



COLLEGE OF MUSIC

University of North Texas
College of Music

Senior Recital | Monday, April 10, 2023 | 8:00 pm | Lab West

Carly Stock, alto saxophone
Jake Nalangan, piano
Guillermo López, bass • Asa Nero, drumset

Waltz for Debby (1956) Bill Evans (1929–1980)

Webb City (1946) Bud Powell (1924–1966)

Long Yellow Road (1961) Toshiko Akiyoshi (b. 1929)

Mr. Cold Nose Visits New York (2009) Jason Goldman (b. 1975)

Finally (2022) Carly Stock (b. 2000)

Soul-Leo (1987) Mulgrew Miller (1955–2013)

Seven hundred eleventh program of the 2022–2023 season
Photography and videography are prohibited

Waltz for Debby—My rendition of “Waltz for Debby” honors almost every recording of this song; every version, no matter the artist, begins with a chorus of the melody played solo in a rubato fashion. Though the saxophone isn't a harmonic instrument, I wanted to do my best to portray the melody and harmony in my opening cadenza as if it was one. Cannonball's record *Know What I Mean* is one of my most listened to albums and I couldn't think of a better way to start my recital than with one of my favorites.

Webb City— Cannonball is only one of my many influences on the saxophone. As I comprised my program, I realized that I had only included tunes that featured alto saxophonists. “Webb City” was first introduced to me by my mentor in Los Angeles and I have always loved Sonny Stitt's recording of it. Admittedly, this arrangement is more akin to Phil Woods' version (and tempo!), but both parties get credit for making me love this tune.

Long Yellow Road— Many people don't know that Toshiko Akiyoshi's “Long Yellow Road” was originally recorded as a quartet piece under the name “Mariano” with her husband at the time, alto saxophonist Charlie Mariano. Toshiko has not only been an incredible inspiration to me as a female artist, big band leader, and composer, but Charlie Mariano's playing was introduced to me through her and he has been a staple in my listening ever since. I wanted to showcase this tune as a duo piece because I like to imagine that's how it was fleshed-out between Toshiko and Charlie when it was composed.

Mr. Cold Nose Visits New York— I have been obsessed with this entire album since my friend showed it to me two years ago; I think Jason's writing is the perfect balance between '90's jazz (a la Antonio Hart and Jackie McLean) while keeping things new and interesting with quirky and fresh compositions rooted in the blues. “Mr. Cold Nose Visits New York” adds a little oddity and playfulness to my recital that can only be achieved in Goldman's unique style.

Finally— Composing has never come easy to me, but “Finally” is the first tune I've ever written; its name carries two meanings: (1) “Finally, I actually wrote a tune!” and (2) the notion that I am “Finally” transforming into the musician I always hoped to be. This tune is heavily inspired by Braxton Cook and Terrace Martin and their modern approach to the alto saxophone, improvisation, and innovation in jazz, hip-hop, and neo-soul.

Soul-Leo— Kenny Garrett has been my longest running inspiration on the horn and I always find myself coming back to his playing. Seeing him live was a spiritual experience that continues to drive my playing to this day. “Soul-Leo” is a Mulgrew Miller composition that combines a groovy ostinato vamp with an unnecessarily difficult jazzy interlude that Kenny plays over effortlessly. I wanted to capture Kenny's bluesy inflections and restraint while also ending my recital on an upbeat and celebratory note.