

FACULTY RECITAL  
 Andrew Glendening, trombone  
 Assisted by  
 Stephanie Lovell, piano

Tuesday, October 20, 2015 - 8:00 p.m.  
 FREDERICK LOEWE PERFORMANCE HALL

Sonata for Tenor Trombone (1984, rev. 1995) John Kenny  
 First Movement (b. 1957)

Sonata No. 1 in B flat Major Antonio Vivaldi  
 Largo (1678-1741)  
 Allegro  
 Largo  
 Allegro

5 Pieces Op. 198 (1967) Ernst Krenek  
 (1900-1991)

Three Songs Gabriel Fauré  
 I. Nell Op. 18, No. 1 (1845-1924)  
 II. Automne Op. 18, No. 3 Trans. T.E. Cramer  
 III. Recontre Op. 21, No. 1

T. Rex for trombone and tape (1996) Mark Phillips  
 I. Introduction  
 II. Moderate funk  
 III. molto rubato: quasi cadenza  
 IV. free improvisation: a tempo

Starlight Caprice Arthur Pryor  
 (1870-1942)

Sonata for Tenor Trombone (1984, rev. 1995) John Kenny

“The *Sonata for Unaccompanied Tenor Trombone* was written in 1983-4 and received its premier at the Festival de La Rochelle, France on June 23rd, 1984. My original intention had been to write a set of concert studies to help introduce advanced players to “extended techniques”: however, I found this a rather dry task and the material quickly developed into a recital piece. Formally the 1st movement treats its material in the manner of a baroque fantasia, based upon a melody in the style of an Irish lilt.”  
 - John Kenny, September 1995

Nell Op. 18, No. 1 Gabriel Fauré

Under your bright sun, oh summer, your red, red rose sparkles ecstatically.  
 Lean over me too with your golden cup - my heart resembles your rose.

Under the shady, sheltering leaves there rises a sigh of delight.  
 In the grove there are doves cooing, singing their love-songs (oh my heart!).

How sweet in the flame-red sky is the pearl, the star of pensive night!  
 But how much sweeter is the vivid glow that shines in my enchanted heart!

The singing sea all along its shores will end its eternal murmuring  
 before your image, oh Nell my love, ceases to bloom in my heart.

Automne Op. 18, No. 3 Gabriel Fauré

Autumn, time of misty skies and heart-breaking horizons,  
 of rapid sunsets and pale dawns,  
 I watch your melancholy days  
 flow past like a torrent.

My thoughts borne off on the wings of regret  
 (as if our time could ever be relived!)  
 dreamingly wander the enchanted slopes  
 where my youth once used to smile.

In the bright sunlight of triumphant memory  
 I feel the scattered roses re-blooming in bouquets;  
 and tears well up in my eyes, tears which my heart  
 at twenty had already forgotten!

I was sad and pensive when I met you,  
 I sense less today my persistent torment;  
 Tell me, were you the girl I met by chance the ideal dream I have vainly sought?  
     A passer-by with gentle eyes,  
     were you the friend who brought happiness to a lonely poet,  
 And did you shine upon my vacant heart like the native sky on an exiled spirit?  
     Your shy sadness, so like my own, loves to watch the sun set over the sea!  
     Your delight is awakened before its immensity,  
     and the evenings spent with your lovely soul are dear to me.  
 A mysterious and gentle sympathy already binds me to you like a living bond;  
     My soul trembles with overpowering love,  
 And my heart cherishes you, knowing you hardly at all.

T. Rex for trombone and tape (1996)

Mark Phillips

“*T. Rex* [rex is Latin for “king” – but does the ambiguous T stand for “tyrannosaurus” or “trombone?”] is in four connected movements contrasting in dynamics, rhythms and rubato. When I came up with the idea of doing a trombone and tape piece with all of the sounds on the tape derived from recordings sent to me by various trombonists around the country. I first approached John Marcellus then recruited Andrew Glendening, Kevin James, Roger Oyster and Tom Plsek. All five submitted DAT cassettes with an astounding variety of trombone sounds, which became the source material for the tape music. All sounds heard on the tape come from these recordings or from noises I made on my own very old bass trombone. Dozens of individual sounds were selected and transferred to a Kurzweil sampling synthesizer, to facilitate filtering and pitch shifting, which can be extreme in some places (mvt. 3) or rather slight (mvts. 2 and 4). Another technique used extensively in mvt. 4 involved digitally compressing and stretching the duration of a sound bite without altering the pitch, which allows loops of bizarre rhythmic trombone noises to be synchronized to a Latin-influence beat.”

– Mark Phillips.

Andrew Glendening, trombone

Andrew Glendening is the Dean of the School of Music at the University of Redlands. A native of Logansport, Indiana, he earned a Bachelor of Music degree in Trombone Performance from the Oberlin Conservatory of Music before attending Indiana University where he was awarded the school’s highest honor: the Performer’s Certificate. He also earned a Master of Music degree and was the first ever to receive the Doctor of Music degree in Trombone Performance from the Indiana University School of Music. He studied trombone with the M. Dee Stewart, Per Brevig, Thomas Cramer, and Frank Crissafulli. Prior to becoming Dean at Redlands, Dr. Glendening was Chair of the Department of Music at Denison University and served on the faculties of Morehead State University and Northwestern Illinois University.

An active innovator in inter-active music, Dr. Glendening has premiered, performed and recorded many works for computer and instruments and has lectured on inter-active applications at such institutions as the CNMAT Laboratory at UC Berkeley, CEMI at the University of North Texas and the Eastman School of Music. He is also the inventor of the “Magnet-restrictive slide position sensor” for the trombone, which allows for director integration of the trombone and a computer using MAX/MSP software both for performance and pedagogical study.

An active proponent of new music for the trombone, Dr. Glendening has premiered over 100 works including three concerti. In 1998 he was awarded Morehead State University’s Distinguished Creative Productions Award for his solo CD, “Pathways: New Music for Trombone” (Mark Records.) He premiered the wind ensemble version of Robert Parris’s *Trombone Concerto* with the U.S. Army Band “Pershing’s Own” in 1999, was the featured performer at the 4th Annual American Music festival in Sofia Bulgaria, performed the Rouse *Trombone Concerto* with the Redlands Symphony Orchestra in 2008 and performed at the 2014 International Trombone Festival at the Eastman School of Music. He is Principal Trombonist of the Redlands Symphony Orchestra and performs as a substitute with the San Diego Symphony Orchestra and the California Philharmonic. Six of Dr. Glendening’s trombone students have won the U.S. Army Band National Solo Competition.

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