

**JAMES MADISON UNIVERSITY**



*presents the Doctoral Recital of*

**Anthony S. Cincotta II,  
*Saxophone***

Sunday, April 25, 2021  
12 pm  
Recital Hall



## Program

Escape Wisconsin

Caleb Burhans  
(b. 1980)

Deep Flowers

Evan Chambers  
(b. 1963)

Fantasia No. 12 in G Minor  
TWV 40:13

Georg Philipp Telemann  
(1681-1767)  
arr. Anthony Cincotta

I'm Your Only Friend/I'm Not Your Only Friend

Mason Moy  
(b. 1998)

## Brief Pause

Patrons are reminded to turn off all pagers, cell phones,  
personal computers, and any other electronic devices.

The unauthorized videotaping or any other recording  
of this production is strictly prohibited  
in adherence with Federal copyright laws.

Phoenix

Ryo Noda  
(b. 1998)

Momentum Nowhere

Kaleb Branner  
(b. 1998)

Caprice en Forme de Valse

Paul Bonneau  
(1918-1995)

*This recital is given in partial fulfillment of degree requirements  
for a Doctor of Musical Arts.*

*Anthony Cincotta is from the studio of Professor David Pope.*

## Program Notes

This program was inspired by COVID-19 and the way that musicians have been forced to find alternative ways to perform. Collaboration has been challenging, so I chose a program of strictly unaccompanied repertoire. I have never attempted such a program and I quickly encountered some unique challenges. Stylistic variety and engaging material were at the forefront of the planning process. I imagined a kind of “magic carpet ride” around the world and through time, sharing music that is important to me and that has opened me up to new colors.

Caleb Burhans writes, “Escape Wisconsin is a funny piece regarding the way it came into existence. I began writing the original material in 2000 for two vibraphones and six years later I finished it as a solo alto saxophone piece. I chose alto saxophone and a piece by Conrad Marca-Relli entitled “Black Rock”. I considered naming my piece after the painting but ultimately found myself referring to it as its original working title, ‘Escape Wisconsin’. I grew up in Wisconsin where the tourism slogan is ‘Escape to Wisconsin’. This is my play on that slogan.” Given this piece’s roots in percussion, Burhans did not concern himself with how physically taxing this piece would be to perform for a woodwind player. The composer demands the utmost control of technical mastery, musical nuance, and physical stamina.

Leaving the traditions of western music, we travel to Indonesia. *Deep Flowers* is an exploration into the rich Indonesian culture, drawing on sounds and textures of the Sundanese *katjapi*, a plucked zither instrument, and the *suling*, an end-blown wooden flute from Western

Java. This music is heavily ornamented, frequently microtonal, and highly flexible in time. Long arching phrases weave the music together and often times sound like weeping.

Relative to other woodwind instruments, the saxophone is still in its infancy. It was not around during the Renaissance, Baroque, Classical, or even a large portion of the Romantic Era. Because of this, the instrument's repertoire is largely dependent upon today's new and recent works. Commissioning new music is a great passion of mine, and JMU is blessed to be surrounded by wonderful composers like Kaleb Branner and Mason Moy. *Momentum Nowhere*, by Branner, churns incessantly throughout, building and growing, but always failing to reach any sort of cadence. *I'm Your Only Friend/I'm Not Your Only Friend*, by Moy, draws on two distinctly different themes. He writes, "The opening motive and first half of the piece is the call of a bird that appeared outside of my window every morning. I only noticed this bird once the COVID-19 pandemic started, since we were quarantined inside. With my window open, it would sing its short song and I would be reminded of the outside world. The title of the piece comes from a song by They Might Be Giants, called Birdhouse in Your Soul. I borrowed the chord progression from the chorus of this song for the second section of this piece, writing a figuration prelude over it. The song and this bird helped me make sense of the pandemic, and the strange process of distancing yourself from your close friends."

A controversial argument amongst concert saxophonists is whether to play transcriptions. Given that I have programmed Telemann's "Fantasia No. 12" for solo Baroque flute on this recital, it is clear to see on which side of the argument I stand. Telemann was an accomplished flutist, and wrote a series of twelve fantasias for himself to practice and perform. I have formed a special relationship with this work by creating my own transcription. The elegance of Telemann's writing comes from the simplicity of adhering to what he has written while following the rules and conventions of Baroque ornamentation. As a saxophonist, my goal is to explore Telemann's writing and to provide an authentic listening experience through the lens of a modern instrument.

Ryo Noda studied saxophone performance and composition with Jean-Marie Londeix at the Conservatoire National de Bordeaux. *Phoenix* is dedicated to his former teacher and the piece tells the story of the eponymous mythical bird. Much like the Phoenix, the piece takes us through the phases of birth, life, death, and rebirth. The piece is rooted in Japanese tradition both in its compositional style and its sound palette. The Japanese bamboo flute, *shakuhachi*, and the double-reeded woodwind instrument, *hichiriki*, were my primary influences for developing my interpretation of this piece. Described as having a "haunting" sound, the hichiriki is often used for sacred and programmatic music. This piece is explicitly programmatic and I felt it was important to try to respect the traditions of Japanese music making with my interpretation and palette of tonal colors.

*Caprice en Forme de Valse* is part of the “standard” repertoire for concert saxophonists. Flashy, fun, and elegant, the piece is a theme and variations on a simple waltz motif. Originally written for Marcel Mule, “Le Patron” of concert saxophone, the piece has been performed countless times by students and professionals alike. I first learned this piece over a decade ago, during my sophomore year of my undergraduate studies. In a recital of solo literature, I felt this classic to be essential and a perfect conclusion to my first DMA recital.

## **CVPA Indigenous and Enslaved Peoples Acknowledgement**

We acknowledge that we are currently on the land of the Indigenous Siouan, Algonquian, and Haudenosaunee communities who lived here for many generations. We pay our respects to their elders, both past and present, and honor their connections, past, present and future, to the Shenandoah Valley.

We acknowledge and pay respect to the enslaved peoples, bought and sold into forced labor. We honor all the descendants of the victims and survivors of the transatlantic slave trade.

We recognize that the painful histories of white supremacy persist in present-day racial realities and privileges at this university and in our communities.

We invite all to commit to dismantling racism and oppression by creating change where we live and work.

## **Music and You How you can make a difference!**

Dear Patron,

Thank you for attending today's performance. The opportunity to hear live music is a refreshing change during these times of social distancing. As demonstrated today, the performing arts are faced with unprecedented challenges. Despite these difficult times, the JMU School of Music continues to educate the finest musicians from around the world. Our commitment to our students has not wavered in the face of this pandemic. Preparing artist and arts educators of the future is our mission.

Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the [Music Scholarship Fund](#) at James Madison University.