

# Patrick J. Brill, Ph.D.

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## ACADEMIC TRAINING

### Graduate

*Ph.D. Musicology:* University of Kansas, Lawrence, KS. December 29, 1995.  
 Dissertation: *The Parody Masses of Tomás Luis de Victoria*.  
 Dissertation Chairman: Dr. Daniel Politoske.  
 Besides dissertation, program focused on developing music generalist knowledge.  
 Studied general medieval history.  
 Program required working knowledge of German, French, and Spanish.

*M.M. Music History:* University of Northern Iowa, Cedar Falls, IA. May 11, 1991.  
 Thesis: *Melody in the Motets of Tomás Luis de Victoria and the Palestrina Style:  
 A Comparative Analysis*.  
 Thesis Chairman: Dr. David Buch.  
 Program emphasized music history/theory synthesis in the core graduate courses.

### Undergraduate

*B.A. Music:* University of Minnesota, Minneapolis, MN. June 9, 1984.  
 Principal Instrument: Piano.  
 Strong emphasis on music history, theory, and choral singing.

*B.A. Philosophy:* College (now University) of St. Thomas, St. Paul, MN. May 20, 1978.  
 Minor in German.  
 Strong liberal arts college with broad general course requirements.  
 Also studied Latin for two semesters.

## TEACHING EXPERIENCE

Adjunct Professor of Music. *Valencia College.* East Campus, Orlando, FL May, 2017 to the Present.  
Teach online Music Literature, and Music Appreciation Courses.

Lecturer, Liberal Arts. *Eastern Florida State College.* (Formerly *Brevard Community College.*) Cocoa, FL.  
02/05/2007 to 05/12/2017.

Taught music history, as well as humanities courses. Courses include Music: Survey of Music. Literature; Humanities: Ancient to Byzantine; Humanities: Byzantine to the Enlightenment; and Humanities: Enlightenment to the 21st Century. Previously taught several online humanities courses that utilized Angel and Blackboard course management systems software.

Adjunct Professor of Music. *Troy University.* Troy, GA. 10/01//2006 to the Present.

Currently teach online music appreciation course using Blackboard course management software. Course covers the entire gamut of Western classical music: Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century. Since August of 2017 using Canvas course management software.

Adjunct Professor of Music. *Columbia College.* Orlando, FL. 8/2005 to 6/2007.

Taught course entitled: Music in the United States. This course covered the pre-revolutionary, revolutionary, and federal periods, as well as the 19th and 20th Centuries.

Adjunct Professor of Music. *Barry University.* Orlando, FL. 5/2005 to 3/2007.

Taught in-class music history and music appreciation courses.

Adjunct Professor of Humanities and Music. *Valencia Community College.* Orlando, FL. 5/20//2003 to 8/03/2004.

Taught integrated humanities courses, including Greek/Roman, Late Roman/Medieval, Renaissance/Baroque, and Introduction to the Humanities. Music courses included music appreciation and music literature.

Private Classical Music Instructor. Kansas City, MO. 7/1997, and Minneapolis, MN. 10/1997 to 6/2002.

Taught private piano, voice, music history, and theory/composition from beginning to advanced levels.

Adjunct Assistant Professor. *University of Missouri-Kansas City.* Kansas City, MO. 8/1994 to 5/1998.

From the fall of 1997 to the spring of 1998, I taught the following sequence of undergraduate music period courses: medieval, renaissance, baroque, classical, romantic, and twentieth century. In the winter of 1997, taught two courses: a graduate introduction to research and bibliography, and an undergraduate history course in medieval, renaissance, and baroque music. In the spring of 1996 taught a graduate survey in medieval and renaissance; and in the fall of 1996 taught an undergraduate course on classical, romantic, and twentieth century music. In the fall of 1995 taught undergraduate history course in medieval, renaissance, and baroque music. In the summer of 1995 taught graduate romantic survey course, and a graduate research and bibliography course. Then taught classical, romantic, and twentieth century section in the spring of 1995. I also taught undergraduate course in music history for music majors--medieval, renaissance, and baroque in the fall of 1994.

Adjunct Assistant Professor. *Rockhurst College.* Kansas City, MO. 1/1995 to 12/1996.

Taught *Introduction to Music* course, as well as *Music in America*. In the fall semester of 1995, I taught introductory history course in music of the twentieth century. I also taught music as a member of a team-taught integrated humanities course in the spring of 1995.

Graduate Teaching Assistant. *University of Kansas.* Lawrence, KS. 8/1991 to 5/1994.

Assisted professors in teaching and grading examinations in undergraduate music history courses from all periods of Western music. Also, beginning in the fall of 1993, taught several undergraduate masterworks classes (i.e. music appreciation courses).

Graduate Teaching/Research Assistant. *Case Western Reserve University.* Cleveland, OH. 8/1988 to 5/1989.

Assisted professors in teaching classes and grading papers. Also assisted professors in music data entry of musical editions and compositions using Finale music editing software.

Private Classical Music Instructor. Minneapolis/St. Paul, MN. 9/1984 to 7/1988.

Taught piano and music theory at the beginning, intermediate, and advanced levels.

## MUSICAL COMPOSITIONS

### Compositions in Progress

*Fugue in E Major:* from *Cantate Domino*, arranged by the composer for winds and sting orchestr  
*Scherzo for Orchestra:* strings, winds, brass, timpani.

### Completed Compositions

*Royal Wedding Processional:* Piccolo Trumpet, Organ. (2020)  
*Violin Concerto in A Minor:* Strings, Brass, Winds, Organ, Percussion, Solo Violin. (2019)  
*Grand Eucharistic Processional:* Organ, Strings, Brass, Timpani, SATB Choir, and Woodwinds. (2017)  
*Papal Processional: Tu es Petrus:* brass, timpani, organ, SATB choir, and strings. (2017)  
*Waltz in A Minor:* for violin and piano. (2017)  
*Magnificat:* for SATB choir, Organ, and Orchestra. (2015)  
*Tantum Ergo:* Tenor, Organ. (2015)  
*Fugue for String Orchestra:* 1<sup>st</sup> Vln, 2<sup>nd</sup> Vln, Vla, Vlc. (2014)  
*Air in the Classical Style:* for strings, flute, oboe, clarinet, bassoon, and 2 horns. (2014)  
*Et Signum Magnum Paruit:* Motet for SATB. (2013)  
*Trio in C Major:* for Two Violins and Harpsichord. (2013)  
*Organ Postlude:* (based on *Processional: Tu es Petrus*). (1992/2013)  
*Cantate Domino:* for organ, harp, strings, winds, brass, timpani, SATB Choir, SSA Children's Choir. (2012)  
*Veni, Veni, Emmanuel:* arrangement for winds, brass, timpani, organ, harp, and strings. (2011)  
*Grand Overture:* for winds, brass, timpani, cymbals, organ, and strings (2010)  
*Sonata No. 1 in A Major for Violin and Piano:* (2009)  
*Duet No. 2 for Two Violins:* (2009)  
*Royal Coronation Overture:* for winds, brass, timpani, cymbals, organ, and strings. (2009)  
*Serenade No.1 for Violin in D Major:* for solo violin, strings, and harpsichord. (2008)  
*Concerto for Orchestra:* for 2 oboes, harpsichord, and strings. (2007)  
*Introduction and Fugue in D Minor:* for winds, brass, timpani, organ, and strings. (2006)

*Fugue on a Theme by Kirnberger*: for winds, brass, timpani, and strings. (2004)  
*Alleluia, Hodie Christus Natus Est*: motet for solo soprano, and organ. (2004)  
*Impromptu for Organ*: for solo organ. (1998)  
*Bonus est Dominus*: motet for SATB choir. (1996)  
*Domine non Sum Dignus*: motet for brass, organ, and SATB choir. (1993) (revised, 2008)  
*Missa Sine Nomine: Kyrie*: from the Mass for SATB choir. (1991)  
*Judica Me*: motet for SATB choir, and organ. (1991)  
*Tu es Petrus*: motet for SATB choir. (1988)  
*Organ Recessional*: for solo organ. (1987)  
*Chorale*: for winds, strings, and SATB choir. (1986)  
*Ave Maria*: motet for SATB choir. (1980)

#### Musical Editions, Arrangements, Transcriptions, Realizations, and Adaptations

*Si Pauper Nihil Offerat* by Josquin Baston: SATB (Transcription and Performing Edition)  
*Si Pauper Nihil Offerat* by Josquin Baston: SATB and Full Orchestra (Arrangement)  
*Sinfonia* from Cantata No. 156 by J.S. Bach: Violin and Organ (Arrangement)  
*Ave Maria* by Bach/Gounod: Violin and Organ (Arrangement)  
*Salve Regina* by T.L.de Victoria: Double Choir a8 and Full Orchestra (Arrangement)  
*Qui Confidunt in Domino* by Josquin Baston: SSATB (Transcription and Performing Edition)  
*Qui Confidunt in Domino* by Josquin Baston: SSATB and Full Orchestra (Arrangement)  
*Veni Sponsa Christi* by G. P. Palestrina: SATB (Performing Edition)  
*Air: L'amore Regne* from Cantata: *Zephire et Flore* by Louis N. Clerambault (Transcription and basso continuo realization)  
*Sleep Wayward Thoughts* by John Dowland SATB and Lute (Transcription and Performing Edition)  
*Qui Laudat Dominum de Mundi Conditione* by Hans Leo Hassler. Motet (Transcription and Edition)  
*Kyrie* from *Missa Fors Seulement* by Johannes Ockeghem CCTTBB (Transcription and Performing Ed.)

## **PERFORMANCE AND PROFESSIONAL EXPERIENCE**

### Public Performances of Compositions:

*Danse Macabre*, and *Processional of the Princess*, conducted by myself, performed at EFSC, 2017.  
*Danse Macabre*, performed by the New Score Chamber Orchestra, in Orlando, FL 2016.  
*Serenade #1 for Violin, Harpischord, and String Orchestra*, David Brill, soloist with New Score Chamber Orchestra, 2015.  
*Trio in C Major*, performed by *Fang and David Brill*, and *Dr. John Kaess*, Little Sister of the Poor, 2013.  
*Veni, Veni, Emmanuel*, performed by *The Bach Festival Orchestra and Choir*, Christmas: 2011, 2012, 2013.  
*Sonata in A Major for Violin and Piano*, performed by Amy Jevitt at BCC, 2012.  
*Duet for Two Violins*, performed by *Fang and David Brill* at *The University Club*, 2011.  
*Introduction and Fugue in D Minor*, performed by *Rollins College Symphony*, 2010.  
*Duet for Two Violins*, performed by *Fang and David Brill* at BCC, 2009.  
*Concerto for Orchestra*, performed by *Valencia College Orchestra*, 2007.  
*Fugue on a Theme by Kirnberger*, performed by *Valencia College Orchestra*, 2004.

CD Recordings

*All is Bright: A Choral Christmas*. The Bach Festival Society of Winter Park, FL, John V. Sinclair, Conductor. This recording includes *Veni Veni Emmanuel*. 2013. (See above, Public Performances of Compositions.)

*Royal Coronation Overture*. Virtual instrument recording by Dani Donadi Productions. CD Baby, 2012.

*Ave Maria, Bach/Gounod, and Other Works by Bach and Brill*. Garritan Personal Orchestra. CD Baby, 2011.

Competition Judge:

Participated as a judge in the *Florida Young Artists Orchestra* (FYAO) Concerto Competition, January, 2010.

Organ and Cantor Experience:

Over the last twenty years I have played organ, and have sung cantor at numerous churches in Kansas City, MO, Topeka, KS, St. Paul, MN, and Orlando, FL

Pre-Concert Lectures: Gave pre-concert lectures for the following groups in 1995:

*Sequentia* (A professional group specializing in the performance of medieval music.)

*Missouri State Ballet* (for their performance of *Coppelia*.)

*Anonymous IV* (A professional group specializing in the performance of medieval and 16th C. music.)

Papers Read at Professional Societies:

"*Doctrine, Mysticism, and the Music of Tomás Luis de Victoria*," at a meeting of the Midwest Chapter of the *American Musicological Society* in the spring of 1995.

**PROFESSIONAL ORGANIZATIONS**

Member: American Society of Composers, Authors, and Publishers. (ASCAP)

Former Member: American Musicological Society (AMS)

**MUSICOLOGICAL RESEARCH AND PUBLICATIONS**Books Published:

*Studies in the History of Catholic Sacred Music: Volume I: The Great Sacred Music Reform of Pope St. Pius X; Book I: Pope St. Pius X's Motu Proprio: Tra le Sollecitudini: an Introduction to the Great Milestone of Catholic Sacred Music Reform.* Lulu Press, 2008.

Articles Published:

"The Melodic Styles of Victoria and Palestrina." *Lulu Press*, 2009.

"On Sacred Music: Problems with the Instruction of 1958." *Lulu Press*, 2009.

"Obstacles to a True Appreciation of Classical Music," *The Remnant*, 2008.

"Pope St. Pius X's Motu Proprio: Tra le Sollecitudini. The Great Milestone of Catholic Sacred Music Reform." *Catholic Family News*, eight installments (March-October), 2005.

"The Tridentine Mass and the Treasury of Catholic Sacred Music," *The Remnant*, July, 1991.

Books in Progress:

*The Motets of Victoria and the Palestrina Style: A Comparative Analysis of Melodic Aspects.*

Articles Forthcoming:

"Doctrine, Mysticism, and the Music of T. L. de Victoria."

"The Influence of C.P.E. Bach on the Keyboard Sonatas of F. J. Haydn"

**SCHOLARSHIPS, ACADEMIC AWARDS, AND HONORS**

Received commission for two music compositions from *Bach Festival Orchestra of Winter Park*, 5/2010.

Received commission for one music composition from the *Florida Young Artists Orchestra*, 11/2009.

Received *Outstanding Adjunct Award* from *Brevard Community College*, 4/2010

Passed final oral defense of doctoral dissertation with honors at the *University of Kansas*, 12/1995.

Passed doctoral comprehensive examinations with honors at the *University of Kansas*, 10/1993.

Received three-year graduate teaching assistantship at the *University of Kansas*, 8/1991 to 5/1994.

Elected to Pi Kappa Lambda national music honor society at the *University of Northern Iowa*, 2/1990.

Received half tuition scholarship and assistantship from the *University of N. Iowa*, 8/1989 to 5/1990.

Received full tuition remission from *Case Western Reserve University*, 8/1988 to 5/1989.