

AMS CAPITAL CHAPTER SPRING 2008 ELECTIONS

To vote, either send an e-mail to ctgibson@umd.edu with your four choices OR print out this ballot and send it to Christina Taylor Gibson, 10601 Bucknell Drive, Silver Spring, MD 20902.

Vice-Chair

_____ Jennifer DeLapp-Birkett

_____ Olga Haldey

_____ Write-in: _____

Secretary-Treasurer

_____ Cristina Magaldi

_____ Write-in: _____

Chapter Representative to the AMS Council

_____ Andrew Flory

_____ Ronit Seter

_____ Write-in: _____

Student Representative

_____ Karen Uslin

_____ Write-in: _____

Your Name: _____

BIOGRAPHIES

Vice-Chair

Dr. Jennifer DeLapp-Birkett

Dr. Jennifer DeLapp-Birkett, an independent scholar in the Washington D.C. area, studies the intersections of concert music and U.S. politics in the early Cold War era, particularly in the career of Aaron Copland. She has taught courses in twentieth-century music at the George Washington University and the Catholic University of America and previously served as full-time faculty at the University of Maryland, Bowling Green State University, and the University of Iowa. Her most recent publication is “Aaron Copland and the Politics of Twelve-Tone Composition in the Early Cold War United States” in the January 2008 issue of the *Journal of Musicological Research*. She has authored two book chapters and numerous book reviews and program notes. Dr. DeLapp has presented papers to the International Musicological Society in Leuven, Belgium (2002), and at national meetings of the American Musicological Society (1996, 2002, 2005), the Society for American Music (1997, 1999, 2000, 2005), the College Music Society (2002), the Society for Ethnomusicology (1999), and regional conferences including the AMS Capital Chapter. She has spoken by invitation at the Library of Congress, Peabody Conservatory, George Washington University, the University of Michigan, Catholic University, and Durham University, U.K. She is presently completing a book on Aaron Copland and the Second Red Scare. Since 2006 she has been the multimedia reviews editor for *American Music*.

Dr. Olga Haldey

Dr. Olga Haldey is Assistant Professor of Musicology at the University of Maryland, College Park. She received her Ph.D. in musicology from the Ohio State University in 2002 and also holds degrees from the University of Sydney and the Moscow Conservatory College. Prior to joining the UMD faculty in 2006, she worked at the University of Missouri-Columbia. Dr. Haldey's areas of expertise include Russian music after 1800, opera production, early modernist philosophy and aesthetics, and the music of Igor Stravinsky. Her work has been published in *The Journal of Musicology*, *The Verdi Forum*, *The Opera Journal*, *The Double Reed*, *Notes*, *The Russian Review*, and other journals. She is currently finishing a book on the Moscow Private Opera for Indiana University Press and, with collaborators, an edition of sketches and drafts of Stravinsky's *Les Noces* for A-R Editions. As part of her service to the UMD School of Music, for the past two years Dr. Haldey has chaired the Davis Award Committee, which awards prizes for the best research paper by a graduate student.

Secretary-Treasurer

Dr. Cristina Magaldi

Cristina Magaldi is Associate Professor of Music at Towson University. She holds degrees from the University of Brasilia, Brazil (B.S.), Reading University, England (M.Mus.), and the University of California, Los Angeles (Ph.D.). She specializes in Latin American Music, music of the Americas, and popular music. She is also a fellow of the Guggenheim Foundation (1996). Dr. Magaldi is the author of *Music in Imperial Rio de Janeiro: European Culture in a Tropical Milieu* (Scarecrow Press, 2004), which in 2005 received the Robert Stevenson award from the American Musicological Society for the best publication on an Iberian topic. Her articles have appeared in journals such as *Latin American Music Review*, *Inter-American Music Review*, *Revista de Musicologia*, *Popular Music*, *Musical Quarterly* (forthcoming), *Opus*, and *Claves*. She has chapters in publications such as *Brazil in the Making: Reflections on National Identity*

(Rowan and Littlefield, 2006), and *Postnational Musical Identities: Cultural Production, Distribution, and Consumption in a Globalized Scenario* (Lexington Books, 2008). She is also one of the authors of the forthcoming introductory textbook *The Musics of Latin America: A Heritage of Diversity* (W. W. Norton, forthcoming in spring 2009). Dr. Magaldi has articles in *The New Grove Music Dictionary of Women Composers* (1994), *The New Grove Dictionary of Music and Musicians* (2001), and the revised edition of the *Musik in Geschichte und Gegenwart* (2007). She is a contributing editor for the music section of the Handbook of Latin American Studies (Library of Congress/University of Texas Press) and has presented papers at several national and international conferences.

Chapter Representative

Dr. Andrew Flory

Andrew Flory is assistant professor of music history at the Shenandoah Conservatory in Winchester, VA. He completed the Ph.D in musicology at The University of North Carolina at Chapel Hill in 2006, where he was a member of the Royster Society and awarded the John Motley Morehead Fellowship. His doctoral dissertation, entitled “I Hear a Symphony: Making Music at Motown, 1959-1979,” was awarded the Glen Haydon Award for Outstanding Dissertation in Musicology from the UNC Music Department. Current research includes an article entitled “Marvin Gaye as Vocal Composer” for the collection *Sounding Out Rock: Analytical Essays in Popular Music* (University of Michigan Press), a review of the Bang on a Can comic book opera *The Carbon Copy Building* in the *Journal of the Society for American Music*, and a lengthy encyclopedia entry entitled “African American Pop Singers and Balladeers” for the forthcoming *Encyclopedia of African American Music* (Greenwood Press). He is currently working on a large-scale monograph entitled *I Hear a Symphony: Listening to the Music of Motown*, which is under contract with The University of Michigan Press. Dr. Flory has read papers at the international Center for the History of Recorded Music at Royal Holloway, and the national meetings of the American Musicological Society, the Society for Music Theory, and the United States chapter of the International Association for the Study of Popular Music. He has also given pre-concert talks for the North Carolina Symphony and been invited to speak at the University of Surrey, the Popular Music Interest Group of the Society for Music Theory, the North Carolina meeting of Tanglewood II, the South Central Graduate Music Consortium, and the Cleveland Youth Orchestra and Progressive Arts Alliance.

Dr. Ronit Seter

Ronit Seter studies twentieth-century music and specializes in Israeli art music. She earned her Ph.D. at Cornell University in 2004 and received her BA and MA in musicology from Bar-Ilan University, Israel. During 2005-06, she served on the faculties of both the Peabody Conservatory and The George Washington University. She currently serves as an adjunct researcher at the Jewish Music Research Centre at the Hebrew University of Jerusalem and is teaching at the Department of Musicology at the Hebrew University of Jerusalem while conducting post-doctoral research there supported by a Dan David Scholarship and a grant from the Memorial Foundation for Jewish Culture. A contributor to the *New Grove Dictionary, Second Edition* (and *Grove Music Online*, 12 entries), she has published, in Hebrew and English, entries in encyclopedias, articles, book chapters, and a short book on Israeli composers. Dr. Seter has contributed to *Tempo* (2005), *Die Musik in Geschichte und Gegenwart* (2006), *Jewish Women: A Comprehensive Historical Encyclopedia* (CD-ROM edition, 2006), *Encyclopedia Judaica* (2007), *Notes* (2007), *Min-Ad* (2008), and to *Bein ever le-'arav* (2008, forthcoming). Her chapter titled “Israel” in *Asian Composers in the 20th Century* (2002, in Japanese and

English)—a historical survey of Israeli music—was commissioned by the Japan Federation of Composers through the Israel Composers League. She has presented her work in guest lectures, colloquia, and international musicological conferences in Israel, Europe, and the United States, notably, in the annual meetings of the American Musicological Society (1997), the International Musicological Society (2002 and 2007), the International Conference on Music Since 1900 (ICMSN, 2007), and the Association for Israel Studies (2007 and forthcoming, 2008).

Student Representative

Karen Uslin

Karen Uslin is currently a second year Ph.D. student in Musicology at The Catholic University of America. She received her Bachelor's degree from Muhlenberg College in 2004 and her Masters degree in Music History from Temple University in 2006. Her areas of specialty include music from the Holocaust and more recently Latin American Music. Specifically, Karen has focused her research on the concentration camp of Theresienstadt (on which she has presented papers on at CMS and AMS regional conferences) and on Latin American composers, especially those from Spain, Cuba, and Argentina.