

AN ARTIST'S CORNER

featuring

Dr. Andrew Glendening



Andrew Glendening is the Dean of the School of Music and Professor of Trombone 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. His primary teachers were M. Dee Stewart, Per Brevig, Thomas Cramer, and Frank Crisafulli. 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 Northeastern 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 "Magneto-restrictive slide position sensor" for the trombone, which allows for direct 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 a recital at the 2014 International Trombone Festival at the Eastman School of Music. He is Principal Trombonist of the Redlands Symphony Orchestra and has performed as a substitute with the Chicago Symphony Orchestra, 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.

In 2017, International Music Diffusion published his book, co-authored with Julia Broome-Robinson, "The Art and Science of Trombone Teaching" in both English and French. Dr. Glendening was host and artistic advisor for the 2017 International Trombone Festival. You may find this book at

http://www.hickeys.com/music/brass/trombone/tenor_trombone/studies_and_etudes/products/sku115178-glendening-artscience-of-trombone-teaching-the.php

How old were you when you began playing your instrument? Did you start playing another instrument before your current one?

I started trombone when I was 11. I had a few years of piano lessons before I started trombone.

What equipment do you primarily use?

I'm currently playing a large bore Shires with a 1Y bell, dual bore valve and an Ultimate Brass 4.1 mouthpiece. I also use a Courtois Alto Trombone.

What are some of the highlights of your career?

Playing with the Chicago Symphony, hosting the 2017 International Trombone Festival and performing the Rouse – Concerto are all high on the list.

What or who inspired you to play your instrument?

My father played trombone in Karl King's band in the 1940's so I learned to play on his old hold.

With whom did you study?

M. Dee Stewart, Per Brevig, Thomas Cramer and Frank Crissafulli.

Who are some of your musical heroes?

Rostropovich, Glenn Gould, Arnold Jacobs, Edwin Anderson, Ray Premru and Tommy Dorsey.

Discuss your early musical experiences. Why did you pursue music?

I was always involved in music, but was equally interested in science. I studied a lot of physics in college before I finally committed to music.

Do you have a website? If so, what is the address?

<http://www.redlands.edu/study/schools-and-centers/school-of-music/about-the-school/faculty-and-administration/andrew-glendening/>

What are some of your favorite etude books?

Bordogni (Mulcahy), Blazevitch – Clef Studies and Bitsch.

What are some of your favorite albums?

Glenn Gould – Goldberg Variations (1955), Rostropovich – Bach – Cello Suites (the 3rd recording), Bruckner – Symphony #8 with Chicago and Barenboim, Mahler – Symphony #5 with Chicago and Solti.

What are your feelings about students majoring in music education versus music performance?

Music education needs to be what a student wants to do, not a back-up plan. Music teachers need to be great musicians and committed advocates for their students. Performance majors need to be equally committed to making art.

What is your favorite place that you have performed?

Victoria Hall, Geneva, Switzerland

What advice would you give to someone interested in majoring in music in college?

Find a teacher and a program that will spend time with you and support your development as a musician. Look for a positive environment where you will want to practice and excel rather than being driven to practice by competition.

We learn what we repeat – so try to make it a positive, product, artistic and happy experience!

What non-music courses in college helped you with being a musician?

I had a Physics course on Waves and an Ed course on learning theory that have proven to be very useful.

What are you working on right now?

I'm working on a recital program of works for trombone and tape that spans that repertoire from the first piece – Druckman's Animus I to a brand new piece by Mark Dancigers.

How could we make music education better?

I think we could improve the focus on music itself. The trend has been to use festivals and contests to justify having a music program. That puts an emphasis on non-musical enterprises instead of developing good players.

The real measure of the success of music education is that people still play their instrument rather than the number of the participation trophies in the band room.

Do you like to teach? Why or why not?

Yes. One of the main reasons I have stayed at Redlands is because I can teach the trombone students and be Dean of the School of Music. Teaching trombone lessons is often the high point of the day.

What are some of your favorite books that are helpful for musicians?

Galwey – Inner Game of Music

Kohut – Musical Performance: Learning theory and Pedagogy

Nelson - Also Sprach Arnold Jacobs