



COLLEGE OF MUSIC

University of North Texas College of Music

Master's Recital | Sunday, November 13, 2022 | 8:00 pm | Voertman Hall

Ariel Glassman, jazz arranging

Spring Waltz (2019)..... Thomas Fønnesbaek (b. 1977)
arr. Ariel Glassman

Relentless (2021) Ariel Glassman (b. 1996)

Don't Think Twice (2020) Utada Hikaru (b. 1983)
arr. Ariel Glassman

When Street Lamps Light (2021) Ariel Glassman

Where the Sidewalk Ends (2022) Ariel Glassman
Poet: Shel Silverstein (1930–1999)

- I. Invitation/The Oak and the Rose
- II. This Bridge
- III. Where the Sidewalk Ends
- IV. Somebody Has To

The Oak and the Rose

An oak tree and a rosebush grew,
 Young and green together,
 Talking the talk of growing things-
 Wind and water and weather.
 And while the rosebush sweetly bloomed
 The oak tree grew so high
 That now it spoke of newer things-
 Eagles, mountain peaks and sky.
 'I guess you think you're pretty great,'
 The rose was heard to cry,
 Screaming as loud as it possibly could
 To the treetop in the sky.
 'And now you have no time for flower talk,
 Now that you've grown so tall.'
 'It's not so much that I've grown,' said the tree,
 'It's just that you've stayed so small.'

The Bridge

This bridge will only take you halfway there
To those mysterious lands you long to see:
Through gypsy camps and swirling Arab fairs
And moonlit woods where unicorns run free.
So come and walk awhile with me and share
The twisting trails and wondrous worlds I've known.
But this bridge will only take you halfway there-
The last few steps you'll have to take alone.

Where the Sidewalk Ends

There is a place where the sidewalk ends
And before the street begins,
And there the grass grows soft and white,
And there the sun burns crimson bright,
And there the moon-bird rests from his flight
To cool in the peppermint wind.

Let us leave this place where the smoke blows black
And the dark street winds and bends.
Past the pits where the asphalt flowers grow
We shall walk with a walk that is measured and slow,
And watch where the chalk-white arrows go
To the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.

Somebody Has To

Somebody has to go polish the stars,
They're looking a little bit dull.
Somebody has to go polish the stars,
For the eagles and starlings and gulls
Have all been complaining they're tarnished and worn,
They say they want new ones we cannot afford.
So please get your rags
And your polishing jars,
Somebody has to go polish the stars.

Spring Waltz—During my time at UNT, I had the pleasure of arranging this beautiful tune for the vocal guest artist, Sinne Eeg, to perform with Avenue C. It was an honor to arrange for a vocal ensemble I was a part of and to perform with this amazing vocalist. This opportunity provided great insight for the need to carefully respect voice-leading when writing for an ensemble of vocalists. The short deadline intensified the experience.

Relentless—Between my first and second year I was asked by our Chair, Professor Rob Parton, to arrange for the faculty nonet he leads. Working with Professor Parton has been such an inspiration and an enormous learning experience for the type of educator I'd like to be one day. This was written as I reflected on how much my life had changed within just the first year of being at UNT: a new school, a new state, and dealing with Covid. Life changed so rapidly and it felt like it refused to stop. Writing for a nonet is a special challenge in orchestration as well. As someone from a largely big band background, it was a fun experiment to write for a more open instrumentation while also trying to maintain a full sound.

Don't Think Twice and When Street Lamps Light—Both of these were played by the Two O'Clock Lab Band directed by Professor Parton. I associate these pieces more with my time and experience in Chicago, where I did my undergraduate degree and originally began writing for big band. I have always had a love for not only jazz, but pop and rap music. These two charts are inspired by those styles and have been little pieces of what I consider my musical home while here at UNT.

How can I even begin to describe the impact Professor Rich DeRosa has had on my conceptions of music. Not only has he changed my thought process pertaining to the technical side of music and how to orchestrate, but also the emotional implications of those decisions. He and my fellow students here at UNT have been an inspiration to me as a composer and arranger. I wanted to be more like all of them, bravely facing new avenues for art and music.

There has always been a special place in my heart for children's art. I spent the last summer writing **Where the Sidewalk Ends**, music in four movements for studio orchestra and voice based on poems by Shel Silverstein. Silverstein takes big, complicated, scary concepts and makes them warm and comforting without talking down to a young audience. As this is the end of my degree, I have been thinking of endings and what they mean. What it means to outgrow relationships with people ("The Oak and the Rose"), no longer having a teacher to guide me ("This Bridge"), the ending of a set plan and excitement for an uncertain future ("Where the Sidewalk Ends"), and what it means to live with saying goodbye ("Somebody Has To").

Personnel

Vocals

*Whitney James
Madison Russell
Daniella Hart Rossouw
Julie Coggiola
Dakota Andersen
Jasper Fearon

Woodwind

*Christopher Bauer
*Grace Frarey
Gabe Nieves
Natalie Suvarnasuddhi
Rylan Villarreal
Caden Sader
Hyungju Oh
Molly Smit

Brass

*Chris Van Leeuwen
Emily Tourgeman
Seth Blitstein
*Caleb Pitman
DJ Rice
*Jack Courtright
Jason Schilling
Ian Calhoun
Mary Haddix

Guitar

Noah Meyers

Vibraphone

Thomas Reilly

Piano

Brian Lawrence

Jazz Bass

Guillermo López

Drumset

Austin Crawford

Violin

Jacob Cortez
Marijin Meyer
Vianey C. Rivera
Ciara Hager
Victoria Ricalde
Helen Lundy

Viola

Joseph Reding
Lexi Moreno

Cello

Noah Leiva
Tzefira Jones

String Bass

August Bish

Harp

Margaret Anne Gunther

*=soloist