Belgium, Luxembourg, and Switzerland. He also collected examples of printed media and took slides for the Dept. of Foreign Languages files.

ROBERT E. WARD had an article published entitled, "Literary Reactions to The Penal Laws," in Conflict in Ireland (Gainesville, Florida: Renaissance Print and Publishing Co., 1976) This article appeared as part of a University of Florida symposium on violence in Northern Ireland.

RICHARD D. WEIGEL recently published an article, "Lucius Aemilius Paullus and Paullus Aemilius Lepidus," in SAN (Society for Ancient Numismatics Journal) VII (1975-76). He is also teaching in the Humanities Semester program as ancient and mediaeval historian.

LARRY WINN, along with Carl Kell, authored Guidebook in Public Communication (Kendall-Hunt Publishing Company, 1976). He was also elected Vice-President of Western Kentucky Chapter of Phi Delta Kappa. Dr. Winn also co-authored a paper entitled, "Teaching Public Speaking with Simulations," presented at annual meeting of the Eastern Communication Association in Philadelphia, April, 1976.

JAMES WESOLOWSKI recently returned from a sabbatical in Cairo, Egypt, where he taught and conducted research at the American University. His teaching and research efforts led to a wide range of data collection in the following topic areas: Egypt's overseas broadcasting before, during, and after the October, 1972 war; TV news exchanges within the Arab States Broadcasting Union; the editors-in-chief of Al Ahram from 1948 until 1976; journalism education in Egypt; content analysis of three Egyptian soap operas; press treatments of previous governmental regimes; editorial policy of Cairo's student newspaper; President Sadat's differing levels of credibility related to independent variables of media, language, and topic of presentation; values expressed in an Egyptian TV program for children; propaganda devices employed in Egyptian home-reporting of the October 1973 war.
In addition to his research activities, Dr. Wesolowski participated in various professional-cultural activities. In these activities, he toured media facilities and made professional contacts for the Speech Communication Association concerning a program of International Discussion and Debate.
LATE ENTRIES

RANDALL CAPPS, Speech and Theatre, published The Rowan Story: From Federal to My Old Kentucky Home. This work has already received wide acclaim from various groups around the state. After only three months, the book is going into its second edition.

CARL KELL AND LARRY WINN, Speech and Theatre, have a new textbook just out entitled Guidebook to Public Communication. The book and the accompanying teacher's manual were published by Kendall-Hunt.

ROBERT MOUNCE, Dean of Potter College of Arts & Humanities, was the lecturer in the Staley Lecture Series at Belhaven College, Jackson, Mississippi last spring. Three morning lectures dealt with the theme "Crises in Higher Education." Two evening lectures were devoted to the theme "Revolution in Values."

IVAN SChIEFERDECKER, Art Department, will be in an invitational art show, November 10, in Colorado Springs, Colorado. The show is called Faculty Past and Present.

WALTER STOMPS, Art Department, was elected to the Board of Directors of the Southeastern College Arts Conference. He was also invited to be on an advisory panel to the new publication, Kentucky Artist and Craftsmen.

LYSBETH WALLACE, Art Department, had 8 state craft art shows at the Speed Museum in Louisville. She was also represented at the Swearingin, Haine, and White Gallery in Louisville.