

**BRUCE P. GLEASON, Ph.D.**  
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## **EDUCATION**

French 111	UNIVERSITY OF ST. THOMAS St. Paul, Minnesota
Educational Leadership 904 Qualitative Methods in Research and Evaluation	UNIVERSITY OF ST. THOMAS
Kodály Certification Level One	HARTT SCHOOL, UNIVERSITY OF HARTFORD West Hartford, Connecticut
Ph.D., Music Education	THE UNIVERSITY OF IOWA Iowa City, Iowa
Diploma, Army Basic Music Course	U.S. ARMED FORCES SCHOOL OF MUSIC Norfolk, Virginia
M.A., Music Education	UNIVERSITY OF MINNESOTA Minneapolis, Minnesota
B.S., Music Education	UNIVERSITY OF MINNESOTA Minneapolis, Minnesota
B.A., Music	CROWN COLLEGE St. Bonifacious, Minnesota
Coursework	ANOKA-RAMSEY COMMUNITY COLLEGE Coon Rapids, Minnesota

## **HIGHER EDUCATION ADMINISTRATIVE EXPERIENCE**

UNIVERSITY OF ST. THOMAS, 2115 Summit Ave. St. Paul, Minnesota, 55105

### ***Chair of the Department of Communication and Journalism***

Within the College of Arts & Sciences (CAS)

2018 – 2019

Provided leadership and expertise within the department for eleven faculty

members and five staff members in terms of development, maintenance, and enhancement of undergraduate curricula; implementation and oversight of departmental budget (\$1.5 million), personnel, and program policies and goals; leading departmental efforts in recruitment, mentoring, and retention of faculty, staff and students.

***Director of Partnerships and Community Engagement***

Within the College of Education, Leadership & Counseling (CELC) 2016 – 2018

- Responsible for strategically engaging key public and private P – 12 personnel and other community education and higher learning agencies in order to promote programming, collaboration, recruitment, clinical practice and internship placement and engagement for the College of Education, Leadership & Counseling (CELC).
- Direct, oversee, evaluate and personally manage partnership strategy—including partnerships (formal and informal) within the college, within the university, and with external stakeholders. Included in this role is the oversight of directors, managers and other personnel of the offices of Charter School Authorization, Community Liaison/Events (outreach) and Collaborative Urban Education.

***Chair, Department of Teacher Education (CELC)***

2014 – 2016

- Provided leadership and expertise within the department for eight faculty members and five staff members in terms of development, maintenance, and enhancement of undergraduate and graduate curricula; implementation and oversight of departmental budget (\$1.5 million), personnel, and program policies and goals; overseeing grant applications and maintenance; leading departmental efforts in recruitment, mentoring, and retention of faculty, staff and students; serving on dean's cabinet with the dean, two associate deans and three other CELC chairs.

***Director of International Education***

2012 – 2014

- Responsible for providing leadership and expertise in the development of international programs for students, faculty and staff and the management of the International Education Center programs and staff, including: study abroad, international student admissions, faculty and student exchange, and institutional international relationships including undergraduate and graduate programs. Staff supervision: study abroad (8), international admissions (4) office coordinator (1), and student workers (8). Responsible for \$1.2 million budget, faculty travel grants, chairing and sitting on various committees.

***Director of Graduate Programs in Music Education (GPME)*** 2008 – 2010

- Oversaw \$500,000 budget and 38 adjunct and fulltime faculty; worked with recruiting, strategic planning, personnel supervision, curriculum development, publicity, library acquisitions and admissions
- Initiated and facilitated online course instruction
- Collaborated with directors of other graduate programs in the College of Arts and Science
- I have helped build the 130-student program into the only M.A. in music education in the U.S. that offers concentrations in Orff, Kodály, Choral Conducting, Instrumental Conducting and Piano Pedagogy

***Further Music Faculty Committee Work*** 1999 – 2018

- Served on five faculty-hiring committees and four tenure-promotion committees
- Organizer and host of annual Graduate Research Roundtable
- Committee member for St Thomas National Association of Schools of Music ten-year review (2)
- Graduate Curriculum Committee delegate for College of Arts and Sciences
- Served as a member of the Minnesota Board of Teaching review panel, reviewing undergraduate music education curricula for four Minnesota Colleges. Assisted the state in assuring that standards are documented for music education licensure programs
- Organized a system of four culminating options in addition to the thesis
- Developed a document outlining each of the university's 52 graduate degrees' culminating projects, theses, dissertations, and exams

GORDON COLLEGE 255 Grapevine Road, Wenham, Massachusetts, 01984

***Associate Chair, Department of Music*** 1997 – 1999

- Recruiting, publicity, admissions, managing student workers
- Initiated and devised: departmental brochures, music alumni association and newsletter, admission policies and response letters
- Organized and co-led European tour for Gordon Choir and Brass Choir

**FURTHER ADMINISTRATIVE EXPERIENCE**

OWATONNA SYMPHONY ORCHESTRA (OSO) 2012 – 2017

***Executive Director (in addition to Artistic Director-Conductor)***

- Responsible for general administration of the operational side of the OSO including forming board of directors, writing and filing articles of incorporation with the Office of the Secretary of State of Minnesota, writing bylaws, applying for and securing 501(c)(3) status with the Internal Revenue Service, fund raising, and building and launching a web site:  
<http://www.owatonnasymphony.org/>.

THE SINGERS—MINNESOTA CHORAL ARTISTS

2006 – 2010

***President of the Board of Directors***

- Developed board tasks and vision
- Recruited board members
- Spearheaded \$40,000 of grants
- Initiated and organized move to office space at Hennepin Center for the Arts
- Developed sub-committee structure: executive, development, marketing, budget
- Organized fund-raising efforts in collaboration with Stephen Paulus for our third CD—*Splendid Jewel: Choral Music of Stephen Paulus*
- Organized structure and over-arching fund-raising efforts resulting in a \$120,000 budget by our third year
- Developed relationships with arts, funding and media organizations and individuals including the McKnight Foundation, Metropolitan Regional Arts Council, the Downtown Minneapolis Church Musicians' Association, Artspace Projects, Inc., The Cowles Center for Dance and the Performing Arts, VocalEssence, Philip Brunelle, Austrian Consulate in Minnesota, German American Heritage Foundation, Minnesota Chorale, Magnum Chorum, Minnesota Public Radio, Garrison Keillor, *Minneapolis StarTribune*

298<sup>th</sup> U.S. ARMY BAND OF THE BERLIN BRIGADE

1989 – 1991

***Administrative Secretary***

- Responsible for completing paper work for promotions, awards, and flag orders for traveling through the corridor to West Germany, and East passes for entering East Berlin.

**HIGHER EDUCATION FACULTY EXPERIENCE**

UNIVERSITY OF ST. THOMAS, 2115 Summit Ave. St. Paul, Minnesota, 55105

***Assistant (1999), Associate (2004) Professor (2018) of Music*** 1999 –

GMUS 608: Foundations of Music Education

Graduate course covering historical, philosophical, sociological, and psychological issues that influence music teaching and learning; research and music education scholarship; academic writing; bibliographic basics.

GMUS 600: Introduction to Scholarship and Research Methods in Music Education

Graduate course that guides students towards: comprehending research articles and methodologies; building skills in working with library resources, database and other bibliographic materials; developing skills generally in academic writing and American written English.

MUSC 133: Music of the U.S.: Oral and Written Traditions

Undergraduate course consisting of introductions to a variety of music of oral and written traditions considered and analyzed through the lens of Alan Merriam's ideas about the uses and functions of music:<sup>1</sup>

MUSC 162: Roots of Blues, Rock, and Country

Undergraduate course that provides students with an effective foundation for critical thinking and analysis, by way of exploring musical traditions of Blues, Rock, and Country music traditions. A highlight of the course is surprise visits by professional area musicians with whom I have worked over the years.

GMUS 612 Topics in Music History, Literature & Theory: U.S. Traditions—Online

Graduate survey course that explores the history and ideas surrounding music of the U.S.—Classical, Popular and Folk traditions.

MUSC 216: Jazz in America

Undergraduate course that provides students with an effective foundation for critical thinking and analysis, by way of exploring musical traditions of Jazz. A highlight of the course is surprise visits by professional area musicians with whom I have worked over the years.

Guest lecturer for undergraduate and graduate music history and music education courses

Guest conductor for concert band, wind ensemble, concert choir, women's choir

Guest soloist for women's choir

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<sup>1</sup> Alan Merriam, *The Anthropology of Music* (Evanston, Illinois: Northwestern University Press, 1964), 220 – 227.

Research and thesis advising; I have successfully advised 100 M.A. theses/final projects

Member of 60 thesis committees

Member of 154 graduate final oral comprehensive examination committees

CARLETON COLLEGE, Northfield, Minnesota

***Visiting Associate Professor of Music***

Conducted Symphonic Band 2001 – 2009

GORDON COLLEGE, Wenham, Massachusetts

***Assistant Professor of Music Education and Music History*** 1997 – 1999

Music Education K – 9

Orff/Kodály Methods

Music History of the Baroque and Classical Periods

Music History of the 19th and 20th Centuries

Instrumentation and Arranging

Conductor of the Gordon College Brass Choir

***Associate Department Chair*** (See Administrative Experience above) 1997 – 1999

THE UNIVERSITY OF IOWA, Iowa City, Iowa

***Graduate Teaching Assistant*** 1991 – 1995

Techniques of Conducting; Introduction and Practicum: Music; Supervising student teachers

Research Assistant for Dr. Dorothy McDonald

MOUNT MERCY COLLEGE, Cedar Rapids, Iowa

***Instructor*** 1994 – 1995

Instrumental Techniques: Woodwinds; Brass; Percussion

Instrumental Ensemble/Pep Band

CORNELL COLLEGE, Mt. Vernon, Iowa; Instructor: Music Fundamentals 1994

**ELEMENTARY and SECONDARY EDUCATION FACULTY EXPERIENCE**

CUTLER ELEMENTARY SCHOOL, Hamilton, MA, K – 2 Music	1999 – 1999
GLENBARD SOUTH HIGH SCHOOL, Glen Ellyn, IL Choir Director/Vocal Music/Trombone, Tuba, Euphonium	1996 – 1997
SHERWOOD CONSERVATORY OF MUSIC, Chicago, General Music K – 7	1995 – 1996
ST. JAMES SCHOOL, Chicago, General Music K – 8	1995 – 1996
HOLY INNOCENTS SCHOOL, Chicago, General Music K – 8	1995 – 1996
LINCOLN PARK HIGH SCHOOL (Arts Magnate School), Chicago Trombone, Tuba, Euphonium	1995 – 1996
KENNEDY PUBLIC SCHOOLS, Kennedy, Minnesota	1982 – 1988
General Music K – 7	Elementary Band
Junior High Band	High School Band
Junior High Choir	High School Choir
Jazz Ensemble	Pep Band

### PROFESSIONAL PERFORMANCE EXPERIENCE

DIAMOND LAKE LUTHERAN CHURCH, Minneapolis 2007 –  
Senior Choirmaster

One of the Twin Cities high-level medium-sized church choirs, the group sings weekly from September to May—anthems, introits, & calls to worship. 95% of the singers of the twenty-two-member group sang in a college choir—Augsburg, University of Minnesota, St. Olaf, Luther, St. Cloud State, Gustavus Adolphus.

OWATONNA SYMPHONY ORCHESTRA 2012 – 2017  
Artistic Director-Conductor

I resurrected the Owatonna Community Orchestra after a four-year period of dormancy, changed the name to the Owatonna Symphony Orchestra, recollected and found new musicians, secured parts and scores and brought the group to a strong level, performing standards by Elgar, Gounod, Shostakovich, Fauré, Bach, Gluck, Bellini, Rimsky-Korsakov, Glazunov, Glinka, Haydn, etc. I also introduced several light classics by Butterworth, Binge, Sviridov, Strauss II, Ketèlbey, etc.

WESLEY UNITED METHODIST CHURCH, Minneapolis 2006 – 2007  
Interim Director of Adult Choir

PILGRIM LUTHERAN CHURCH, St. Paul, 2004 – 2006  
Interim Director of Adult and Children's Choirs

298th U.S. ARMY BAND OF THE BERLIN BRIGADE 1989 – 1991  
Euphonium section leader: Military/ceremonial band,

concert band, brass septet; trombonist: vocalist with jazz ensemble

After completing my M.A. at the University of Minnesota and teaching public-school music for six years in Kennedy, Minnesota, I auditioned for the U.S. Army Band program. After enlisting and completing basic training and the Army Basic Course at the Armed Forces School of Music, I received orders for the 298<sup>th</sup> Army Band and found myself stationed in Berlin seven months before the fall of the Berlin Wall. Of the hundreds of gigs we did during what for me was a whirlwind tour, several that stand out are the retirement ceremonies we supported for the U.S., British and French commanding generals who were relinquishing command of their Berlin sectors, and a party we played with Soviet, British and French army bands at Berlin's Lustgarten on the eve (October 2, 1990) of German reunification. The latter performance was for a general-public audience of 1,000,000, which stretched to the horizon. I moved from Berlin to Iowa City in September 1991 to begin doctoral studies and was still enlisted when classes began that fall.

THE FAIRLANES, a cappella doo-wop quartet 2002 – 2010  
Baritone, business manager, marketing coordinator

These eight years were filled with great experiences of smooth, close harmonies and a lot of serious ear training. With most of our music not being notated, the lead would learn the melody and the rest of us would simply fill in harmonies. I tell my graduate students that music theory sets in our minds best when we can work out the details without the hindrance of notation. I also tell them that because of my work with The Fairlanes, I can now hear a secondary dominant coming from a mile away.

MIDWAY COMMUNITY CHURCH, St. Paul 1980 – 1982  
Director of Adult and Children's Choirs

## PUBLICATIONS

### **Book**

Gleason, B.P. (2016). [\*Sound the trumpet, beat the drums: Horse-Mounted bands of the U.S. Army, 1820 – 1940.\*](#) Norman Oklahoma: University of Oklahoma.

Reviewed in:

Polk, Keith. (2018, April). *The Galpin Society Journal* 71, 254 – 257.

Proksch, Bryan. (2018, June). *International Trumpet Guild Journal*, 42(4), 95 – 96.

Herbert, Trevor. (2017). *Historic Brass Society Journal*, 29, 89 – 91.



Warfield, Patrick. (2017, December). *Nineteenth-Century Music Review*, online.

Sullivan, Jill. (2017, Fall). *Journal of Historical Research in Music Education*, 39(1): 108 – 111.

Allen, Andrew J. (2017, Fall). *NACWPI [National Association of College Wind and Percussion Instructors] Journal*, 65(1), 23.

Williams, Vernon. (2017, July). [\*True West Magazine\*](#).

Davis, James A. (2017, June). [\*Michigan War Studies Review\*](#).

Young, Sam. (2017, March). *The Cavalry Journal, The Journal of the United States Cavalry Association*, 42(1), 18.

Camus, Raoul. (2017). *Notes, The Quarterly Journal of the Music Library Association*, 74(1), 65 – 67,

Brown, Russell K. (2017, Winter). *The Journal of America's Military Past*, 42(1), 93 – 95.

Grippaldi, Richard N. (2018, September). Tattoo: Military Music, Peacekeeping, and the American Cavalry Experience. *Reviews in American History*, 46(3), 438 – 439.

### ***Music History Refereed Journal Articles***

Gleason, B. P. (2015). Military music in the United States: A historical examination of performance and training. *Music Educators Journal*, 101(3), 37 – 46.

Gleason, B. P. (2011, Winter). Military music in the 106th Cavalry: The mounted band of the Chicago Black Horse Troop, 1929 – 1940. *Journal of the Illinois State Historical Society*, 104(4), 301 – 335.

Gleason, B.P. (2009). The mounted band and field musicians of the U.S. 7<sup>th</sup> Cavalry during the time of the Plains Indian Wars. *Historic Brass Society Journal*, 21, 69 – 91.

Gleason, B.P. (2009, April). Cavalry and court trumpeters and kettledrummers from the Renaissance to the nineteenth century. *Galpin Society Journal*, 62, 31 – 54.

Gleason, B.P. (2008, April). Cavalry trumpet and kettledrum practice from the time of the Celts and Romans to the Renaissance. *Galpin Society Journal*, 61, 231 – 239.

Gleason, B. P. (2006). A chronicle of the pre-World War II cavalry bands of the U.S.

National Guard—with recollections of those who rode. *Journal of the World Association for Symphonic Bands and Ensembles*, 13, 17 – 30.

Gleason, B.P. (2006, April). U.S. mounted bands and cavalry field musicians in the Union Army during the Civil War—background, duties, and training. *Journal of Historical Research in Music Education*, 27(2), 102 – 119.

Gleason, B. P. (2005, Winter). Horse-mounted military musicians in battle and on parade. *MHQ: The Quarterly Journal of Military History*, 17(2), 80 – 83.

Gleason, B.P. (2003). Horse-mounted military musicians, an overview. *Journal of Band Research*, 39(1), 1 – 34.

Gleason, B.P. (1991). A history of the Royal Artillery Mounted Band, 1878 – 1939. *Journal of Band Research*, 27(1), 16 – 29.

### **Music History Non-Refereed Journal Articles**

Gleason, B. P. (2009). Military music in the U.S. heartland: 113th Cavalry of the Iowa National Guard. *Band International, The Journal of the International Military Music Society*, 31(3), 96 – 99.

Gleason, B. P. (2005, December), The mounted bands of the North-West Mounted Police. *Band International, Journal of the International Military Music Society*, 27(3), 99 – 103, 120.

Gleason, B. P. (2005, September). Piping on horseback—the band of the Canadian Mounted Rifles. *Piping Times*, 57(12), 37 – 43.

Gleason, B. P. (2004). Pipe band of the 1<sup>st</sup> Canadian Mounted Rifles. *Military Collector & Historian, Journal of the Company of Military Historians*, 56(4), 279 – 282.

Gleason, B.P. (2003, March). A history of the world's horse-mounted musicians. *Band International, the Journal of the International Military Music Society*, 25, 11 – 17, 35.

Gleason, B.P. (1992). A week in October. *TUBA Journal*, 19(3), 44 – 46.

### **Music History Magazine Articles**

Gleason, B. P. (2007). Mounted musicians of the Union Army in the Civil War. *North & South, The Official Magazine of the Civil War Society*, 10(3), 46 – 53.

Gleason, B. P. (2004, February). Mounted musicians. *National Guard Magazine*, 58(2),

26 – 29.

Gleason, B.P. (2003). Military musicians, a gift from the east, 1350 – 1700. *Renaissance Magazine*, 8(4), 46 – 50.

Gleason, B.P. (2002, Fall). Musicians on horseback. *St. Thomas Magazine*, 30 – 33.

Gleason, B.P. (2000). Current Swedish and French cavalry bands. *International Military Music Society Canadian Branch Newsletter*, 22(1), 2 – 3.

Gleason, B.P. (1992). The Berlin wind orchestra: An interview with Gunter Krause. *Winds*, 7(1), 27 – 30.

Gleason, B.P. (1990, May/June). Inside a military ceremony. *BDGuide*, 51 – 52.

### ***Book Chapters/Conference Proceedings***

Gleason, B.P. (2018). Mounted cavalry and court kettledrummers and trumpeters, 1600 – 1750, In Rudolf Rasch (Ed.), *Music and power in the Baroque era* (pp. 345 – 354). Turnhout, Belgium: Brepols.

Gleason, B.P. (2016). The nineteenth century and the birth of the mounted band, In Bernhard Habla (Ed.). *Kongressberichte Hammelburg, Deutschland 2014* (pp. 77 – 98). Tutzing, Germany: Margraf Publishers.

Gleason, B.P. (2008). The mounted band of the Chicago Black Horse Troop: Military music in the 106<sup>th</sup> Cavalry, 1929 – 1940, In Bernhard Habla (Ed.). *Kongressberichte Northfield/Minnesota, USA 2006* (pp. 135 – 162). Tutzing, Germany: Hans Schneider.

### ***Encyclopedia Entry***

Gleason, B. P. (2013). Bands and music. In K. Piehler (Ed.), *Encyclopedia of military science*. Newbury Park, CA: Sage Publications.

### ***Book Review***

Gleason, B.P. (2014). [Review of the book, *Music and the British military in the long nineteenth century*, by Trevor Herbert and Helen Barlow, published by Oxford University Press, 2013]. *Historic Brass Society Journal*, 26, 88 – 91.

### ***Journal Editor (founding editor)***

Gleason, B.P. (2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013,

2014, 2015, 2017, 2018 September),  
*Research and Issues in Music Education*, 1,2,3,4,5,6,7,8,9,10, 11,12,13,14,15 ed.  
<http://ir.stthomas.edu/rime/>  
Founding and current editor and head of editorial board of online,  
peer-reviewed journal 2000 –  
Developed idea, format and site 2000 – 2003  
Assembled and rotate editorial board  
Established ISSN and registration with Library of Congress 2001  
Built format 2002  
Host site 2003 –  
Invited by EBSCO, RILM & Cengage to be listed in their databases 2007

### ***Music Education Peer-Reviewed Articles***

Gleason, B. P. (2015, March). Military music in the United States: A historical examination of performance and training. *Music Educators Journal*, 101(3), 37 – 46.

Gleason, B.P. (1998). Effects of whole music instruction on knowledge, performance skills, attitudes, and retention of sixth-grade beginning band students. *Contributions to Music Education*, 25(2), 7 – 26.

Gleason, B.P. (1996, January). A guide to teaching Beethoven's marches. *Music Educators Journal*, 82(4), 17 – 19, 50.

Gleason, B.P. (1996, January). Himie Voxman: His contributions to music education. *The Bulletin of Historical Research in Music Education*, 17, 85 – 97.

Gleason, B.P. (2000, Spring). Graduate students' perceptions of their undergraduate music education preparation. *Gopher Music Notes*, 56(4), 34 – 35, 37 – 40.

### ***Music Education Non-Refereed Journal Articles***

Gleason, B.P. (1990). Help for the K – 12 music teacher. *N[ational]B[and]A[ssociation] Journal*, 31(2), 14 – 18.

### ***Music Education Magazine and Newsletter Articles***

Gleason, B.P. (2001, September). The GSO: A mentoring orchestra. *School Band and Orchestra*, 54 – 61.

Gleason, B.P. (Spring, 2001). Connecting classroom and instrumental music instruction: Teaching band music history and literature. *Kjos Band News.*, 3, 12 – 13.

Gleason, B.P. (2000, Fall). Connecting classroom and instrumental music instruction: The first lesson. *Kjos Band News*, 2, 4 – 5.

Gleason, B.P. (2000, Spring) Connecting classroom and instrumental music instruction: an unbridgeable schism? *Kjos Band News*, 1, 4.

Gleason, B.P. and Cofer, R.S. (1999, December). Half note based meter: Why is it so confusing? *School Band and Orchestra*, 54.

Gleason, B.P. (1991, May). Doubling on euphonium. *The Instrumentalist*, 45(10), 28 – 30.

Gleason, B.P. (1990, November). For the love of teaching. *The Instrumentalist*, 45(4), 96.

Gleason, B.P. (1987). Take stock in your music students. *The Music Booster*, 2(2).

### ***Music Education Textbook Review***

Gleason, B. P. (2008), Manuscript review, back cover. In K.H. Phillips, *Exploring research in music education and music therapy*. New York: Oxford University Press.

### ***Church Music Articles***

Gleason, B.P. (2000, Summer). Hymns Revisited: To God Be the Glory. *Christianity and the Arts*, 7(3), 48 – 49.

Gleason, B.P. (2000, Spring). Hymns Revisited: Immortal, Invisible God Only Wise. *Christianity and the Arts*, 7(2), 62 – 63.

Gleason, B.P. (2000, Winter). Hymns Revisited: There's a Land that is Fairer than Day. *Christianity and the Arts*, 7(1), 64 – 66.

Gleason, B.P. (1999, Fall). Hymns Revisited: Jesus Shall Reign. *Christianity and the Arts*, 6(4), 64 – 65.

Gleason, B.P. (1999, Summer). Hymns Revisited: Yesterday, Today, Forever. *Christianity and the Arts*, 6(3), 60 – 61.

Gleason, B.P. (1999, Spring). Hymns Revisited: Hiding in Thee. *Christianity and the Arts*, 6(2), 39 – 40.

Gleason, B.P. (1999, Winter). Hymns Revisited: The God of Abraham Praise.

*Christianity and the Arts*, 6(1), 41 – 42.

Gleason, B.P. (1998, Fall). Hymns Revisited: Come Down, O Love Divine. *Christianity and the Arts*, 5(4), 74 – 75.

Gleason, B.P. (1998, Summer). Hymns Revisited: Lord of the Dance. *Christianity and the Arts*, 5(3), 28 – 29.

Gleason, B.P. (1998, Spring). Hymns Revisited: Salve Regina. *Christianity and the Arts*, 5(2), 28 – 29.

Gleason, B.P. (1998, Winter). Hymns Revisited: Christ the Lord is Risen Today. *Christianity and the Arts*, 5(1), 18 – 19.

Gleason, B.P. (1994, April, May, June). Trombone Keys. *The Church Musician*, 45(3), 22 – 23.

### ***International Education Articles***

Gleason, B.P. (2015, September – October). Horizons broadened. *International Educator*, 24(5), 40 – 43.

### ***Compact Disc Program Liner Notes***

Gleason, B.P. (1991). *United Through Music*, International Military Band Music Documentation/Series 1, Maritime Self Defense Force Band of Tokyo and the Combined Bands, Fanfares, Bugles, Pipes and Drums of the British Infantry, Berlin: Band Music Promotion.

Gleason, B.P. (1991). *Music for Military Band*, International Military Band Music Documentation/Series 1, Maritime Self Defense Force Band of Tokyo, Berlin: Band Music Promotion.

Gleason, B.P. (1990). *Das Grosse Berliner Blasorchester*. Berlin: Band Music Promotion.

Gleason, B.P. (1990). *A Salute to Hans Hartwig*. The Berlin Wind Orchestra, Berlin: Band Music Promotion.

### ***Concert Program Notes (Hancher Auditorium, The University of Iowa)***

Gleason, B.P. (April 6, 1995). **Orchestra of St. Luke's, Andre Previn, Conductor**

Haydn: *Symphony No. 102 in B-flat Major*  
Mozart: *Oboe Concerto in C Major, K. 314 (285D)*  
Beethoven: *Symphony No. 4 in B-flat Major, Op. 60*

Gleason, B.P. (April 4, 1994). **Takacs Quartet**

Mozart: *Quartet No. 19 in C Major, K. 465, "Dissonant"*  
Beethoven: *Quartet in C Major, Op. 59, No. 3*

Gleason, B.P. (October 11, 1993). **Emerson String Quartet**

Haydn: *Quartet in B minor, Op. 64, No. 2*  
Shostakovich: *Quartet No. 12 in D-flat Major, Op. 133*  
Mozart: *Clarinet Quintet in A Major, K. 581*

## **PRESENTATIONS/PAPERS DELIVERED/GUEST SPEAKING AND CONDUCTING**

### *Peer-Reviewed Presentations*

Gleason, B.P. (2017, June). U.S. mounted bands from their bases within middle eastern and European traditions through the Mexican War. Paper presented at Symposium on the History of Music Education, Oklahoma City, Oklahoma.

Gleason, B.P. (2016, November). European cavalry and court kettledrummers and trumpeters. Paper presented at Centro Studi Opera Omnia Luigi Boccherini: *Music and Power in the Baroque Era*, Lucca, Italy.

Gleason, B.P. (2016, July). The U.S. Army mounted band tradition: Spanish-American War to World War I. Paper presented at Historic Brass Society Early Brass Festival, Northfield, Minnesota.

Gleason, B.P. (2016, January). Middle Eastern and European cavalry kettledrummers and trumpeters: Crusades to the eighteenth century. Paper presented at Balzan Research Project, *Towards a Global History of Music*, Institut für Musikwissenschaft, Universität Wien, Vienna, Austria.

Gleason, B.P. (2016, March). Music and mounted bands in the U.S. Cavalry during the Mexican Expedition. Paper presented at *Patton and Pancho: A Clash of Cultures, A Conference on the Mexican Revolution and the American Military Intervention in Mexico in 1916*, Tucson, Arizona.

Gleason, B.P. (2014, July). The nineteenth century and the birth of the mounted band.

Paper presented at IGEB, Hammelburg, Germany.

Gleason, B. P. (2014, November). Horse-mounted bands of Europe: La Fanfare de Cavalerie de la Garde Républicaine. Paper presented at Centro Studi Opera Omnia Luigi Boccherini: *Music and War in Europe from the Napoleonic Era to the WWI*, Lucca, Italy.

Gleason, B. P. (2007, January). Cavalry music from the Crusades to the Americas. Paper presented as part of a panel, *Military Music: Its History, Culture, and Uses*, at the 2007 annual meeting of the American Historical Association, Atlanta.

Gleason, B.P. (2007, July). The mounted band of the Chicago Black Horse Troop: Military music in the 106<sup>th</sup> Cavalry, 1929 – 1940. Paper presented at IGEB, Northfield, Minnesota.

#### *Invited Speaking/Conducting Engagements*

Gleason, B.P. (2018, October). Lecture-presentation: “Cavalry Kettledrummers, Trumpeters and Mounted Bands: Rome, the Crusades, Europe, and the Americas” for a University of Iowa Musicology, Music Theory and Composition Colloquium.

Gleason, B.P. (2018, October). Lecture-presentation on *Sound the Trumpet, Beat the Drums* for the Selim Center for Lifelong Learning, McNeely Hall, University of St. Thomas.

Gleason, B.P. (2018, May). Concert-lecture with Douglas Orzolek and the University of St. Thomas Symphonic Band featuring music from *Sound the Trumpet, Beat the Drums* at the Minnesota History Center.

Gleason, B.P. (2018, January). Author reading and presentation on *Sound the Trumpet, Beat the Drums* at the Scottish Home for the Chicago Scots.

Gleason, B.P. (2018, February). Author reading and panel discussion on *Sound the Trumpet, Beat the Drums* in the Great Hall of the O’Shaughnessy-Frey Library with panelists Matthew George, Sarah Schmalenberger and David Williard.

Gleason, B.P. (2016, November). Guest conductor of the Symphonic Band, Wartburg College, Waverly, Iowa.

Gleason, B.P. (2016, November). Music and Music Education’s Place within the Humanities. Address given as part of the Eugene and Ruth Weidler Drape Distinguished Professorship. Wartburg College, Waverly, Iowa.

Gleason, B. P. (2016, October). Book-release event with author reading on *Sound the Trumpet, Beat the Drums* at Barnes & Noble, St. Paul, Minnesota.



Gleason, B. P. (2014, November). Online academic journal publishing. Talk given as part of a doctoral seminar, MSI 755 Historical Research in Music Education, Arizona State University, Tempe, Arizona.

Gleason, B.P. (2011, April). Civil War cavalry music. Paper presented at Annual Civil War Symposium, *America Marching to Civil War in 1861*, Fort Snelling, Minnesota.

Gleason, B.P. (2010, August). The mounted band and field musicians of the U.S. 7<sup>th</sup> Cavalry during the time of the Plains Indian Wars. Paper presented at Historic Brass Society Early Brass Festival, Northfield, Minnesota.

Gleason, B.P. (2004, April). Music education journals: Online and print formats and Logistics. Address given to Council of State MENC Journal Editors, 2004 MENC biennial in-service clinic in Minneapolis.

Gleason, B.P. (2004, April). Cavalry bands of the U.S. National Guard. Paper presented at the 2004 U.S. National Guard Bandleader Conference at the 2004 MENC biennial in-service clinic in Minneapolis.

Gleason, B.P. (2002, July). Horse-mounted military bands: A pictorial history. Powerpoint presented at the 2002 international conference of Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (International Society for the Promotion and Investigation of Wind Music, IGEB) in Lana, Italy.

Gleason, B.P., Gonzo, C. (2002, July). *Righting the wrongs, and reading the rites*. Presentation for the 2002 University of St. Thomas Graduate Programs in Music Education Summer Symposium.

Gleason, B.P. (2002, April). Horse-mounted military bands: A pictorial history. Presented at the 2002 national conference of the Music Educators National Conference in Nashville at the invitation of Dr. Carolyn Livingston, president of the History Special Research Interest Group of MENC.

Gleason, B. P. (2001, July). Extending qualitative research with historical data: A case from military music. Presentation at the 7<sup>th</sup> annual University of St. Thomas School of Education Qualitative Conference.

Gleason, B. P. (2001, April). Horse-mounted military bands: A pictorial history. Presentation at the invitation of Dean Tom Connery for an International Education Center Dinner.

Gleason B.P. (1998, October). Effects of whole music instruction on knowledge, performance skills, attitudes, and retention of sixth-grade beginning band students. Paper presented at the Fall Research Symposium of the Massachusetts Music Education Association, Regis College.

Gleason, B.P. (1993, November). An investigation of the relationship between music preference and moral reasoning. Paper presented at the annual in-service clinic of the Iowa Music Educators Association, Ames, Iowa.

## **RESEARCH**

*Professional Research (1998 – )*

Cavalry Music of the World: Ongoing research compiling historical data and images—working with galleries, museums, archives, military units, universities, libraries, historians and private individuals throughout North and South America, Europe, Asia and the Middle East.

*Ph.D. research, University of Iowa, 1995, Advisor Dr. Kenneth Phillips*

The effects of beginning band instruction using a comprehensive, multicultural, interdisciplinary method on the knowledge, skills, attitudes, and retention of sixth-grade students

*M.A. research, University of Minnesota, 1988, Advisor Dr. Stephen Schultz*

A history of the Royal Artillery Mounted Band, 1878 – 1939

University of Glasgow, Scotland; Royal Military School of Music, London; Royal Artillery Archives, London; Oral interviews with Philip Gorman, Edward Roberts and Ernie Langhope

## **GRANTS AND AWARDS**

University Scholars Grant, \$54,000, 2018 – 2022

Research II Faculty Grant, 2012: \$5794.85 to attend Harmoniemusik Academy, St. Moritz, Switzerland

Matching Grant, 2003: \$8,400 awarded by Equity Services, Inc. and the University of St. Thomas for video and computer equipment for British mounted band research

Fine Arts Humanities Grant 2003: \$5,000 awarded by the University of St. Thomas for travel to England for mounted band research

Faculty Research Assistance Grant, 2001: \$3,700 awarded by the University of St. Thomas for travel to Austria, Denmark and Sweden for mounted military band research

Recipient of the 2000 Crown College Alumni Association Professional Award

Translation Grant, 2000: \$300 awarded by the Swedish Council of America to fund translation of Swedish documents

Faculty Research Assistance Grant, 2000: \$3,500 awarded by the University of St. Thomas for travel to Wales and Oman for mounted military band research.

Special Opportunities Academic Research Grant: \$3,500 awarded by Gordon College to continue research of mounted military bands of the U.S., Sweden and France; February 1998-November 1999; Funds used for travel to Stockholm and Paris and for photograph collection and duplication of Swedish, French and U.S. documents

Zeta Phi Eta Memorial Graduate Arts Scholarship, \$3,500, 1992 – 1993

**MODELING, COMMERCIAL ACTING** [I don't typically include this information in my academic curriculum vitae but as the Lander University College of Arts and Humanities includes the Department of Mass Communications, this information seems pertinent.]

*Radio Broadcasting*

KXIC Radio (CNN Affiliate): News

*Television Commercials*

Amana	Eddie Bauer
The Amalgamated	Lebeda
Iowa State Lottery	Younkers
Von Mauer	Camp Bros. Books
Junge Ford	Chezik-Sayers Honda
American Forces Network, Berlin	Austin Burke
Brenton Bank	Interior Sound Design
Classic Lincoln Mercury	Blue Cross—Blue Shield
Synders Drug Stores	

*Motion Pictures*

Edgar Reitz Productions:	Die Zweite Heimat
Due Films	The Childhood Friend

*Industrials*

BVS Perf. Systems	Holiday Inn
The Principle	Medtronic

*Print Modeling*

Dubuque Greyhound Park	Aegon	John Deere
Universal Gym Equipment	Videa Ltd.	Oxford University Press
Northwest Airlines	Jet Choice	TCF Bank
Futures Magazine	Norand, Inc.	Frank N. Magid Associates, Inc.
Wal-Mart	NAPA	Amana
Van Sickles	The Principle	LeFebure
Modern Woodmen of America	Waterloo Industries	FutureLink
Iowa State Dept. of Economics		

*Runway Modeling*

Alexandre of England (Berlin), WHO Television, KGAN Bridal Fair, Van Sickles

**MAGAZINE ARTICLES (other than music)**

Gleason, B. and Michael Swanson, "Casually Storming the Bastille in Old St. Anthony, Fugaise's Fluency Shines," *Twin Cities Luxury & Fashion* (May 2007), 23 – 24.

Gleason, B. and Michael Swanson, "Albariño: A Celtic Spring from the Rain in Spain," *Twin Cities Luxury & Fashion* (May 2007), 27.

Gleason, B. and Michael Swanson, "Two-Lane Highways and Other Leisurely Pleasures, A Little Big Easy at Forepaugh's," *Twin Cities Luxury & Fashion* (June 2007), 19 – 20.

Gleason, B. and Michael Swanson, "From Burgundy to St. Clair Avenue, Willamette Valley Pinots and the Wine Thief," *Twin Cities Luxury & Fashion* (June 2007), 23 – 24.

Gleason, B. and Michael Swanson, "Heimie's Haberdashery, Rebirth of Men's Fashion in St. Paul" *Twin Cities Luxury & Fashion* (June 2007), 47 – 48.

Gleason, B. and Michael Swanson, "Well and Wolfgang, A Culinary Empire Embraces Slow Food [interview with Wolfgang Puck]," *Twin Cities Luxury & Fashion* (July 2007), 20 – 22.

Gleason, B. and Michael Swanson, "The Gimlet Reclaims its Rightful Place as Master and Commander of the Summer Waves," *Twin Cities Luxury & Fashion* (July 2007), 21.

Gleason, B. and Michael Swanson, "J. Novachis, [Fashion Interview]" *Twin Cities Luxury & Fashion* (July 2007), 39 – 40.

Gleason, B. and Michael Swanson, "Local 2.0, Russo Rides Again: Reinventing the Farmers Market," *Twin Cities Luxury & Fashion* (August 2007), 20 – 22.

Gleason, B. and Michael Swanson, "Solo Vino's Modus Operandi," *Twin Cities Luxury & Fashion* (August 2007), 25.

Gleason, B. and Michael Swanson, "Custom Shoes, John Lobb, Bespoke Shoes," *Twin Cities Luxury & Fashion* (August 2007), 35 – 36.

Gleason, B. and Michael Swanson, "Qu'est-ce que tu fais ce soir? The Answer Should be Obvious," *Twin Cities Luxury & Fashion* (September 2007), 16 – 18.

Gleason, B. and Michael Swanson, "A Moveable Cave, Because Limestone is So Last Century," *Twin Cities Luxury & Fashion* (September 2007), 21.

Gleason, B. and Michael Swanson, "Hubert White, A Twin Cities Cornerstone Plots This Season's Course," *Twin Cities Luxury & Fashion* (September 2007), 21.

Gleason, B. and Michael Swanson, "11/9," *Twin Cities Luxury & Fashion* (October 2007), 17 – 18.

Gleason, B. and Michael Swanson, "Schell Excels," *Twin Cities Luxury & Fashion* (October 2007), 20.

Gleason, B. and Michael Swanson, "Rethinking Riesling," *Twin Cities Luxury & Fashion* (October 2007), 21.

Gleason, B. and Michael Swanson, "Al Johnson Clothiers," *Twin Cities Luxury & Fashion* (October 2007), 38 – 40.

Gleason, B. and Michael Swanson, "Flavors of November 26 – 29," *Twin Cities Luxury & Fashion* (November 2007), 26 – 29.

Gleason, B. and Michael Swanson, "Champagne, Moët Hennessy, The Widow, and Friends," *Twin Cities Luxury & Fashion* (December 2007), 21.

Gleason, B. and Michael Swanson, "In an Age of Foolishness and Wisdom, Your Goose is Cooked," *Twin Cities Luxury & Fashion* (December 2007), 17 – 18.

## **ORGANIZATIONAL MEMBERSHIPS**

- American Choral Directors Association



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