

Bryan Proksch

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Employment

Lamar University, Beaumont, Texas

Distinguished Faculty Lecturer and Associate Professor of Music History and Literature (2013–)

Distinguished Faculty Lecturer for the University, 2019–20 academic year

Promotion to associate professor with tenure effective September 2016

Market salary adjustment (externally reviewed) effective September 2019

Faculty Developmental Leave (competitive one-semester sabbatical) for Fall 2019

Course instruction and curriculum development for graduate and undergraduate music majors in music history and literature, core curriculum and online courses for non-music majors and graduate music students

McNeese State University, Lake Charles, Louisiana

Assistant Professor of Music Theory (2007–2013)

Course instruction in music theory for graduate and undergraduate music majors (6+6 load)

Coordination of instruction in music theory, and aural skills areas

McNeese State University, Lake Charles, Louisiana

Visiting Assistant Professor of Music Theory (2006–07)

Course instruction for graduate-, upper- and lower-level music majors

Coordination of instruction in musicology, music theory, and aural skills areas

Meredith College, Raleigh, North Carolina

Adjunct Instructor of Music (2006)

Music theory courses for undergraduate music majors

The University of North Carolina at Chapel Hill, Chapel Hill, North Carolina

Adjunct Instructor of Music and Graduate Teaching Assistant, (2002–06)

Music history and appreciation courses for undergraduate music majors and non-music majors

Education

The University of North Carolina at Chapel Hill, Chapel Hill, North Carolina

Ph.D. in Musicology, May 2006

Dissertation: “Cyclic Integration in the Instrumental Music of Haydn and Mozart”

Advisor: Mark Evan Bonds

The Pennsylvania State University, State College, Pennsylvania

M.A. in Musicology, May 2002

Thesis: “Wagner’s *Faust Overture*: Bridging the Gap between the Symphonic and the Dramatic”

Advisor: Charles Youmans

Centre College, Danville, Kentucky

B.A. with majors in Music and History, May 2000

Top Ten in Class, *magna cum laude*, ΦBK

Honors Thesis: “A Technical and Interpretive Method for the Natural Trumpet”

Advisors: Vince DiMartino and Scott Warfield

Certifications

Colleague Certification, American Guild of Organists (2014).

Service Playing Certificate, American Guild of Organists (2012).

Publications

Books

A Sousa Reader: Essays, Interviews, and Clippings. Chicago: GIA Publications, 2017.

- “This volume is more than a simple collection of Sousa’s writings. Proksch provides editorial insights that [help] readers, both casual and academic, realize rewarding results. Bully for Proksch!” Mark Fonder, *Journal of Historical Research in Music Education* 39/2 (2018), 215–16.
- “A delightful look into Sousa’s life... With the success of this project, one would hope for additional volumes to come.” David Reynolds, *International Trumpet Guild Journal* (March 2020).
- “A unique collection of articles that reveal some fascinating information about Sousa... a worthy book to add to your collection.” Jari Vilanueva, *John Philip Sousa* (November 2017).

Reviving Haydn: New Appreciations in the Twentieth Century. Eastman Studies in Music. Rochester: University of Rochester Press, 2015.

- Received an AMS 75 PAYS publication subvention from the American Musicological Society
- Featured in [“Musicology Now”](#) the official blog of the American Musicological Society
- Published Reviewer Comments
 - “Haydn scholarship has long been in need of a comprehensive account of the composer’s reception, and Bryan Proksch offers plenty of fresh material to chew on, especially for his focal period of the first half of the twentieth century.” W. Dean Sutcliffe, *Journal of the American Musicological Society* (Spring 2017).
 - “certainly compelling, and Haydn enthusiasts and scholars alike will greatly appreciate this story told in a reasonably comprehensive, single-volume account.” Melanie Lowe, *Fontes Artis Musicae* (December 2017).
 - “A thoughtfully written and overall very useful addition to the Haydn literature.” Balázs Mikusi, *NOTES* (September 2016).
 - “Proksch answers the call admirably and tells a fascinating story in the process.” Jess Tyre, *Haydn: Online Journal of the Haydn Society of North America* (Spring 2016).
 - Positive citations in the blogs “Not Another Music History Cliché,” and “Musicology Now (September 2017).

Peer-Reviewed Journal Articles

“Sousa’s Vacillating Views on Ragtime and Jazz,” *Journal of Band Research* 55/2 (2020): 29–53.

“Music and Oil in Beaumont: A History of the Magnolia Petroleum Band,” *Texas Music History* 19 (2019): 8–19.

“Anton Weidinger’s Repertoire for the Keyed Trumpet.” *Historic Brass Society Journal* 27 (2015): 1–20.

“Reassessing Haydn’s Friendship with Anton Weidinger.” *Historic Brass Society Journal* 26 (2014): 1–12.

“‘Forward to Haydn!’: Schenker’s Politics and the German Revival of Haydn.” *Journal of the American Musicological Society* 64/2 (2011): 319–48.

“The Context of the Tromba in F in J. S. Bach’s Second Brandenburg Concerto, BWV 1047.” *Historic Brass Society Journal* 23 (2011): 43–66.

“Vincent d’Indy as Harbinger of the Haydn Revival.” *Journal of Musicological Research* 28/2–3 (2009): 162–88.

“Buhl, Dauverné, Kresser, and the Trumpet in Paris ca. 1800–1840,” *Historic Brass Society Journal* 20 (2008): 69–91.

“An Early Model for Beethoven’s Cyclic Integration: Mozart’s String Quartet in A major, K. 464,” *Music Research Forum* 23 (2008): 53–78.

Invited Articles for Journals and Essay Collections

“Age, Infirmity, and Oldness in the Early Biographies of Haydn. In *Haydn’s Last Creative Period (1781–1801)*, Edited by Federico Gon and Roberto Illiano. Turnhout, Belgium: Brepols, forthcoming 2021/2022.

“Good Bye and ‘Farewell’: Sousa and the Classics.” In *Eisenstädter Haydn-Berichte* 11, Edited by Walter Reicher and Wolfgang Fuhrmann. Vienna: Hollitzer, 2019: 179–92.

“Recomposing H–A–Y–D–N: The French Revival of Haydn in 1909.” In *Eisenstädter Haydn-Berichte* 8, Edited by Christine Siegert. Tutzing: Hans Schneider, 2013: 369–398.

“Schoenberg’s Analyses and Reception of Haydn’s Music.” In *Journal of the Arnold Schönberg Center* 8, *Mozart und Schönberg: Wiener Klassik und Wiener Schule*. Edited by Hartmut Krones. Vienna: Böhlau, 2012: 243–60.

“Precedents of Schoenberg’s Compositional Practice in the Chamber Works of Haydn.” In *I Feel the Air of Another Planet’: Schoenberg’s Chamber Music, Schoenberg’s World*. Edited by James Wright. Stuyvesant NY: Pendragon, 2009: 149–160.

“Haydn’s ‘London’ Symphony and Schoenberg’s Analytic Methods.” In *Eisenstädter Haydn-Berichte* 3, Edited by Georg Feder and Walter Reicher. Tutzing: Hans Schneider, 2004:11–28.

Short-Form Essays, Dictionary and Encyclopedia Entries, and Other Writings

“The Cornet Etudes of W. Paris Chambers” *International Trumpet Guild Journal* 44/3 (March 2020), 49–52.

21 biographical essays in the *Lutheran Service Book Hymnal Companion* (St. Louis: Concordia, 2020).

“Cyclic Integration” and “Reception, Posthumous to 1959” in *Cambridge Haydn Encyclopedia* (Cambridge: Cambridge University Press, 2019).

“John Philip Sousa” essay for the A-R Online Music Anthology (online music history survey textbook), 2019.

“Joseph Haydn” and “Haydn’s String Quartet Op. 33/2,” and “Sousa” essays for the A-R Online Music Anthology (online music history survey textbook), 2017–2018.

“Johann Walter’s ‘Trumpet Psalm’ in Celebration of the Lutheran Reformation” *International Trumpet Guild Journal* 43/1 (2018), 82–3, 93.

“Mixed Messages: Trumpet and Bugle Calls in Classical Music” *International Trumpet Guild Journal* 40/4 (2016): 59–61.

“Alpert, Herb” in *New Grove Encyclopedia of Music* 2nd ed. (online) and in *The Grove Dictionary of American Music*, 2nd ed. (Oxford: Oxford University Press, 2013), Vol. 1: 89–90.

Editorial in Response to “Save the Church (Kill the Organs).” *The American Organist* 47/1 (January 2013): 14.

- “Excavating the Trumpet’s Earliest Repertoire.” *International Trumpet Guild Journal* 35/3 (2011): 64–65 and 77.
- “Marcel Bitsch, *Quatre variations sur un theme de Domenico Scarlatti*.” *International Trumpet Guild Journal* 34/1 (2009): 72–73.
- “Alpert, Herb (b. 1935)” in *Musicians and Composers of the 20th Century*. Volume 1. (Pasadena: Salem Press, 2009): 13–15.
- “Performing the Classical-Era Gestures in Kent Kennan’s Sonata for Trumpet and Piano.” *International Trumpet Guild Journal* 32/1 (2007): 34–38.
- “A Blizzard of Music: Valentine Snow, John Simpson, and the Transmission of Trumpet Music in Eighteenth-Century England.” *International Trumpet Guild Journal* 27/4 (2003): 52–54.
- “Valentine Snow (c.1700–1770): New Duets from an Unlikely Source.” *Brass Bulletin* 114 (2001): 52–56.

Music Editions Edited:

- Cerclier, Jules (1823–97), *Trente Marches Pour Trompette d’Ordonnance*. Vuarmarens, Switzerland: The Brass Press, 2006.
- Oswald, James (1710–69), et. al. *Suites and Sonatinas for Two Trumpets from 18th-Century Britain*. Vuarmarens, Switzerland: The Brass Press, 2005.
- Snow, Valentine (ca. 1700–70). *Fourteen Duets for Natural Trumpet*. Vuarmarens, Switzerland: The Brass Press, 2001. Recorded by Reinhold Friedrich on Capriccio (ASIN: B00007GZN4).

Reviews:

- Bruce P. Gleason, *Sound the Trumpet Beat the Drums: Horse-Mounted Bands of the U. S. Army, 1820–1940* (Norman: University of Oklahoma Press, 2016). In *International Trumpet Guild Journal* 42/4 (2018), 95–6.
- Don L. Smithers, *Trumpets, Horns, and Bach Abschriften at the Time of Christian Friedrich Penzel: Probing the Pedigree of BWV 143* (Frankfurt am Main: Peter Lang, 2015). In *Historic Brass Society Journal* (2018), 123–26.
- The Prince Regent’s Band, *The Celebrated Distin Family* (Resonus 10179, 2016). In *Nineteenth-Century Music Review* 16 (2019): 469–71.
- Matthew Riley and Anthony D. Smith, *Nation and Classical Music, Music in Society and Culture* (Woodbridge, UK: Boydell, 2016). In *Fontes Artis Musicae* 64/4 (2017), 389–91.
- Claudio Bacciagaluppi and Martin Skamletz, eds., *Romantic Brass. Ein Blick zurück ins 19. Jahrhundert* (Schliengen, Germany: Edition Argus, 2015). In *Historic Brass Society Newsletter* (December 2017).
- Lewis Lockwood, *Beethoven’s Symphonies: An Artistic Vision* (New York: Norton, 2015). In *Notes* 74/1 (September 2017), 100–102.
- David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester, NY: University of Rochester Press, 2014). In *Society for Eighteenth Century Music Newsletter* 27 (Spring 2016), 7–9.
- Matthew Riley, *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart* (New York: Oxford, 2014). In *Fontes Artis Musicae* 62 (2015): 397–99.
- Ensemble Pian & Forte, *Di Trombe Guerriere* (Dynamic CDS 7710) 2015. In *Historic Brass Society Newsletter* (September 2015).

- Radek Baborák, *Orquestrina. Animal Music* (ANI 044-2) 2014. In *Historic Brass Society Newsletter* (June 2015).
- Christoph Wolff and Markus Zepf, *The Organs of J. S. Bach: A Handbook* (Urbana: University of Illinois Press (2012)). In *Fontes Artis Musicae* 62 (2015): 41–2.
- Mark Ponzo, cornet, and JeongSoo Kim, Piano. Vintage Cornet Recital. Mark Masters (51330-MCD), 2014. In *Historic Brass Society Newsletter* (March 2015).
- Christopher Dymont, *Toscanini in Britain* (Rochester, New York: Boydell, 2012). In *Fontes Artis Musicae* 61 (2014): 433–35.
- Kathryn James Adduci and the Baroque Chamber Orchestra of Colorado, *Forte e Dolce* (BCOC002) 2013. In *Historic Brass Society Newsletter* (October 2014).
- John Rice, *Music in the Eighteenth Century*, Western Music in Context Series (New York: W. W. Norton, 2013). In *HAYDN: Journal of the Haydn Society of North America* 4 (Spring 2014).
- Roberto Illiano and Rohan H. Stewart-MacDonald, eds., *Jan Ladislav Dussek (1760–1812): A Bohemian Composer “en voyage”* Quaderni Clementiani 4 (Bologna, Italy: Ut Orpheus, 2012). In *Notes* 70 (2013), 274–77.
- Johann Nepomuk Hummel. *Concerto a Tromba principale*. Facsimile edition with commentary by Edward H. Tarr. HKB Historic Brass Series 4 (Vuarmarens, Switzerland: Editions BIM, 2012). In *Historic Brass Society Newsletter* (May 2013).
- Sterling E. Murray, ed. *Haydn and His Contemporaries*. Ann Arbor, Michigan: Steglein, 2011. In *Fontes Artis Musicae* 59 (2012): 235–36.
- Nicholas Temperley and Stephen Banfield, eds. *Music and the Wesleys*. Urbana, Illinois: University of Illinois Press, 2010. In *Fontes Artis Musicae* 59 (2012): 213–15.
- Cliff Eisen, ed. *Coll’ astuzia, col giudizio: Essays in Honor of Neal Zaslaw*. Ann Arbor, Michigan: Steglein, 2009. In *Fontes Artis Musicae* 58 (2011): 451–52.
- Sonatas for Horn and Fortepiano by Anneke Scott and Kathryn Cok*. Austria: A&R Challenge Records, 2011. CC72515. In *Historic Brass Society Newsletter* (October 2011).
- Gordon Sly, ed., *Keys to the Drama: Nine Perspectives on Sonata Forms*. Farnham, England: Ashgate, 2009. In *Fontes Artis Musicae* 58 (2011): 200–01.
- O’Rourke, Steven. *The Herb Alpert File*. Raleigh, NC: Lulu, 2008. In *International Trumpet Guild Journal* 35/3 (2011): 83–84.
- J.S. Bach: The Brandenburg Concertos by Sigiswald Kuijken and La Petite Bande*. Germany: Accent Records, 2009. ACC 24224. In *Historic Brass Society Newsletter* (April 2011).
- Freeman, Daniel E. *Josef Mysliveček, “Il Boemo.”* Sterling Heights, MI: Harmonie Park Press, 2009. In *Notes* 66 (2010): 784–86.
- Berger, Karol. *Bach’s Cycle, Mozart’s Arrow*. Berkeley: University of California Press, 2007. In *Fontes Artis Musicae* 57 (2010): 126–28.
- Á la Chasse by Michael Tunnell*. Baton Rouge, LA: Centaur Records, 2009. CRC 2987. In *Historic Brass Society Newsletter* (November 2010).
- His Majesty’s Sagbutts and Cornetts. *Canzoni Per Sonare*. London: SFZ Music 2009. SFZM0209. In *Historic Brass Society Newsletter* (January 2010).
- Arban, Jean-Baptiste. *Complete Method for Trumpet*. Edited by Allen Vizzutti and Wesley Jacobs. Maple City, MI: Encore Music, 2007. In *International Trumpet Guild Journal* 34 (2010): 74.

- Agawu, Kofi and Danuta Mirka, eds. *Communication in Eighteenth-Century Music*. Cambridge: Cambridge University Press, 2008. In *Fontes Artis Musicae* 56 (2009): 423–24.
- Abert, Hermann, W. A. *Mozart*. Edited by Cliff Eisen. New Haven: Yale University Press, 2007. In *Fontes Artis Musicae* 56 (2009): 85–86.
- Richards, Annette, ed. *C. P. E. Bach Studies*. Cambridge: Cambridge University Press, 2006. In *Fontes Artis Musicae* 55 (2008): 395–96.
- Carter, Stewart, ed. *Brass Scholarship in Review*. Bucia: the Historic Brass Society Series 6. Stuyvesant, NY: Pendragon Press, 2005. In *Fontes Artis Musicae* 54 (2008): 605–07.
- Latcham, Michael. *Music of the Past: Instruments and Imagination. Proceedings of the Harmoniques International Congress*. Lausanne, April 14–19, 2004. Schweizerische Musikforschende Gesellschaft Series II Vol. 46. Bern: Peter Lang, 2006. In *International Trumpet Guild Journal* 32/3 (2008): 63 and 67.
- Stinson, Russell. *The Reception of Bach's Organ Works from Mendelssohn to Brahms*. Oxford: Oxford University Press, 2006. In *Fontes Artis Musicae* 54 (2007): 150–51.
- Clark, Caryl, ed. *The Cambridge Companion to Haydn*. Cambridge: Cambridge University Press, 2005. In *Notes* 63 (2006): 349–51.
- Meckna, Michael. *Satchmo: The Louis Armstrong Encyclopedia*. Westport, Connecticut: Greenwood Press, 2004. In *International Trumpet Guild Journal* 30/3 (2006): 81–82.
- Barclay, Robert, and Richard Seraphinoff. *Making a Natural Trumpet: An Illustrated Workshop Guide*. Edinburgh: Edinburgh University Press, 2003. In *International Trumpet Guild Journal* 29/1 (2004): 83.
- Kraus, Eberhard, ed. *Airs de Trompette by Jean-Baptiste Lully*. Köln: Wolfgang G. Haas-Musikverlag, 2002. In *International Trumpet Guild Journal* 27/4 (2003): 81–82.
- Deutschmann, Gerhard, ed. *Masterworks of the Baroque, Classical, and Romantic Periods*. Köln: Wolfgang G. Haas-Musikverlag, 2002. In *International Trumpet Guild Journal* 27/4 (2003): 79.

Papers Presented

By Invitation:

- “Industrial Bands in the Early 1920s.” Plenary Lecture at the University of Georgia, February 2019.
- “The Magnolia Petroleum Band and the Industrial Bands Movement of the 1920s.” Plenary Lecture at Louisiana State University, September 2018.
- “Branding, Mass Media, and Public Relations or Sousa Then and Now,” Plenary Lecture at the University of Southern Mississippi, Hattiesburg, Mississippi, September 2017.
- “Hadow, Tovey, and the Croatian Origins of the Modern ‘Anglophone Haydn,’” Musicological Research Seminar at Reid College, University of Edinburgh, Scotland, February 2013.
- “Haydn in American Musical Culture from Sousa to Toscanini,” Haydn-Festspiele Eisenstadt and the International Joseph Haydn Foundation—Joseph Haydn und die „Neue Welt“: Musik- und kulturgeschichtliche Perspektiven, Eisenstadt, Austria, September 2011.
- “J.S. Bach’s Tromba in F: Terminology, Timbre, and Telemann,” Annual Meeting of the Historic Brass Society, Northfield, MN, August 2010.
- “Precedents of Schoenberg’s Compositional Practice in the Chamber Works of Haydn,”

Ottawa International Chamber Music Festival Symposium – Schoenberg’s Chamber Music,
Schoenberg’s World. Carleton University, Ottawa, Canada, July 2007.

“Schoenberg’s Analyses and Reception of Haydn’s Music,”
Internationales Symposion: Mozart und Schönberg—Wiener Klassik und Wiener Schule.
The Arnold Schönberg Center, Vienna, Austria, September 2006.

By Proposal:

“‘Conditions Certainly are Rotten’: The Demise of the Sousa Band (1926–1931),” Southern Chapter of
the American Musicological Society, Jacksonville, FL, February 2019.

“Sousa’s Evolving Attitudes towards Jazz and Ragtime,” Annual Meeting of the Society for American
Music, Kansas City, MO, March 2018.

“Sousa’s Vacillating Views on Jazz in the Roaring Twenties,” Great American Brass Band Festival
Symposium, Danville, KY, June 2017.

“Sousa’s Band Arrangements of Orchestral Works and/as Public Education,” Southern Chapter of the
American Musicological Society, West Palm Beach, FL, February 2016.

“Refining the Narrative of Anton Weidinger’s Prototype Keyed Trumpet,” Vienna Talk 2015 on Music
Acoustics, Vienna, Austria, September 2015.

“Haydn’s ‘Heavily Laden Trees’ in the Mid-Nineteenth Century,” Biennial Meeting of the Society for
Eighteenth-Century Music, Bethlehem, PA, February 2014.

“Croatian Tunes and Slavic Paradigms: Forging the Anglophone Haydn,” Annual Meeting of the
American Musicological Society, Pittsburgh, PA, November 2013 and Southern Chapter of the
American Musicological Society, Lake Charles, LA, February 2013.

“Schenker and the Revival of Haydn in Austria,” Southern Chapter of the American Musicological
Society, Gainesville, FL, February 2010.

“Composing H–A–Y–D–N: The 1909 Haydn Hommages,” International Symposium: Haydn:
Celebrating His Times and His Legacy. York University, Toronto, Canada, August 2009.

“The HAYDN Hommages and Haydn’s Reception in France c. 1909,” Annual Meeting of the Haydn
Society of North America, Boston, MA, May 2009.

“Vincent d’Indy as Harbinger of the ‘Haydn Revival’,” Annual Meeting of the American Musicological
Society, Nashville, TN, November 2008.

“Buhl, Kresser, Dauverné, and Chromatic Trumpets in France c. 1820–1850,” Annual Meeting of the
Historic Brass Society, New Orleans, LA, July 2008.

“Vincent d’Indy and the Nineteenth-Century Reception of Haydn’s Music,” Southern Chapter of the
American Musicological Society, Tallahassee, FL, February 2008.

“A Reevaluation of ‘Significant’ Thematic Relationships in the Classical Era,” Southern Chapter of the
American Musicological Society, Baton Rouge, LA, February 2007.

“Parameters of Cyclic Integration in the Instrumental Music of the Classical Era: Mozart’s String
Quartet in A major, K. 464,” Annual Meeting of the American Musicological Society, Washington,
D.C., October 2005.

“Refining the Framework of Cyclic Integration in Haydn’s Instrumental Music,” Haydn Society of
California, Claremont, CA, April 2005.

“Cyclic Coherence in the Instrumental Music of Mozart,” Southeast Chapter of the American
Musicological Society, Charlotte, NC, September 2004.

“Haydn’s ‘London’ Symphony: A Treasured Work of the Second Viennese School,” Haydn Society of California, Claremont, CA, March 2003.

“A Blizzard of Music: Valentine Snow, John Simpson, and the Transmission of Trumpet Music in Eighteenth-Century England,” Southeast Chapter of the American Musicological Society, Durham, NC, February 2003.

Panels, Workshops and Exhibitions:

“Petroleum Bands of the Gulf Coast,” Rotary Club of Sulphur, LA, October 2018.

“Music and Identity in the Past and Present,” Cardinal Conversation (hosted by the Lamar President’s wife at their home), February 2017.

Panel Organizer, Chair, and Presenter, “The Mid-Career Crisis, or, What to do After Tenure,” Sponsored by the AMS Committee on Career-Related Issues; Presentation entitled “Changing Research and Service Agendas after Tenure,” Annual Meeting of the American Musicological Society, Vancouver, BC, November 2016.

CV and Cover Letter Workshop Presenter, Annual Meetings of the American Musicological Society, 2014–16.

“A Show-and-Tell of Lutheran Hymnal History,” Sacred Music Symposium (sponsored by First United Methodist Church, the Diocese of Lake Charles, St. John Lutheran Church, and McNeese State University), Lake Charles, LA, March 2013.

Student/Mentee Accomplishments

Rachel Clark, “Harpichord Performance Practice” Summer Undergraduate Research Grant (2020).

Rachel, an undergraduate music performance major in piano, received a summer research grant to fund travel to a harpsichord conference and gather resources to write an academic paper of publishable quality. I mentored her application and oversaw her work after receiving the award. She is also working on a separate independent study with me on the history of Mahler’s setting of *Der Trompeter von Säkkingen*.

Matthew Dueppen, “Analysis through Rhetoric: Form and Expression in Clifford Brown’s Improvisations,” *International Trumpet Guild Journal* 43/4 (June, 2019): 34–38, 45; paper first presented at the University of Arizona Graduate Student Music Conference, February 2017.

Matt, a graduate student in trumpet performance at Lamar, wrote this paper for an independent study that I supervised. He is currently pursuing his doctorate in trumpet performance at Florida State University.

Caitlin McAlister, “Sousa’s Correspondence and Business Papers,” *Note Bene* 11 (2018): 1–18; \$1,500 Lamar University Office of Undergraduate Research grant, 2016–17; and Undergraduate Honors Thesis “The Influence of Classical Music on Heavy Metal” (2017)

Caitlin, an undergraduate history major pursuing a career in musicology, became the first student with a faculty member in the LU music department as mentee (me) to earn a university-wide undergraduate research grant with this proposal. The funds were used to undertake archival research on Sousa at the University of Texas at Austin in January 2017 and to present a conference paper on the topic. Her resulting paper was accepted for peer-reviewed publication, our department’s first published undergraduate. Caitlin also wrote and successfully defended her honors thesis on Rock

music, which I advised for two semesters. She was subsequently awarded a full assistantship in musicology from Penn State University for her master's studies.

Elijah Cutler, "Earl Irons and the Development of the Texas Bandmaster's Association," current independent study project leading towards publication.

Eli, a first year graduate student in music education, did archival work on Earl Irons at the University of Texas at Arlington for my fall 2017 seminar on American Popular Music. He will be working on this project to develop it for publication in the *International Trumpet Guild Journal*.

Teaching Experience

* denotes instruction as honors section or for individual honors college credit

denotes instruction both in live and 100% online delivery formats

Graduate Courses in Music History and Theory

Music Reference and Research (“Bibliography”) #

Music History and Theory Seminars

Popular Music of the Twentieth Century #

Bach and Beethoven #

- The LU Office of Distance Learning uses this course as an exemplar for other professors seeking peer-review (Quality Matters) approval to put their graduate courses online.

The Life and Works of Joseph Haydn

Arnold Schoenberg in Theory and Practice

Twentieth Century Music

Romantic Music

Classical Music

Analytic Techniques in Music Theory

Graduate Music History Review

Graduate Music Theory Review

Independent Studies in Music History and Theory

Undergraduate Courses for Music Majors in Music History

Upper-level Music History Seminars (varied topics, including period-specific courses)

Music History Survey (two-semester sequence) *

Western Music Literature (introductory freshman course)

World Music (introductory sophomore course) *

Undergraduate Courses for Music Majors in Music Theory and Aural Skills

Music Theory I, II, III, and IV (full undergraduate sequence)

Aural Skills I, II, III, and IV (full undergraduate sequence, in both La- and Do-based minor)

Form and Analysis (including developing an independent text and course pack)

Counterpoint (18th century)

20th-Century Analytic Techniques

Fundamentals of Music (remedial theory)

Other Courses in Music for Music Majors

Independent Study Supervision

Honors Project Supervision (attached to work in another course)

Recitals and Concerts (“Recital Hour” Scheduling and Supervision)

Undergraduate General Education Courses in Music for Non-Music Majors

History of Rock and Roll (American Popular Music) #

Western Art Music Appreciation *

World Music Appreciation

The Beatles and 60s Rock

History of Jazz

History of Film Music

Service and Other Professional Experience

University Service

Coordination and Curriculum Service:

Member, Lamar University Core Curriculum Guidance Committee (2013–)

Coordinator, Kodály Institute of Southwest Louisiana and Southeast Texas at Lamar University (2018–)

- Includes budgetary oversight, contracting faculty, & student scholarships and recruitment.

Member, Lamar Music Department Curriculum Revision Committee (2019–)

- This committee was tasked with revising and updating all department degrees. I worked with NASM on accreditation issues in specific.

Member, Center for History and Culture of Southeast Texas Grant Evaluation Committee (2020)

Interim coordinator of Lamar's graduate program in music (2018)

Chair, Lamar College-level Curriculum Council (2016–18)

Member, Lamar College-level Curriculum Council (2013–16)

Member, Texas Higher Education Coordinating Board Academic Course Guide Manual Advisory Committee—Music Area (2016)

- This committee determines the course offerings, descriptions, and student learning outcomes for all public two-year colleges in Texas.

Member, Lamar NASM re-accreditation committee (2013–14)

Area Coordinator, McNeese musicology, music theory, and aural skills instruction (2007–13)

Curriculum Design and NASM Accreditation, McNeese Church Music Concentration (2012)

Course evaluation and assessment for McNeese's NASM and SACS re-accreditation (2008)

Programmer and Coordinator, McNeese Music Program webpage (2007–09)

McNeese honors college project oversight (2007–13)

Member, McNeese Music Program Academic and Curriculum Affairs Committee (2009–11)

Academic Affairs Service:

Chair, University Personnel Committee, Lamar University (2017–20)

This committee evaluates all tenure and promotion applications for the entire university.

Member, University Research Council, Lamar University (2020–)

Member, Lamar Centennial Celebration Committee (2019–)

Member, ad hoc Faculty Grievance Committee for the College of Business (2019)

Member, Office of Undergraduate Research Proposal Evaluation Committee (2016–)

Departmental Library Representative and Library Liaison at Lamar (2013–)

Chair/Member, Lamar Master's Degree in Music Recital/Oral Examination Committees (2013–)

Member, Music Department WEAVE Assessment Committee (2017–)

Member, Lamar Faculty Senate (2015–18, two terms)

Member, Music Department Personnel Committee (Tenure and Promotions) (2017–18)

Member, Lamar Master's Degree thesis committees in History and Engineering (2017)

Member, Lamar Faculty Senate Subcommittee on Budget and Compensation (2015–17)

College of Fine Arts and Communication Representative to the Lamar University Research Council (2013–15)

Member, Lamar Governors Summer Merit Program Evaluation Committee (2014)

Chair, McNeese Music Program Academic and Curriculum Affairs Committee (2011–13)

Member, McNeese Music Program Annual Performance Review Revision Committee (2012–13)

Member, McNeese Music Program Student Retention Committee (2011)
Member, McNeese Music Program Instructional Technology Committee (2011–12)
Member, McNeese Faculty Senate (2008–11)
Member, McNeese University Committee on Grade Appeals (2010–11)
Chair, McNeese Library Music Holdings and Acquisitions Committee (2010)
Member, McNeese University-level Institutional Review Committee (2010)
Member, McNeese College of Liberal Arts Institutional Review Committee (2010)
Member, McNeese Faculty Senate Committee on Teaching and Teacher Resources (2009–10)
Member, McNeese Graduate Orals Examination Committee (2009–10)
Member, McNeese Music Program Student Handbook Revision Committee (2009)
Chair, McNeese Undergraduate Research Awards Committee (2008–09)
Chair, McNeese Music Program Student Affairs Committee (2006–09)
Chair, McNeese Music Program Endowed Professorship Selection Committee (2007)
Member, Carolina Lectures in Music and Culture speaker selection committee (2004–05)

Search Committee Service:

Member, Search Committee for Instructor of Trumpet (2019)
Chair, Search Committee for Tenure-track Professor of Music Education (2017–18)
Chair, Search Committee for Tenure-track Assistant/Associate Director of Bands (2016–17)

Non-Committee University Service:

Faculty Marshal for commencement exercises at Lamar (2015–17)
New faculty mentor at Lamar (2016)
Preconcert lecture-recitals for McNeese Dept. of Perf. Arts faculty recitals (2009–13)
McNeese Piano Camp music history presentations (2010–12)
Faculty Marshal for commencement exercises at McNeese (2009–13)
McNeese Kodály Course choir member (2011)
Judge, McNeese State Marching Band Competition (2008–10)
Judge, McNeese State honors thesis presentations (2009)
Recital adjudication for BM candidates at McNeese (2006)
Grant, undergraduate natural trumpet construction class at Penn State (2001)

Professional Service

Editor, Historic Brass Society Website (2009–)
• I have primary editorial responsibility for all reviews, e-articles, and the Facebook newsfeed.
Editor, the “Repertoire Corner” Column in the *International Trumpet Guild Journal* (2009–)
• A 1500-word column presents high-quality research in short form; quarterly publication.
Editorial Committee Board Member, *International Trumpet Guild Journal* (2014–)
Member, Student Paper Award Committee, American Musicological Society–Southern Chapter (2013–19)
Member, American Musicological Society Committee on Career-Related Issues (2015–17)
Led the committee’s effort to revise and update the “CV and Cover Letter Workshop” (2016–17)
President, American Musicological Society, Southern Chapter (2016–2018)
President-Elect/Past-President, American Musicological Society, Southern Chapter (2015–16, 2019–20)
Peer reviewer for *Eighteenth-Century Music* (2018–19)
Peer reviewer for the *Historic Brass Society Journal* (2016)

Secretary–Treasurer, American Musicological Society, Sothern Chapter (2013–15)
 Conference Host and Coordinator, Annual Meeting of the Southern Chapter of the American Musicological Society (Feb. 2013)
 Conference Co-Host and Coordinator, McNeese Church Music Festival and Symposium (Mar. 2013)
 Peer reviewer for *HAYDN*, the journal of the Haydn Society of North America (2012)
 Chair, Program Committee, American Musicological Society–Southern Chapter (2011–12)
 Chapter Representative to the American Musicological Society–Southern Chapter (2011)
 Member, Program Committee, American Musicological Society–Southern Chapter (2010–11)
 Session Chair, Annual Meeting of the Southern Chapter of the American Musicological Society (2009, 2012, & 2013)
 Session Chair, Haydn: Celebrating His Times and His Legacy. York University, Toronto (2009)
 Member, By-laws/Constitutional Revision Committee, AMS–Southern Chapter (2007–08)
 Peer reviewer for Oxford University Press (2007)
 Editorial assistant, *Journal of Musicology*, John Nádas, editor (2004)

Community Service

Co-host, “Behind the Music” weekly radio program on KVLU public radio (2013–)
 • 250+ hour-long shows dedicated to music appreciation and history for a general audience
 Organist and Director of Choirs, St. John Lutheran Church (LCMS, 2010–)
 Organist, Our Lady of Prompt Succor Parish (Roman Catholic, 2012–)
 Organist (once monthly), Episcopal Church of the Good Shepherd (2018–)
 Organist (High Holy Days only), Temple Saini (Reformed Jewish, 2018–)
 Program notes for the Symphony of Southeast Texas (2013–)
 Pre-concert lectures for the Symphony of Southeast Texas (2018–)
 Committee on Worship and Choir at St. John Lutheran Church (2009–)
 Texas Piano Teacher’s Association (Beaumont) Student Paper Judge (2018)
 Program notes for the Lake Charles Symphony (2011–18)
 Program notes for the Louisiana Choral Foundation (2009–17)
 High school lecture-series in music history for the Lake Charles Concert Chorale (2009–2010)
 Trumpet player in the Lake Charles Community Band (2006–09)
 Pre-concert lectures for the North Carolina Symphony Orchestra (2005)
 Archivist, librarian, and equipment manager, Advocate Brass Band, Danville, Kentucky (1996–2001)

Honors, Grants, and Awards

EDAREN Foundation Music Education in the Community Grant (2017–2020, \$35,000)

At the time this was the largest external grant the LU music department had received in decades. It funded five full scholarships for active music educators in the Beaumont area to attend the Lamar Kodály Institute summer certification program for a period of three years. It also provided the department with funding to support five music festivals geared towards area high school students in the areas of brass, woodwinds, piano, voice, and jazz of a period of three years. I am sole author and administrator of the grant and its funding.

Fellow, Center for History and Culture of Southeast Texas and the Upper Gulf Coast (2017–18, \$5,000)

This fellowship, the first of its kind ever awarded by the university, provided financial support to recreate a 1924 Sousa concert given in Beaumont. Funds supported a concert, tour, exhibit, and presentation.

National Arts Associate, ΣAI (Sigma Alpha Iota) International Music Fraternity (2015)

This honorary membership in the national music sorority is awarded in recognition of distinguished contributions in support of the musical arts at the national level.

American Musicological Society AMS PAYS 75 Grant (2015, \$2,000)

This publication subvention was awarded to my book, *Reviving Haydn* and was used by the publisher to reduce the cover price from \$100 to \$85.

University Research Enhancement Grant (2014, Lamar, \$5,000)

A competitive university grant supporting collaborative research with students. This grant covered expenses relating to archival work and transcription of band arrangements by John Philip Sousa housed at the Sousa Archive in Champaign–Urbana, Illinois.

Shearman Research Initiative Fund Grant (2013, McNeese, \$3,100)

A competitive university research grant to support primary-source research.

Walter Eugene Dripps Endowed Professorship in Music (2012, McNeese, \$2,000)

A competitive departmental research grant to support faculty projects. Covered expenses related to research at the Tovey Archive in Edinburgh, Scotland in the spring of 2013.

The Juliet Hardtner Women in the Arts and Humanities Endowed Professorship (2012, McNeese, \$2000)

A competitive departmental research grant to support faculty projects. Covered conference and research expenses related to Haydn reception in the fall of 2012.

The Joe Utley Foundation Streitwieser Award (2010, Historic Brass Society, \$500)

An award for scholarly research on a brass topic given to support travel to the society's conference.

Alumni Association Faculty Development Grant (2010, McNeese, \$3,250)

A competitive university-level grant in support of faculty research. This funds a publication stipend and travel relating to research on Haydn reception.

The J.P. Morgan Chase Bank Endowed Professorship in Music (2008, McNeese, \$2,000)

Competitive departmental grant to support faculty projects. Covered expenses related to three conference presentations in the 2008–09 academic year.

The Avenir Foundation Research Grant (2007, independent foundation grant, \$5,000)

Research grant administered by the Arnold Schoenberg Center in Vienna and awarded by the Avenir Foundation. Funded housing and travel expenses for research in Vienna in January 2008.

Violet Howell Faculty Award (2007, McNeese, \$2,500)

Competitive College of Liberal Arts research grant awarded at McNeese which funded a research trip to the Arnold Schoenberg Center in Vienna in January 2008.

Lyle V. Jones Fellowship (2002, UNC–CH)

Merit-based university fellowship awarded to select incoming graduate students.

University Graduate Fellowship (2000, Penn State)

Merit-based university-level fellowship awarded in lieu of a department teaching assistantship to support research.

Undergraduate Education Grant (2001, Penn State, \$1,000)

A Penn State College of Arts and Architecture grant that assisted in purchasing materials and facilities needed for teaching a workshop on trumpet construction to undergraduates.

The William E. Gribbon Travel Award (2000, American Musical Instrument Society)

Award to assist promising scholars on trip to the society's annual conference.

Awarded by Centre College: John C. Young Scholar (undergraduate honors thesis award), The E. Wilbur Cook Music Prize (outstanding music major), The Frank Hopkins Heck History Prize (outstanding research paper by an undergraduate history major).

Honorary fraternal memberships: ΦBK (liberal arts), ΠΚΛ (music), ΦΑΘ (history)

Performance Experience

Music director and organist, St. John Lutheran Church (2011–)

Assistant organist, Our Lady of Prompt Succor Catholic Parish (2011–)

Assistant organist, Episcopal Church of the Good Shepherd (2018–)

Organist, Temple Saini (Reformed Jewish, 2018–)

Lake Charles, LA performances 2006–2013: solo performances on organ on McNeese faculty recitals, Member, McNeese Trumpet Ensemble, Lake Charles Community Band, Louisiana Choral Foundation

State College, PA and Chapel Hill, NC (2000–2006): Penn State, Univ. of Pittsburgh, and UNC Baroque Ensembles (natural trumpet), Penn State Philharmonic, Penn State Jazz Ensemble, Pennsylvania Chamber Chorale

Danville, KY (1996–2000): Advocate Brass Band (cornet, band librarian/archivist) including four CDs on Gazebo Records (one solo track), and two European tours; Centre Pep Band Director, various brass ensembles.