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The Life and Music of Brian Israel with an Emphasis on His Music for Saxophone

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The University of Southern Mississippi

THE LIFE AND MUSIC OF BRIAN ISRAEL

WITH AN EMPHASIS ON HIS MUSIC FOR SAXOPHONE

by

David James Wozniak

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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ABSTRACT

THE LIFE AND MUSIC OF BRIAN ISRAEL

WITH AN EMPHASIS ON HIS MUSIC FOR SAXOPHONE

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December 2012

Brian Israel (1951-1986), American composer and pianist from New York City,
left a wealth of music that has been largely ignored by the musical community. Included
in his collection of nearly 200 works are six compositions that prominently feature the
saxophone. Composed during the last six years of the composer's life, Israel's music for
the saxophone represents a cross-section of his larger oeuvre, demonstrating stylistic
elements present in nearly all of his music, including contrapuntal textures, the creative
use of form, and humor. Furthermore, these saxophone works help illustrate Brian Israel
as the epitome of the post-modern composer. The following works will be examined in
this document: the Sonata for Alto Saxophone and Piano (1980), *Trois Grotesques* for C
Soprano Saxophone and Piano (1985), the Concertino for Saxophone Ensemble (1982),
Arioso and Canzona (1985) for saxophone ensemble, the Concerto for Baritone
Saxophone and Concert Band (1982), and the Double Concerto for Sopranino and Bass
Saxophones with Concert Band (1984).

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ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

Figure

CHAPTER I

BRIAN ISRAEL'S LIFE AND MUSICAL DEVELOPMENT

> After getting to know him and some of his music very well, I recall
> mentioning to a colleague or two that I felt I had been privileged to
> that point in my life to have developed close personal relationships
> with two, or perhaps three, genuine musical geniuses -- one fellow
> graduate student at the Eastman School of Music in the early 1970s
> and, a bit later, composers Walter Hartley and Brian Israel.[1]

- Ronald Caravan, American clarinetist, saxophonist, and composer

Brian Israel left a wealth of music that has been largely ignored by the musical

community. A prolific composer who wrote nearly 200 works, Israel contributed six

works to the saxophone repertoire; some, such as the Double Concerto for Sopranino and

Bass Saxophones which was the first concerto written for the sopranino saxophone, have

great historical significance to the instrument. Although not representative of his greatest

masterworks, Israel's music for the saxophone reflects his fully-matured style and as such

offers a compelling sample of his oeuvre.

Brian Israel's music is difficult to characterize because of the number of

contradictions both within and amongst his compositions: it is occasionally *avant-garde*,

sometimes traditional; much of his music is humorous in nature, while some later works

are remarkably dark; compositions such as *The Song of Moses* (1985) are intended to be

uplifting, while works like his Sixth Symphony (1986) are meant to antagonize, if not

outright offend. Because of these contradictions and his juxtaposition of traditional and

contemporary musical techniques, Israel is best described as a musical postmodernist.

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[1]Ronald Caravan, interview by author, April 22, 2010.

Postmodernism in Philosophy, Art, and Music

The term *postmodern* is prone to loose definitions. Although the term was already in use before he wrote about it, Jean-François Lyotard (1924-1998) is the philosopher most commonly credited with defining postmodernism in *The Postmodern Condition* (1979), in which he attacks any theory or system intended to unify humanity.[2] Modernism, in this case, is characterized by experimentation in the search for a single great truth and a belief in the inevitable organization of the world; postmodernism is the destruction of modernist social forms in the name of diversity.[3] Musically, this is analogous to the rejection of strict systems of compositional organization, such as total serialism. In his essay "Answering the Question: What is Postmodernism?," Lyotard sums up the postmodern artistic ethos by writing "[a] postmodern artist or writer is in the position of philosopher… the work he produces [is] not in principle governed by pre-established rules… those rules and categories are what the work of art itself is looking for."[4] In short, postmodernism rejects all established systems of rules. Lyotard's reason for this rejection, at least in the political and philosophical realms, is rooted in the belief that any system meant to control society can only do so through coercion, totalitarianism, and terror.[5]

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[2]Madan Sarup, "An Introductory Guide to Post-Structuralism and Postmodernism" (Athens: University of Georgia Press, 1988), 131.

[3]Ibid.

[4]Jean-François Lyotard, "Answering the Question: What is Postmodernism?" in *Postmodernism: A Reader* (New York: Columbia University Press, 1993), 46.

[5]Ibid.

Brian Israel's music repeatedly embraces the notion of rebellion; one example, examined in Chapter II, is his Sonata for Alto Saxophone and Piano (1980) which was intended, in part, to challenge his former professors at Cornell University by embracing musical styles he knew they did not approve of. Another example is *Scena* (1980) for unaccompanied voice. *Scena* begins by emulating a *Sequenza* of Luciano Berio (1923-2003), but ends with the singer faking a heart attack and dying. It would seem Israel's composition undermines the serious aesthetic of Berio's work by equating it with someone gasping for breath, wholeheartedly rejecting prevailing compositional techniques and artistic norms.

Postmodernism as an art term first arose in the 1960s in New York City (Brian Israel's formative years growing up in the Bronx). Art critic Arthur Danto identified Andy Warhol's (1928-1987) *Brillo Boxes* (1964, Figure 1) as the seminal postmodern artwork because it challenged the line between a work of art and a real object; Warhol's Brillo boxes were indistinguishable from the ones sold in stores.[6] Author Richard Brautigan (1935-1984) is regarded as a leading postmodern writer because his works challenge the barrier between reality and imagination. A blurring of art and reality is a recurring theme in postmodern art. It is represented in music as the softening of "high" art music with the extended use of "low" popular-music references, making audiences question where art music ends and common music begins.

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[6]Paul Crowther, "Postmodernism in the Visual Arts: A Question of Ends," in *Postmodernism: A Reader* (New York: Columbia University Press, 1993), 180.

Figure 1. Andy Warhol's *Brillo Box*, synthetic polymer paint and silkscreen ink on wood. Image accessed via the Museum of Modern Art, www.moma.org

What Lyotard identifies as a distrust of universal philosophies manifests itself in postmodern art and music as stylistic eclecticism, intended to eliminate the cultural elite.[7] By eliminating the cultural elite, postmodernism rejects the idea of artistic "genius" as conceived in the nineteenth century.[8] Eclecticism in Brian Israel's music is present in the wide range of musical styles his works misquote or use; blues, tango, klezmer, nursery rhymes, and vaudeville music, among others, are all present in his compositions. These popular music references are made in conjunction with references to an equally wide range of art music styles; Israel's saxophone works alone are reminiscent of music from the Renaissance, Baroque, and late-Romantic periods, in addition to borrowing elements from a variety of twentieth-century practices. One example of this stylistic equality is the

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[7]Sarup, 132.

[8]Ibid.

"Canzona" from the *Arioso and Canzona*, examined in Chapter III. Israel's instructions

for the movement are "Sixteenth-century swing," a characterization manifesting itself in

the constantly changing articulation styles present throughout the "Canzona."

Postmodern architecture is partly defined by Charles Jencks as the use of

"disharmonious harmony;" whereas modernist architecture sought total integration

among different aspects of a building reminiscent of a utopian worldview, postmodern

architecture depends on formal paradoxes.[9] An "absent center" is one of the most

common paradoxes in postmodern buildings; Jencks writes of a "desire for communal

space, a perfectly valid celebration of what we have in common, and then the admission

that there is nothing quite adequate to fill it."[10] Postmodern buildings depend on striking

contrasts.

Brian Israel's music demonstrates many of the characteristics common to the

postmodern aesthetic. These include irony, a challenge to the audience's conceptions of

"high" (classical) and "low" (popular) musical genres, musical misquotation and eclectic

references to music from a wide variety of traditions, and an approach to composition

that borrows liberally from many different compositional techniques, leading to

contradiction within a work.[11] Israel's saxophone music perhaps best demonstrates

postmodernism in his music, in part because the humorous approach he took while

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[9]Charles Jencks, "The Emergent Rules," in *Postmodernism: A Reader* (New York: Columbia University Press, 1993), 282.

[10]Ibid., 292.

[11]Jonathan Kramer, "The Nature and Origins of Musical Postmodernism," in *Postmodern Music/Postmodern Thought* (New York: Routledge, 2002), 16-17.

composing for the instrument fostered a greater degree of stylistic variety.

Postmodernism implies a rejection of pre-existing systems of order, encouraging

pluralism.[12] Israel's music lacks a single, predominant system for note organization, both

within and amongst different works; rather, he combines tonal and serial techniques (a

good example of which is the "Elegy" from the Concertino for Saxophone Ensemble,

examined in Chapter III). Postmodern composers borrow from multiple traditions as a

means of dispelling barriers between styles, suggesting equality of genres and subverting

earlier forms and processes by using content or techniques out-of-context. Furthermore,

the use of these out-of-context elements is prevalent throughout a composition, as

opposed to an occasional reference in an otherwise traditional work.

In a discussion of his *Serenata* for Flute, Cello, and Harpsichord (1983) on

WCNY (Syracuse, NY) radio, Israel himself described how his music blended multiple

techniques: "... what I was trying to do was to apply some of the techniques of the Second

Viennese School -- Schoenberg, Berg, Webern -- to very diatonic material, and thus

people would listen to it and say, 'Oh, isn't this nice, you're going back to very old

techniques,' and I can have a laugh at their expense... I like music that has a very broad

range of techniques and, if you will, tries to link past and present."[13] The *Serenata*

demonstrates the use of different compositional systems in-tandem. Essentially a theme-

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[12]Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), 5-6.

[13]Brian Israel, WCNY radio interview, Winter 1984.

and-variations in reverse, what begins as a dense serial work ends as a light, charming composition reminiscent of the First Viennese School; the musical material at the core of the *Serenata* remains the same.

<div align="center">Brian Israel's Life</div>

Brian Israel was born on February 5, 1951, to Joseph and Dorothy Israel, the second of three children. His father was an attorney and part-time writer who later would serve as the librettist for many of his son's operas. Raised in a culturally Jewish household in the Bronx, Israel showed musical talent from an early age. Israel's first exposure to classical music occurred at age two. Christine Day relates the following story:

> Brian was a wind-up child. Supermarkets at the time sometimes sold albums. In the early 50s, LP's had just come out and you could get sets of LP's at grocery stores and other places. His mother bought a set of Tchaikovsky recordings for 69 or 79 cents. She put it on, and the always-in-motion child became stockstill, stood at the record player, and then tugged on her skirt to play it again when it was over. They could put on any classical music and he would stop and listen.[14]

He began piano lessons at age four with Alice Shapiro (who identified Brian as having perfect pitch), and had written his first opera at age seven (a science fiction story with the last scene of *Faust* added to the ending). At age eleven he was admitted to Juilliard's Preparatory Division (then called Art and Music) on a piano scholarship, and sang in the Metropolitan Opera's Boys Choir for one season.[15]

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[14]Day, July 19, 2010.

[15]Joseph Y. Israel, *My Life Happenings* (Self-published), 56-58.

The young Israel skipped two grades in grammar school. He began his undergraduate studies in 1968 at Lehman College in the Bronx, where he graduated in 1971 after being elected to Phi Beta Kappa. While at Lehman, he studied composition with Allan Davis and Ulysses Kay. Both of Israel's graduate degrees were earned at Cornell University, where he was a student from 1971 to 1974. Israel's success on the entrance exams led Cornell professors to rewrite the theory portion for graduate students because he took his aural skills tests and dictation exams down perfectly on a single hearing.[16] While at Cornell, he studied with Robert Palmer, Burrill Phillips, and Karel Husa. During that time, he received the Otto Stahl Award for piano performance, a first-year graduate fellowship, and was elected to Phi Kappa Phi honor society. During his graduate studies Israel met Christine Day, then a freshman voice major, whom he married after a three-year courtship. In 1975, Israel accepted a teaching position at Syracuse University, a position he would hold for the rest of his life. Israel became deeply involved with the Syracuse Society for New Music, serving on that organization's Board of Directors while Day was a managing director for the Syracuse Opera. In 1980, Israel was diagnosed with leukemia; his years fighting the cancer would prove to be some of his most prolific as a composer. Brian Israel passed away on May 7, 1986, at age 35.

Israel occasionally made use of the pseudonym "Yehudi Delgado," sometimes abbreviated as "Yddu." Christine Day gives the following information about her late husband's wild alter-ego:

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[16]Day, July 19, 2010.

> Yehudi Delgado had a life of his own! At first [the name was]
> used for separation from himself. Watchman, Tell Us of the Night,
> which was written for two-part harmony because our choir had too
> many females and because it was the only hymn with "Day" and
> "Israel" in the same phrase - I remember him writing that one as
> Yehudi. Another time was when he got a commission he did not
> want but got. Yehudi stopped writing because he got a job
> working in a Mexican restaurant and died in a grease fire. One of
> the other reasons he started using alter-egos was because musicians
> who were Jewish would try tracing his genealogy, something
> which he tried to avoid... This also contributed to his orphanage
> story.[17]

Pieces written under the name of Yehudi Delgado include the Sonata for Clarinet and Piano (1969) and *Watchman, Tell Us of the Night* (1985). The "orphanage story" referenced by Day was a recurring story Israel told a number of people and is illustrative of two aspects of his personality: his adeptness at practical jokes and his sense of humor, both of which had an impact on some of his music. Israel would jokingly claim that he was raised in an orphanage where the children were named after countries alphabetically; he happened to be the ninth child, and was thus named "Israel." Even at his funeral some guests were in awe of the excellent musical training he received at this fictional orphanage, unaware that they were the victim of a practical joke.[18] William Fredrickson, the baritone saxophonist who premiered Israel's Concerto for Baritone Saxophone and Concert Band (1983), described Israel's humor this way: "Brian was a character and a nice, nice man, but he was also very much an individualist and he enjoyed being seen as somewhat unconventional. He had a very dry sense of humor. A great person to work

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[17]Day, July 19, 2010.

[18]Ibid.

with because, while he took music very seriously, he didn't take himself seriously."[19]

Humor in Israel's music is most often reflected in his choice of quotations and texts.

<div align="center">Israel's Compositional Output</div>

Although Israel lived a tragically brief life, his efficiency allowed him to become remarkably prolific. Israel produced nearly 200 works in his 35 years in a wide variety of genres and styles.[20] His output and development as a composer can be more easily understood if one divides his music stylistically into four periods: Early works, Lehman College works, Cornell works, and Mature works.[21]

Israel's early period is to be considered from his first composition in 1958 until the beginning of his college education in 1968. Unlike many other composers, Israel's most experimental music was composed during this time.[22] Music from this era is more comparable in spirit to works by John Cage or George Crumb than any of his more mature works. Israel discussed his early musical development in this way:

> When I was in my teens, I became very interested in 12-tone composition, indeterminacy; and you have to remember that was the 60s, there [were] a lot of new things going on -- Wuorinen and Cage were really developing a big reputation at that point -- and I was experimenting wildly with all of these things. New types of notational devices, live electronics, electronic music, chance, everything. And, if you will, [I] got that all out of my system...[23]

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[19]William Fredrickson, interview by author, July 22, 2009.

[20]See Appendix A for a comprehensive listing of Israel's music.

[21]As suggested by Christine J. Day.

[22]Day, July 19, 2010.

[23]Brian Israel, radio interview with WCNY, Winter 1984.

Music from this time is the product of Israel's uninhibited imagination, while later compositions show a greater control over said musical imagination. *Iphegenia in CCNY: A Secular Cantata* (1967) for two sopranos, tenor and bass voices, piano, tonette, kazoo, slide whistle, glass bottle, garbage can lid, police whistle, Bronx cheer, and vacuum cleaner was co-written with Peter Schickele (better known as PDQ Bach), one of Israel's friends from the Juilliard Preparatory School. The work was motivated by a surplus of manuscript paper.[24] Israel's vast adolescent output consisted of many short works, a number of which were no more than a single page in length. During these youthful years, Israel developed his ability to compose quickly (sometimes one piece every week), a skill which remained with him throughout his life and which he encouraged in his composition students.[25]

One of Israel's most significant compositions during his Lehman College years (1968-1970) is the Sonata for Clarinet and Piano from 1969, written under the pseudonym Yehudi Delgado.[26] The Sonata represents Israel's training in the use of form and traditional techniques; neo-classic in style because of its formal balance and non-functional triadic harmonic structure, this work represents some of the major changes that had occurred in Israel's style during his undergraduate years. First, the work was set in a clearly delineated form; some of his early compositions lacked the formal clarity that he

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[24]Day, July 19, 2010.

[25]Ibid.

[26]For an analysis of the Clarinet Sonata, please consult: Cheryl Cifelli, "A Study of Selected Clarinet Music of Brian Israel" (DMA diss., University of North Texas, 2004), 5-10.

developed at Lehman because they were so "wildly" experimental. Second, the Lehman

compositions are much longer works than he wrote as an adolescent. Not only did

Israel's works become longer in length, but as he moved on towards his Cornell and

Mature works he developed his use of form[27] and quantitative substance to enhance the

drama in his music. His sophisticated use of form in Mature pieces such as the Sonata for

Alto Saxophone and Piano (1980) and the Concerto for Clarinet and Wind Ensemble

(1984) is foreshadowed by his awareness of form during this period of his life.

At Cornell University (1971-1974), contradiction repeatedly occurred as a theme

in Israel's music. Christine Day always felt that there was tension between Israel and his

teachers at Cornell (mainly Karel Husa) because he "wasn't *avant-garde* enough."[28] It is

not surprising that some of Israel's music from Cornell illustrates the dichotomy between

his complex, intellectualized training and his insistence upon more popular or accessible

musical languages and styles. This dichotomy later manifested itself as postmodernism.

One example of contradiction in this period of Israel's life is the choral work

M'brevashua (1974). Israel's music for this work contains many non-traditional choral

sounds (such as *sprechstimme*, moaning, the use of percussion by choir members, and

whispering) and the use of *Klangfarbenmelodie* adapted for a choral setting. These

contemporary techniques were common amongst composers studying at Cornell

University at the time, but Israel's decision to use Burma Shave advertising slogans as

the text for this work is decidedly incongruent. There is a clear contradiction between

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[27]Mark Alan Taggart, interview by author, February 12, 2010.

[28]Day, July 19, 2010.

Israel's serious compositional style and the rather silly text (such as "If harmony is what you seek, get a tuba. Burma Shave"). Israel's intent is debatable, but it would seem Israel was using the confrontational aspects of his sense of humor to needle his professors and colleagues. *M'brevashua*, divorced from its text, is devoid of any humorous elements; since Burma Shave slogans are supposed to be funny, it would seem that Israel is attempting to make his audience stifle laughter during the piece. This is consistent with a postmodern subversion of existing systems, as well. In this case, the musical content of *M'brevashua* is modernist, while the text selection is postmodernist.

Israel kept returning to opera and vocal music throughout his career. *The Obtaining of Portia* (1976), based on the character from Shakespeare's *The Merchant of Venice*, was Israel's first opera as a trained composer. Four years later, he composed a children's opera based on A.A. Milne's *Winnie the Pooh* (1980). Both *Portia* and *Winnie the Pooh* reflect Israel's creativity and true sense of practicality in negotiating restrictive performance logistics. *The Obtaining of Portia* was written for Christine Day, who was completing a master's degree at Indiana University in opera production. Israel's opera served as her final recital project. Subject to a variety of necessary restrictions, Israel added a trouser role because of the prevalence of female singers available for the production.[29] *Winnie the Pooh*, similarly, was written as a children's opera for the Syracuse Opera for their community education and outreach programs. Scored for piano with minimal cast requirements, Israel carefully designed the work so that opera companies could easily take the production to public schools on a minimal budget and

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[29]Day, July 19, 2010.

with few logistical concerns.[30] In addition to being well-crafted musical works in their

own right, these operas display Israel's gift for musical problem solving. Composer

Mark Alan Taggart commented that Israel wrote best when given restrictions on his wild

imagination, and his mature operatic output supports this opinion.[31]

Israel's Mature period contains his greatest masterworks, as well as his entire

compositional output for the saxophone. At this stage in his life, all of the postmodern

elements of his style (contradiction, collage, humor, cynicism, etc.) had coalesced into a

truly individual musical voice. Easily the defining moment of his Mature period, Israel's

leukemia diagnosis in 1980 and the ensuing treatments and periods of remission, found

Israel's themes becoming increasingly darker.[32]

A landmark work from this period, his Concerto for Clarinet and Wind Ensemble

in 1984, garnered high praise from colleagues and performers alike. This is Israel's only

major work to disseminate outside the musical community of upstate New York.

Described by Mark Taggart as one of the great masterworks of the 20th century, Israel's

Clarinet Concerto is an expansive, virtuosic work for both soloist and ensemble that

programmatically depicts the Jewish Holocaust during World War II.[33] Over half an hour

in length, the Clarinet Concerto demonstrates Israel's creative use of dance rhythms and

form. The first movement, "Crystal Night," juxtaposes frantic, chromatic sixteenth-note

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[30]Day, July 19, 2010.

[31]Taggart, February 12, 2010.

[32]Day, July 19, 2010.

[33]For an examination of the programmatic elements in the Clarinet Concerto, please consult Cifelli, 26-30.

runs in the clarinet's altissimo register with a whimsical waltz section. Israel's finely-crafted counterpoint reveals itself as both themes eventually exist in a contrapuntal texture. Similarly, the concluding "Liberation" movement makes extensive use of *klezmer* elements and Jewish cultural dances. Rev. Day spoke of her husband's rhythmic development throughout his career, gradually becoming comfortable with odd meters rather than, as an example, trying to fit a 7/8 phrase into a 4/4 measure.[34] "Liberation" is an example of Israel's mature rhythmic treatment, as he freely used 11/8 and 7/8 meters alongside more traditional duple meters. Ronald Caravan described Israel as being somewhat "embarrassed" by his talent[35] (an embarrassment that could manifest itself in odd, controversial ways), and the circumstances of the Clarinet Concerto's premiere support that. Several audience members walked out on the premiere performance of the Concerto; Rev. Day said that was one of the proudest moments of her late husband's career.[36] Recall also that the postmodern aesthetic rejected the traditional notion of genius.

The Clarinet Concerto and the two saxophone concerti (discussed in Chapter IV) reveal Israel's considerable skill in wind orchestration. One can speculate that his use of tone color reflects the influence of his teacher Karel Husa, one of the most important wind band composers of the twentieth-century. The Clarinet Concerto clearly delineates brass, woodwind, and percussion colors (especially in the first movement) while also

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[34]Day, July 19, 2010.

[35]Caravan, April 22, 2010.

[36]Day, July 19, 2010.

using the sonorities in a blended sound (such as in the second movement), and freely uses

the extremes of range and dynamic. Israel also applied a wide variety of percussion

instruments and effects, as well as the use of long *tutti* sections of rapid notes. Many of

these same characteristics appear in the Concerto for Baritone Saxophone (1982) and the

Double Concerto for Sopranino and Bass Saxophones (1984, the same year as the

Clarinet Concerto).

Israel's final composition was his Sixth Symphony, premiered only four days

before his death. Written for the Syracuse Chamber Orchestra (a combination of

university and professional players), the composition fulfilled a commission for 30

minutes of music for soprano, tenor, and orchestra. A compelling and provocative

composition, Israel set passages from the Bible in a point-counterpoint format against the

poetry of Langston Hughes. Israel chose such spiritually enriching Biblical verses as the

Beatitudes, Psalm 25 ("Teach me to know your ways, O Lord…"), and Luke 18:16

("Suffer the little children to come unto Me…"), amongst others. In contradiction to

these, he also selected such spiritually angry Hughes poems as *God to a Hungry Child*

and *Christ in Alabama*. Christine Day repeatedly claimed ignorance of her late

husband's religious beliefs; his spirituality was extremely private and ambiguous.[37] The

Sixth Symphony reflects Israel's ambiguity towards faith; there is no clearer example of

paradox than his final masterwork. Furthermore, Israel does not give a definite

conclusion to his Symphony; the final movement is a setting of Hughes' *Personal* ("…In

an envelope marked personal, I have given my answer"), prompting Mark Taggart to

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[37]Day, July 19, 2010. Ciffelli also discusses Israel's faith in her dissertation.

exclaim that "Brian doesn't answer questions which *he* raises!"[38] Preparations for the premiere were done on a tight schedule, and Israel was writing and revising up to the final rehearsal.

Israel's Musical Language

This brief retrospective of Brian Israel's development as a composer coupled with an overview of some of his more important works allows us to make several generalizations about Israel's musical language and some recurring elements of his style. One of the most striking features of Israel's music is his technical prowess as a composer. Finely-crafted counterpoint is a major component of much of his music. Many of the most dramatic moments in Israel's works contain rich contrapuntal textures. Examples include the "Elegy" from the Concertino for Saxophone Ensemble (which will be examined in Chapter III), the first movement of the Sixth Symphony, and the "Coronach" movement in the Clarinet Concerto. Israel often used counterpoint and form to convey drama in his music.[39]

Israel was also different from many composers of his era in his eagerness to compose lyrically. He received his formal training during the late 1960s and early 1970s, and worked into the mid-1980s; during this time, prominent compositional movements included "sound mass" music, total serialism, and minimalism, none of which make prominent use of melodic writing. Israel rejected these movements as a means of organizing his music, and his lyrical writing may have been a reflection of that.

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[38]Taggart, February 12, 2010.

[39]Ibid.

Israel's music is also defined by his free use of a wide variety of compositional techniques. His work combines traditional tonal writing, serial methods, the use of extended techniques, jazz harmony, and others, often in combination and contradiction in a single composition.

One of the more prominent aspects of Israel's writing is his use of humor. Alternating among satire, dark humor, and absurdity, Israel's musical sense of humor is heard in many pieces across all genres in his repertoire. This is an especially prominent aspect of his saxophone compositions, sometimes to the consternation of saxophonists still trying to be taken seriously by the classical music community at large.[40]

Dance rhythms and styles also play a recurring role in Israel's music. Israel himself acknowledged this:

> I find that, listening to a lot of my things, that dance rhythms do
> seem to show up. I think that the reason for that is I like music that
> has a kind of forward thrust to it, and that has some sense of real
> continuity, some sort of, if you will, 'inner-motoric' drive so to
> speak. And that might be interpreted as dance rhythm...[41]

Examples of dance music are pervasive throughout Israel's music, particularly in his contributions to the saxophone repertoire. The Sonata for Alto Saxophone and Piano (examined in Chapter II) alone uses a cakewalk, shimmy, tango, and rumba. More exotic dances also appear in Israel's music, such as his use of a *horah* (a traditional Jewish circle dance) amidst other klezmer influences in the final movement of his Clarinet Concerto, "Liberation."

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[40]Caravan, April 22, 2010.

[41]Brian Israel, WCNY radio interview, Winter 1984.

One last element of Israel's music is his use of musical misquotation. Misquotation is a more accurate description (than quotation) because Israel often altered the material he was quoting, either by changing notes (as in the Alto Saxophone Sonata, to be examined in Chapter II) or by using the source material in a foreign musical context (such as his adaptation of the opening to *The Rite of Spring* as a sentimental tango in *Love and Other Important Nonsense*).

Final Remarks

Brian Israel's eclectic musical tastes are present throughout his output for the saxophone. Although he lived a short life, Israel's extensive musical accomplishments make him one of the late twentieth century's most prolific, if underappreciated, composers. In the ensuing chapters, Israel's compositions for the saxophone will be examined in greater detail. These works will highlight many of the aspects of Israel's style that were identified earlier in this chapter.

Besides highlighting recurring stylistic elements, many performance practice issues in Israel's saxophone compositions will be explored. Since Israel's recital music for the saxophone contains the widest variety of musical references, and because of the rapid transitions between said references, special attention will be paid to proper performance practice in these works. Israel's use of form and counterpoint will also be closely examined, as their use dictates much of the dramatic content of his music; because this is especially true of the two compositions for saxophone ensemble, those works will be examined by relating the impact form and counterpoint have on conducting

gesture and musical shaping. Form, quotation, and orchestration will be the focus of the analysis of Israel's two concertos for the saxophone. Postmodern elements of Israel's compositions will be highlighted throughout.

Israel's saxophone compositions represent his efforts in solo music, chamber music, music for large ensembles, and concertos. His music for the saxophone also provides a quality sample of both long and short forms, and the subtle differences between the two. By examining Brian Israel's saxophone music, a greater understanding of the composer's fully-matured musical language will be gained.

CHAPTER II

PERFORMANCE PRACTICE ISSUES IN BRIAN ISRAEL'S RECITAL

MUSIC FOR SAXOPHONE

Among Israel's six major saxophone works, two are considered to be recital music; that is, music for saxophone and piano. These two works, the Sonata for Alto Saxophone and Piano (1980) and *Trois Grotesques* (1985) for Soprano Saxophone and Piano, represent some of Israel's most personal works for the instrument as well as some of the best craftsmanship in his saxophone music.

Sonata for Alto Saxophone and Piano

The Alto Saxophone Sonata perhaps deserves the most attention of Israel's saxophone pieces. Written in 1980, the Sonata was composed during a time when the saxophone was gaining some of its finest modern repertoire: the sonatas by Edison Denisov, William Albright, Robert Muczynski, and David Maslanka were all written within ten years of Israel's Sonata. The Sonata fits well with these compositions, providing a whimsical, somewhat humorous complement to them.

The genesis of the Sonata lies in the friendship between Brian Israel and saxophonist/composer Mark Alan Taggart. They met at Cornell University during a rehearsal of Israel's Concerto for Piano and Wind Ensemble (1979), becoming fast friends after Taggart's treatment of a saxophone solo in the Concerto.[43] Shortly thereafter, the pair decided to form a saxophone and piano duo to perform their own compositions as well as those by mutual friends from Cornell. The Sonata is one of these works, and their friendship is celebrated in the almost constant stream of "inside jokes"

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[43]Mark Alan Taggart, interview by author, February 12, 2010.

and references they both enjoyed. For instance, the Sonata is not dedicated to Mark

Taggart but rather to "Burned-out, club-date sax players everywhere." This is a reference

to both Taggart and Israel supporting themselves as club musicians during their graduate

study. The Sonata is meant to both celebrate and impugn jazz and popular music, as

Taggart has said that the act of learning the Sonata with Israel was "… sort of a catharsis

for both of us… a way to purge ourselves of the memories of those late-night sets."[44] To

that effect, the Alto Saxophone Sonata is an excellent example of Israel's effective use of

misquotes in his music while also serving as an example of his musical humor and

contradiction. Israel and Taggart premiered the Sonata on September 27, 1981, during a

recital at Syracuse University which was followed by subsequent performances in

Buffalo and Ithaca.

 "Cakewalk," the first movement, uses a classic American dance as its source

material. A cakewalk is a dance from the 19th century with roots in African-American

music, minstrel shows, and eventually vaudeville. Musically, a cakewalk is characterized

by a moderate tempo, syncopated rhythms, and lyrical melodies comprised of longer note

values; all of these appear in the Sonata. Israel's use of a cakewalk in the first movement

of his Sonata references a "guilty pleasure" (in the eyes of their colleagues or former

teachers) shared by both Israel and Taggart: Robert Russell Bennett's *Suite of Old*

American Dances (1950) for wind band. Taggart sums up the duo's attitude with these

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[44]Taggart, February 12, 2010.

words: "'Guilty Pleasure' meaning that the musicologists turned their noses at it and the other composers were way too 'sophisticated' to enjoy something that was tonal and fun."[45] Bennett's first movement in the Suite is also a cakewalk.

Israel's "Cakewalk" is yet another example of the sense of humor in his music discussed earlier; specifically, an example of Israel's confrontational sense of humor. The Sonata was meant to make academic musicians uncomfortable through the use of popular music and the entertaining atmosphere that the work demands. One of Israel's jokes is his decision to open a classical sonata (in sonata form) with a decidedly non-classical style. Israel frequently turns to subversion as a form of humor and postmodern commentary on art.

The "Cakewalk" establishes cyclical elements that return in the later two movements. Most important of these is the four-note motive (Figure 2) that serves as the melodic focus of the entire "Cakewalk."
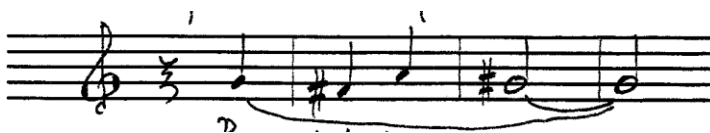
Figure 2. Sonata for Alto Saxophone and Piano, I. Cakewalk; Saxophone part, mm.200-202 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

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[45]Taggart, February 12, 2010.

Israel's cells are comprised of two half-steps and are written at various pitch

levels, often displaced by octaves.

Figure 3. Sonata for Alto Saxophone and Piano, I. Cakewalk; Saxophone part, mm.96-102 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

One cannot help but notice that this four-note cell in Figure 2 is the famous

BACH motive (Figure 2 is transposed). Considering Israel's deep knowledge of early

music, as well as the irreverent attitude he takes throughout the Sonata, Israel is poking

fun at yet another musical icon held dear by the academics this composition was intended

to antagonize. Israel's misquotations or appropriations of familiar classical music themes

is not unique to the Alto Saxophone Sonata; Israel misquotes the Caprice op.24, no.1 by

Paganini in "Eeyore's Song" from his *Winnie the Pooh*, and the bassoon solo from the

opening of Stravinsky's *Rite of Spring* (set as a tango) in his *Love and Other Important

Nonsense: A Low-Budget Opera*, two of the many examples in his music of these

classical music misquotes. Here we see an excerpt from the introduction that

demonstrates the use of the four-note BACH motive. Note that Israel is not strict about

the notes of the BACH motive appearing in order, but often manipulates the two half-

steps to suit his purposes. This can be seen in Figure 4, which strongly suggests the

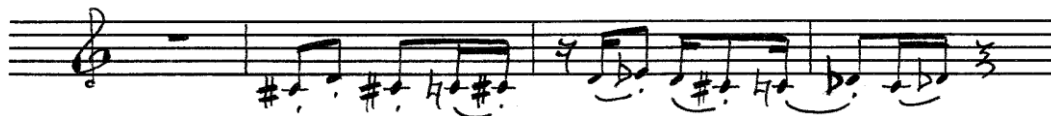BACH motive while not using it in its purest form.

Figure 4. Sonata for Alto Saxophone and Piano, I. Cakewalk; Saxophone part, m.9-12 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Figure 5 is an excerpt from the first theme, which not only uses the four-note motive but also uses the other cyclical element, the sixteenth-note triplet rhythm that returns in the second movement.

Figure 5. Sonata for Alto Saxophone and Piano, I. Cakewalk; Saxophone part, mm.33-37 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In Figure 6, we see an excerpt from the second theme of the "Cakewalk," in which the four-note motive is used melodically. Nearly the entire "Cakewalk" uses the BACH motive in this way.

Figure 6. Sonata for Alto Saxophone and Piano, I. Cakewalk; Saxophone part, mm.91-94 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The most stylistically challenging movement in the Sonata is the second, "Blues." Although Israel makes extensive use of figures that strongly suggest a blues scale in his melodic content, the blues scale is never used explicitly. Both the E-flat concert and A-flat concert blues scales are used separately and in combination, sometimes spelled enharmonically (Figure 7).

Figure 7. Sonata for Alto Saxophone and Piano, II. Blues; Saxophone part, mm.31-37 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Another example from the saxophone solo, using the two blues scales in combination follows:

Figure 8. Sonata for Alto Saxophone and Piano, II. Blues; Saxophone part, mm.59-61 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel's "Blues" is primarily in E-flat, so the use of figures outlining the A-flat blues scale makes sense; in this way, Israel makes subtle suggestions of the typical I-IV-I progression found in traditional blues. The harmonization avoids stereotypical jazz conventions as well, opting instead for a combination of quartal voicings and tone clusters. This is a clever way in which Israel maintains the theme of the entire work; his classical training colliding with his late-night jazz engagements during his student years. Formally, the movement is a typical head tune based on a 12-bar blues. After a piano introduction, the saxophonist plays the head twice, solos for two choruses followed by the piano for one, concluding with the repeated head. Israel adds a short cadenza at the

end of the movement, reminiscent of the extended "tag" solos at the end of many jazz

tunes on the final chord. It is important to note that the 12-bar melodic form of this

movement only remains consistent if two bars of double-time piano solo is considered to

be one bar of Tempo I solo. Disregarding the tempo shift would result in a 15-measure

piano solo. In effect, Israel wrote out a common jazz solo technique, the "double-time

feel." These double-time passages are unique to the piano part, and are shown in Figure

9.

Figure 9. Sonata for Alto Saxophone and Piano, II. Blues; Piano part, mm.68-75 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Whenever a composition for the saxophone has jazz influences, there is an inevitable debate over how much jazz inflection is appropriate; this question arises in Israel's "Blues" movement. Because there is so much contradiction in the Sonata between classical and jazz compositional techniques, the answer to this debate becomes

even less clear. There is a fine line between good taste and vulgarity in the Sonata. Let us consider some of the clues found in the score, as well as a first-hand account of the original performance.

Israel's instructions at the beginning of the movement are "lowdown and filthy." This is the first indication of Israel's intentions for the saxophonist. Secondly, the pitch material in the saxophone part strongly suggests a blues scale, and thus a blues character. Most importantly, we have firsthand knowledge of the composer's intentions through Mark Alan Taggart, who premiered the Sonata with Israel at the piano. Taggart says that Israel's musical directions are to be taken very seriously. In his words, the soloist is to become "demon possessed," growling and bending as much as possible.[46] Knowing what we do about Israel's sense of humor, this makes perfect sense; Israel would enjoy giving performers "serious" instructions to play as wildly and raucously as possible. Taggart also says the following about how the duo prepared for the character demands in the Blues:

> For the Blues, we spent an… evening… listening to jazz recordings. Brian played DJ. We listened to Sonny Rollins, Ornette Coleman, Anthony Braxton, Pharoah Sanders Sun Ra, Thelonius Monk and others I had never heard of before in order to explore the 'lowdown and filthy' elements.[47]

The extensive use of the blues scales in the melody, Israel's instructions in the score, and Taggart's account of the original performance, allow performers to have a great deal of freedom to inject jazz elements into their interpretation that are not detailed in the score.

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[46]Taggart, February 12, 2010.

[47]Ibid.

This begs the question of what tools are at the saxophonist's disposal when recreating this jazz character. There are a number of effects that the soloist may wish to use in this movement, including bends, scoops, keyed scoops, growls, *portamento*, subtone, and falls. Saxophonists must use discretion to insert these ornaments sparingly and tastefully for maximum effectiveness. Israel calls for specific ornaments only occasionally; keyed scoops are written into the part (Figure 10), as well as falls or rips in the saxophone solo (Figure 11).

Figure 10. Sonata for Alto Saxophone and Piano, II. Blues; Saxophone part, m.31 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Figure 11. Sonata for Alto Saxophone and Piano, II. Blues; Saxophone part, mm.44-46 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

He specifically indicates only one growl, which occurs at the end of the cadenza. In fact, he even specifies which pitches are to be hummed in order to create the effect (Figure 12).
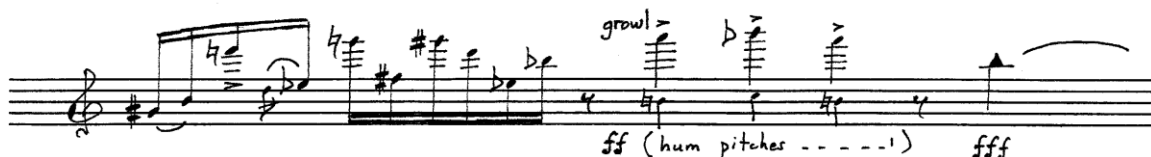

Figure 12. Sonata for Alto Saxophone and Piano, II. Blues; Saxophone part, Cadenza (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

There is an opportunity for more ornamentation during the repeated head, because the composer implied a general increase in energy with a higher tessitura in the saxophone part, more activity in the piano, more counterpoint, the dynamic zenith of the movement, etc. Saxophonists should be aware of the counterpoint occurring in the piano part at this section and should not obscure the craftsmanship. Here, Israel is layering the piano melody from the introduction, the saxophone head, and the double-time figures from the piano solo. For all of these items, see Figure 13.

Figure 13. Sonata for Alto Saxophone and Piano, II. Blues; Score excerpt, mm.76-81 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel's only non-traditional score marking occurs on the final note of the cadenza, a "triangle" note (Figure 14). This typically indicates highest note possible, but saxophonists may wish to experiment with extended techniques or note choices more appropriate to jazz music.[48]

Figure 14. Sonata for Alto Saxophone and Piano, II. Blues ; Score excerpt, Cadenza (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The author suggests choosing a C (concert E-flat) which would function as a ninth above the piano's concluding figure (which emphasizes D concert). Ninths are very common in both contemporary classical music and jazz. Another valid option may be a multiphonic or wild runs.

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[48]Taggart, February 12, 2010.

"Contrapunctus Interruptus," the third and final movement, once again brings us to the prevailing theme of the entire Sonata: Israel's classical training colliding with his experiences as a jazz musician during graduate school. Taggart relates the following about his conversations with Israel:

> Brian loved jazz… We talked many times about how, during each of our first years of graduate study, we needed to supplement our incomes by playing gigs and how this activity was frowned upon, especially by the musicologists on the faculty. We discussed the challenge of staying awake during counterpoint exercises for the 8:00 A.M. Proseminar of Composition… after finishing the last set at 2:00 A.M..[49]

The 8 A.M. counterpoint class mentioned by Taggart was taught by Robert Palmer, Professor Emeritus at Cornell University and Israel's primary teacher during his graduate study. One of Palmer's assignments for the class appears in the Sonata as the main theme of the third movement (Figure 15).[50]
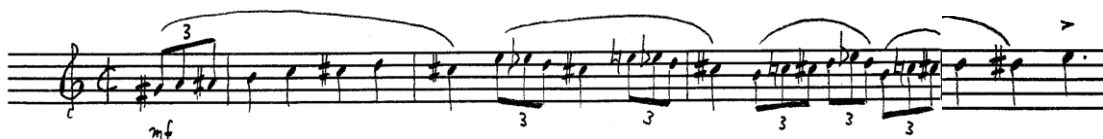
Figure 15. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Saxophone part, mm.1-4 (transposed), Theme A; Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This is used as the A Theme in what is a modified rondo form. Contrapuntal Theme A is interrupted repeatedly by a rumba and a tango, Themes B and C respectively. Each rondo theme deserves to be examined for insights on Israel's craft and his musical language that is steeped in popular music. Theme A begins with the counterpoint

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[49]Taggart, February 12, 2010.

[50]Ibid.

exercise from Palmer's class which Israel morphs into misquotes of the swing band standard *A String of Pearls* (Figure 16), followed by the Dixieland classic *Five-foot-Two, Eyes of Blue (Has Anybody Seen My Gal?)* (Figure 17).

Figure 16. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Saxophone part, mm.4-7 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Figure 17. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Saxophone part, mm.8-11 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel then sets this composite theme in three-part counterpoint (Figure 18).

3. Contrapunctus Interruptus

Vivace (♩ = 84) [Tempo I]

Figure 18. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Score excerpt, mm.1-18 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This 18-measure excerpt is a microcosm of Israel the postmodernist. Glenn Watkins has identified collage and the elimination of barriers between high and low styles as defining characteristics of postmodern art and music,[51] a definition that can be used to examine the ramifications of Israel's choices of source material in this section. A rather difficult class assignment designed to enhance the technical aspects of Israel's writing is now combined with a retrospective of American popular music. The fact that Israel used these elements in combination suggests that he placed them on equal artistic footing, forcing his audience to challenge their perceptions of genre ("high" counterpoint and "low" dance music). Michael Nyman described postmodern music as "the New Simplicity, where all musical events, devoid of intentional relationships, are of equal importance (or unimportance);"[52] this is another appropriate description.

Theme B is labeled *Tempo di Rumba*; this is perhaps the only instance in the entire Sonata where we cannot take Israel's label too literally because Theme B uses neither a characteristic rumba rhythm nor a characteristic rumba tempo. Nevertheless, Theme B offers a stark contrast to Theme A, with softer dynamics, a slower tempo, and a sparser texture. The saxophone and piano engage in a musical dialogue in which the saxophone's quarter-note melody is answered by a *montuno* figure in the piano (Figure 19). A *montuno* is a repeated piano vamp with a syncopated rhythm and scalar bass motion, but is more indicative of an Afro-Cuban or salsa style as opposed to a rumba.

[51]Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge: Harvard University Press, 1994), 419-442.

[52]Michael Nyman, "Against Intellectual Complexity in Music," in *Postmodernsim: A Reader* (New York: Columbia University Press, 1993), 211.

Figure 19. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Score excerpt, m.56-58 (concert pitch), Theme B; Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Theme C is labeled *Tempo di Tango*, tempo 54, and in this instance Israel's label is more traditional. His use of a slower tempo, a louder dynamic, and the presence of octave displacement in the melody sets it apart from both Themes A and B. Theme C's prevailing rhythm is a relentless driving quarter-note pulse in the piano juxtaposed with a disjunct melody in the saxophone.

Figure 20. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Score excerpt, mm.105-108 (concert pitch), Theme C; Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Both Themes B and C serve cyclical functions as well, echoing the four-note motives from the "Cakewalk." Like the original material in Theme A, both Themes B and C are built upon the free use of the chromatic scale. Examples include the bass motion of the *montuno* and the melodic content of the Tango. During each occurrence of

the rondo episodes, dynamics never change; Theme A is always played at a medium dynamic level, the Rumba is always played at *piano* dynamic, and the Tango is always played at *fortissimo* dynamic.

As the movement progresses, each rondo episode becomes shorter until the episodes exist for only one beat. "Contrapunctus Interruptus" is a prime example of the need for a performer's understanding of form and its relationship to good performance practice. "Contrapunctus Interruptus" is musical story-telling, representing Brian Israel struggling to stay awake in an 8 A.M. class because he was out playing in a jazz club all night. It is inadvisable to soften the composer's sudden tempo changes because of this programmatic element.

The end of the third movement, beginning in m.238, deserves special consideration. Israel writes drastic tempo, dynamic, and stylistic shifts that exist for the duration of one beat (Figure 21).

Figure 21. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Score excerpt, mm.240-242 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Successful preparation of this section should involve practice without regard to tempo or dynamics simply to learn the correct notes and rhythms. Then the performers should isolate similar sections (such as the Tango episodes) incorporating correct tempos and dynamics, followed by assembling the sections together with exaggerated differences. With the piano part, the passage becomes significantly easier because of the clarity with which Israel crafted the counterpoint.

Israel gives the imaginative instruction *Munchkinerlich* for the character of the final seven measures of the Sonata to accelerate into the uppermost range (Figure 22). This unexpected conclusion works best if both performers push the limits of the *accelerando*.

Figure 22. Sonata for Alto Saxophone and Piano, III. Contrapunctus Interruptus; Score excerpt, mm.255-263 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

As a final note in the score, Israel includes a quote from American author Richard Brautigan:

> Then there are more and more endings: the sixth, the 53rd,
> the 131st, the 9435th ending, endings going faster and faster,
> more and more endings, faster and faster until this...[53] is
> having 186,000 endings per second.

This quote was adapted from Brautigan's first published book, *A Confederate General from Big Sur* (1964). Brautigan is an American author from Washington, and was one of the most acclaimed writers to emerge during the 1960s counter-culture. His writings, and this book in particular, often deal with the domination of imagination over reality, a theme of postmodern literature. The titular Confederate general lives in the modern world, and is convinced that his relatives were Confederates when they were not. The number 186,000 is a reference to the speed of light (in feet per second). In the Sonata, the constant accelerando to the end of the work is meant to reflect this quote; endings going faster and faster until we are playing at the speed of light. In fact, one would be justified examining the entire third movement in relation to this final quote. As each rondo episode becomes shorter, there is an inevitable sense of forward motion culminating in the final passages of the Sonata discussed above.

Other questions remain about the Sonata with regards to categorization. While there are clear jazz and popular-music elements in the Sonata, the absence of clear jazz harmonies makes a strong case against labeling the work as a jazz "cross-over" piece. The Sonata uses some Neo-classical elements in the sense that it holds to concise, clear formal structures and non-functional triadic harmony; the presence of these elements

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[53]Israel omitted the word "book" from the original quote.

further complicates an effort at categorization in Israel's music because they are contradictory to the postmodern aesthetic that dominates the piece. To be clear, the Sonata is not a truly Neo-classic work, but it does sample from that movement's clarity. Although the use of a cakewalk and the quirky nature of the third movement may encourage some saxophonists to dismiss the Sonata as a simple novelty piece, doing so would be to dismiss the rich counterpoint and structural unity Israel used. It has been demonstrated that Israel uses extra-musical ideas and clever "jokes" as the guiding external elements in his Sonata, thus making it a concept piece; because of this, performers must be acutely aware of the ideas guiding the music. Ronald Caravan may have drawn the best conclusion for characterizing the Sonata: "I wonder if [the Sonata] defies such characterization. It is clearly a virtuoso chamber piece that uses jazz- and pop-derived melodic and rhythmic materials to express its humor, which is present from beginning to end. This is something quite different, I believe, from an effort to incorporate jazz-oriented expression into a serious recital piece."[54]

On first impression, one might dismiss the Sonata as silly, light music unworthy of serious consideration. For all of the slapstick humor and postmodern irreverence, the Sonata is, in fact, a very subtle work. A closer examination reveals sophisticated counterpoint, refined construction, clearly delineated and innovative use of form, and a respectful celebration of American popular music. Both the saxophonist and pianist must be sensitive in their choice of dynamics so as not to obscure the counterpoint. Cyclic

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[54]Caravan, April 22, 2010

elements in the Sonata must be emphasized so as to elevate the cohesion of the work.

Last, and perhaps most importantly, both performers must immerse themselves and their

audience in the stylistic shifts throughout the Sonata.

Trois Grotesques for Soprano Saxophone and Piano

Trois Grotesques was composed in 1985 for saxophonist and colleague Ronald

Caravan. Israel insisted that the title be intentionally mispronounced as if it were English

("Troys Grotescues").[55] The piece was conceived following a recital by Caravan in

which he performed a set of pieces on a C soprano, a rare instrument from the now

defunct F/C (as opposed to B-flat/E-flat) family of saxophones. This is how Caravan

remembers the impetus of the composition:

> On one of my faculty performances in the early 1980s at Syracuse University, I performed the 'Meditation' from Massenet's opera 'Thais' on my C soprano saxophone… Dr. Israel was present for the performance, and when he greeted me afterward he gave me a dead-pan look and uttered, 'You rat!' My recollection of the encounter is quite vivid; one would not, after all, soon forget such an unusual post-performance greeting. It certainly caught me off-guard -- a favorite practice of his and an ever-present aspect of his sense of humor. When I asked him to elaborate on this unexpected response to my playing, he spoke of the 'Meditation.' The performance of it on the C soprano had touched him in a special way, and although the passage of over a quarter century prevents me now from remembering the exact words of his subsequent comments, I do recall him following up his quiet enthusiasm for my performance… by indicating that now he would have to write something for the instrument. That turned out to be the little lyrical movement he titled 'Urban Pastorale,' with all its melodic and harmonic twists.[56]

[55]Ronald Caravan, "In Memoriam: Brian Israel," *The Saxophone Symposium* (Summer 1986): 8-9.

[56]Caravan, April 22, 2010.

Written as a suite of humorous pieces, Israel wrote the second movement ("Urban Pastorale") first. Shortly thereafter, he added the outer two movements, "Danse Exotique" and "Circus Music." *Trois Grotesques* was premiered in its entirety on February 16, 1986 at Syracuse University by Ronald Caravan and pianist Joseph Downing (Israel's leukemia prevented him from playing the concert).

"Danse Exotique," the first movement, is atypical of Israel's writing in two ways. First, the movement is devoid of the counterpoint that is so common in Israel's music. Instead of a contrapuntal texture, the movement consists of the soprano's melody line over a one-hand piano ostinato. Second, the movement has no real harmonic motion. This is substituted with the impression of harmonic motion in the saxophone over what is essentially a pedal in the piano. In short, all three movements use elements rooted in modal jazz combined with bitonality.

Formally, "Danse Exotique" consists of two alternating sections. Section A (mm.1-22) consists of an ostinato D pedal coupled with a sultry saxophone melody similar to a tango.

Figure 23. Trois Grotesques, I. Danse Exotique ; Score excerpt, mm.1-14 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Section B (mm.23-46) is a stark contrast in character in the saxophone accompanied by a dramatic change in the piano ostinato. The D pedal is replaced by a tone cluster (A, B-flat, C) that suggests the dominant in the key of D. Both performers need to exaggerate the dynamic change while becoming more aggressive; the saxophonist is aided by the change in tessitura.

Figure 24. Trois Grotesques, I. Danse Exotique ; Score excerpt, mm.23-27 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In A` (mm.47-70), the saxophone melody is presented in inversion.

Figure 25. Trois Grotesques, I. Danse Exotique; Score excerpt, mm.46-55 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

B` (mm.71-101) offers slight changes to the ostinato from earlier and changes the

saxophone's tessitura.

Figure 26. Trois Grotesques, I. Danse Exotique; Score excerpt, mm.71-75 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Mm.102-112 are nearly identical to section A (mm.1-22).

Figure 27. Trois Grotesques, I. Danse Exotique; Score excerpt, mm.102-111 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

A short coda section from mm.113-131 is similar to section A with only slight

melodic expansion.

Figure 28. Trois Grotesques, I. Danse Exotique; Score excerpt, mm.113-122 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

As can be seen in the excerpts, there are only two musical ideas at work in "Danse

Exotique." Because of the rather spartan nature of Israel's compositional choices, more

responsibility is placed on the saxophonist to bring variety to the movement; over-

emphasizing the contrasts between alternately sultry and raucous motives is essential. As detailed in Chapter One, much of Brian Israel's music deals with extremes; exploiting those extremes is essential in a satisfying performance of "Danse Exotique."

The oxymoronically-titled "Urban Pastorale" is a study in bitonality. Much like the "Danse Exotique," "Urban Pastorale" eschews harmonic motion in favor of modal exploration, this time in the key of A-flat. Throughout the movement, the saxophone repeatedly leaves the key for brief interjections a half-step away.

"Urban Pastorale" uses a common pop-song form (AB bridge A`), with formal sections dictated by the use of bitonality and the use of different key areas.

The "A" section, spanning mm.1-13 (Figure 29), is modally closed in A-flat, with brief interjections in D. Throughout the beginning of the movement, Israel's bitonal wanderings are kept to a minimum.

Figure 29. Trois Grotesques, II. Urban Pastorale; Score excerpt, mm.1-6 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

"B," mm.14-21, is a sharp contrast from the previous section (an ever-present characteristic of Israel's music). While the left hand of the piano plays an ostinato in D-flat, the saxophone melody is built on the D Dorian scale. While the A section used subtle bitonal tension, the B section uses extensive bitonal, dissonant tension as its primary means of expression (Figure 30).

Figure 30. Trois Grotesques, II. Urban Pastorale; Score excerpt, mm.13-18 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Later in the B section, the saxophone melody is incorporated into the piano accompaniment in canon.

The bridge (mm.22-25) is a brief piano interlude which is basically an ornamented chromatic scale (Figure 31).

Figure 31. Trois Grotesques, II. Urban Pastorale; Score excerpt, mm.23-24 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel concludes the pop-song form by returning to the A section (A`, mm.26-36), making more extensive use of bitonal tension before resolving in A-flat.

Examination of the "Urban Pastorale" through the lens of modal jazz theory is justified because of the numerous conventions of jazz composition used throughout the movement, as well as Israel's choice of form. One example is found in m.3 (Figure 32), as the saxophone is coming to the end of the first phrase. This measure is the first in which notes more appropriate to D (rather than A-flat) begin to appear. On beat four, the saxophone notes suggest an A9 chord (V chord in D) while the piano arpeggio suggests E-flat 9 (the V chord in A-flat). If we assume these implied sonorities to be correct, then we discover that Israel used a simple tritone substitution at the conclusion of the phrase. This is a common jazz technique that explains why the saxophone melody resolves correctly.

Figure 32. Trois Grotesques, II. Urban Pastorale; Score excerpt, mm.1-4 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Another modal section obscured by bitonal tension is the B section (mm.14-21, Figure 33), and can also be explained through jazz harmony. The piano ostinato implies D-flat; modulation to IV in the second phrase is typical of many jazz standards and pop songs, further evidence that Israel may have been thinking in terms of popular-song form when conceiving "Urban Pastorale." While the piano is in D-flat, the saxophone melody explores the D Dorian scale, a common scale in jazz music. In fact, if one were to lower the saxophone melody by a half-step in this section, the resulting sound would be in vogue by jazz standards due to the prevalence of sevenths and ninths. The harmonic tension created by Israel is left unresolved, as this section progresses to an elaborately embellished chromatic scale.

Figure 33. *Trois Grotesques*, II. Urban Pastorale; Score excerpt, mm.13-16 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

      Both the chromatic passage culminating in m.25 (Figure 34 on the left) and the final measure of the movement (m. 36, Figure 34 on the right, both staves treble clef) use large, dissonant rolled chords in the piano. Both serve formal as well as tonal/modal functions, and are related to each other. In other words, they are not random sound masses, but they help to reveal the underlying note organization used throughout the movement. The two chords are as follows:

Figure 34. *Trois Grotesques*, II. Urban Pastorale; Piano part, m.25, m.36 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Before attempting to discern each chord's function, each must first be identified. Keeping in mind that the movement explores bitonality via half-step and tritone relationships, it becomes apparent that each sonority is, in fact, two traditional chords superimposed on one another. Appearing at the end of the chromatic bridge and immediately before the start of A` and the return to A-flat, the chord in m.25 serves as a dissonant conclusion to the bridge but also has a satisfying resolution in the following measure (identical to m.1). The resolution works, because the basis of the sonority is an E-flat 13 chord, creating a V-I progression in A-flat. E-flat 13, however, is ornamented by an A7 chord, a relationship foreshadowed in m.3.

E-flat 13: E-flat, G, B-flat, D-flat, C

A7: A, C-sharp (D-flat), E, G

A7 is a tritone from E-flat, and provides a great deal of half-step tension. M.36 serves in a similar fashion, although this time features an A-flat Maj7 with a DMaj13 imposed on it. Notice that similar tritone and half-step tensions exist.

A-flat Maj7: A-flat, C, E-flat, G

DMaj13: D, F-sharp (G-flat), A, C-sharp (D-flat), E, B

Presumably, Israel uses enharmonic spellings in each case so as not to use both flats and sharps in the same chord. In addition to being similarly constructed, these two sonorities follow each other logically as a resolution: E-flat 13 to A-flat Maj7, and A7 to DMaj13.

At this point, it is critical to note that while elements of jazz harmony are present in the *Trois Grotesques*, jazz inflections should be avoided in performance.[57] In this sense, the "Urban Pastorale" is best understood as the philosophical antithesis of the "Blues" from the Alto Saxophone Sonata. Recalling Ronald Caravan's assessment of the Sonata, *Trois Grotesques* uses popular elements to express humor or charm, as opposed to jazz elements in the context of "serious" expression. *Trois Grotesques* also reflects Israel the postmodernist, borrowing elements from a wide array of sources and using them without regard to distinctions between "high" and "low" styles.

"Circus Music," the final movement, makes additional use of the bitonality present in the preceding two movements while contributing harmonic motion and more contrapuntal textures. Elements from the introduction of the "Urban Pastorale" are present in the introduction of "Circus Music," specifically the saxophone part being written a half-step away from the piano part and the harmonic motion of the piano (Figure 35).

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[57]Caravan, April 22, 2010.

Figure 35. Trois Grotesques, III. Circus Music; Score Excerpt, mm.1-11 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In another example of Israel's postmodern misquotations, the swing band classic *American Patrol* is parodied in mm.8-11.

The second major section also contains an allusion to a previous movement, by means of the relentless pedal tone from the "Danse Exotique" (Figure 36).

Figure 36. *Trois Grotesques*, III. Circus Music; Score excerpt, mm.18-30 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This section is followed by an extended fanfare motive that continues the bitonal techniques from earlier in the work while exploring more contrapuntal textures (Figure 37).

Figure 37. *Trois Grotesques*, III. Circus Music; Score excerpt, mm.54-60 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

At the beginning of the movement, the saxophone was a half-step higher than the piano while in this section it is a half-step lower. Incorporating a short canon, this pattern is moved across several key areas before culminating in what constitutes the primary material of the movement (Figure 38).

Figure 38. Trois Grotesques, III. Circus Music; Score excerpt, mm.68-80 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

"Circus Music" uses an arch form, with this march in 6/8 as the centerpiece. "Circus Music," as the name implies, is not a "serious" movement, unlike the "Urban Pastorale." It uses the same tongue-in-cheek humor that permeates Israel's music, never quite settling into normalcy.

This is the only movement of the *Trois Grotesques* implementing harmonic structures in addition to modal ones. One of the dominating characteristics of Israel's oeuvre is his use of different (even contradictory) compositional techniques in

combination with each other.[58] This can be seen in the *Trois Grotesques* in all three movements. In "Danse Exotique," for example, the large-scale strict inversion of the A theme between mm.47-70 could be analyzed as Israel using a serial technique on tonal material. Throughout the "Circus Music," there is a constant interchange of harmonic and modal techniques. In this way, *Trois Grotesques* offers insights into Israel's compositional philosophy and technique not present in the Alto Saxophone Sonata.

One last topic regarding the *Trois Grotesques* concerns the instrumentation. Israel's score allows for the clarinet or the oboe as alternatives for the soprano saxophone.   It is true that the work is most idiomatic for the soprano saxophone in C. When transposed for B-flat soprano (or clarinet), minor range issues arise, which are negotiable for experienced players. Further complicating the issue are Ronald Caravan's accomplishments as a clarinetist, a factor that would give greater viability to the performance of *Trois Grotesques* on that instrument. Regarding the alternate instrumentation, Caravan offers the following thoughts: "Although Dr. Israel's original conception of the piece was most definitely for the C soprano saxophone, I believe for practical reasons he also determined it could be played on other instruments… Although he was quite familiar with my clarinet playing… his designating the *Trois Grotesques* as playable on clarinet had nothing to do with that."[59]

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[58]Christine J. Day, interview by author, July 19, 2010.

[59]Caravan, April 22, 2010.

Final Remarks

When writing for individuals he knew well, Brian Israel's music is strikingly personal and intimate. Whether inspired by shared experiences with a close friend or a performance on a rare vintage saxophone, Israel's music was crafted to meet a specific performer's strengths, tastes, and personal history. As demonstrated by the Alto Saxophone Sonata and the *Trois Grotesques*, that intimacy can take extremely different forms but is always present.

Brian Israel's recital music for the saxophone is a quality sample of prevailing elements in his compositions. Both the Alto Saxophone Sonata and the *Trois Grotesques* feature postmodern approaches to genre and misquotations, artistic and meaningful uses of form, the free use of different compositional techniques, rich counterpoint, and a sardonic sense of humor. Although it is tempting to over-emphasize the role of humor in Israel's saxophone music based on these two pieces, doing so would dismiss the comparatively serious nature of the chamber music and concerti (discussed in the following chapters).

CHAPTER III

CONDUCTING AND SCORE STUDY ISSUES IN

ISRAEL'S SAXOPHONE ENSEMBLE MUSIC

Brian Israel's Concertino for Saxophone Ensemble (1982) and *Arioso and Canzona* (1985) represent most saxophonists' familiarity with Brian Israel, largely because they are the only saxophone pieces currently published (through Ethos Publications). Coincidentally, these two compositions also represent some of the composer's most elegant works for the instrument, featuring intricate counterpoint, brevity, and a touch of humor.

Israel's instrumentation adheres to the Rascher tradition (two sopranos, four altos, two tenors, two baritones, one bass) rather than the French tradition (sopranino, two sopranos, three altos, three tenors, two baritones, one bass). Both works present some significant challenges to the conductor in terms of musical details, orchestration, and gesture. The ensuing discussion of these points will make frequent references to the score of each work.

Concertino for Saxophone Ensemble

Dedicated to Mark Taggart, the Concertino was Israel's first work for the saxophone orchestra. Composed in 1982, it is set in three movements rich in contrapuntal textures which together display the full range of Brian Israel's emotional aesthetic; a whimsical "Waltz," the darker "Elegy," and finally the frantic, yet cheerful "Festival." Israel marked the bass saxophone part as optional, an example of his

pragmatism; he scored the work with the proviso that ensembles without a bass saxophone would still be able to perform it by substituting an additional baritone saxophone. Nevertheless, the use of a bass saxophone is ideal and preferred.

The "Waltz" is best described as charming; however, to effectively present this character to an audience, there are several obstacles a conductor and ensemble must negotiate. Always a concern when saxophones are used *en masse*, Israel's orchestration prevents the most glaring intonation problems. Only a handful of sections warrant special consideration. A significant consideration occurs only three measures into the first movement (Figure 39) where the first theme is in the Tenor I part, and incorporates many common tendency tones for saxophones.

Figure 39. Concertino for Saxophone Ensemble, I. Waltz; Tenor I, mm.1-11 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

The saxophonist playing this part will have to play somewhat loudly because of the dynamic, *mezzo-forte*, and because of the balance problems in this section. As saxophonists play more loudly the intonation will drop, making flat tones even flatter. The most significant intonation problem is the recurring B-flats. Since they are both approached from an F-natural, the integrity of the melodic perfect fourths is essential. Most saxophonists may wish to use the "one and one" fingering for B-flat, although the final decision will depend on the temperament of each individual player.

Israel also uses unisons and octaves to a great extent throughout all three movements - intervals that require special attention when striving for good intonation. These unison passages are a special concern in the "Waltz" because they are disguised by contrapuntal textures. One example will suffice for many: Soprano, Baritone, and Bass saxophones in mm.46-54 (Figure 40).

Figure 40. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.46-58 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Notice the Soprano, Baritone, and Bass are the only voices playing what is Israel's second theme, while all other voices are moving independently. In the density of this passage, the second theme may require greater coaching from the conductor to play together and in-tune. Similar events occur throughout the Concertino (Rehearsal 6 in "Waltz" in the Soprano and Alto II, the primary theme of the "Elegy" movement in the Baritone and Bass, etc.).

There are significant concerns regarding balance throughout the "Waltz" because of the dense textures common in Israel's music, as well as some of his orchestration decisions. In the first eleven measures of the "Waltz" (Figure 41), Israel composed a witty introduction for the Concertino, and it is certainly surprising for the melody to begin in the third measure in a middle voice. Nevertheless, this aesthetic decision led to a rare example of weak orchestration in Israel's music.

Figure 41. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.1-12 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Within a saxophone ensemble, the tenor saxophones (especially in the middle register) tend to be hidden in the texture. Tenor I clearly has the melodic material until Rehearsal 1, with the melody scored in the instrument's middle register. When the entire

orchestra joins in mm.7-10, there is a challenge in ensemble balance. The *piano* dynamics in the supportive voices must be enforced, and the melodic voice must noticeably increase to the designated *mezzo-forte* level.

Another balance issue occurs beginning in m.39 (Figure 42).

Figure 42. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.34-45 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Although the Alto II melody is in an effective range to sound above the ensemble, it is necessary to play at a true *mezzo*-forte level. Alto I and Tenor I and II are in a more precarious register. In order to truly achieve the proper balance, the piano dynamic must be heeded and the supportive voices must address two key acoustical issues. First, the low register of the saxophone can be overwhelming and could be perceptibly stronger than higher voices even when played softly. Second, the attention of the listener is most easily drawn to a moving line (in this case, the running eighth notes). Both of these can be addressed by exaggerating the dynamic marking; it is also suitable to play the

background eighth-notes with a *sotto voce*. All three voices should strive for a

transparent tone quality. Furthermore, this section becomes more difficult to manage if

the eighth notes do not line up precisely. Strict rhythmic accuracy will ensure clarity in

the texture.

A similar section requiring rhythmic accuracy occurs a few measures later,

starting in m.59 (Figure 43).

Figure 43. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.59-61
(transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

This is the first instance in the score in which Israel's use of dense textures

presents a balance issue. During both this and the subsequent "cascade" section

(following Rehearsal 7), there is an obvious equality of parts. Clarity is lost if the

entrances following rests in the Altos and Tenors are not placed precisely. The potential

problems are compounded in the following section (Figure 44).

Figure 44. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.62-68 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

The canon between the Soprano and Alto II can be lost in the composite rhythm of constant eighth notes, and the primary melodic material in Alto II can be more obscured. It is important to note that Alto II is the only voice marked *forte* in m.62, a distinction that will help the section sound correctly balanced.

One last section in the Waltz that requires special consideration for balance is at Rehearsal 6 (Figure 45).

Figure 45. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.85-96 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

In another example of his use of dense textures, Israel incorporates all of the previous themes and motives simultaneously while adding a new theme in Alto I. Again, the conductor must deal with balance while still honoring the equality of parts dictated by the composer. The Soprano/Alto II lines and the Tenor I part are both marked *forte*, and

should dominate the texture. In addition, the Alto I line is the only new material present at the climax of the movement; therefore, the conductor should ensure that Alto I can be heard clearly throughout the section.

The Waltz also presents several challenges to the conductor regarding interpretation and gesture. Israel did not give any indications for variations in tempo, but the use of tasteful *rubato* is certainly warranted. It is critical to remember that Israel did not put excessive markings in his scores. In this writer's experience conducting the Concertino, I have put a slight *ritardando* leading into Rehearsal 4 (Figure 46).

Figure 46. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.46-58 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Four measures before Rehearsal Four, the tempo may begin to relax and the beat

pattern can shift from a one-pattern to a three-pattern. By two measures before Rehearsal

4, the conducting pattern should be in a clear three. A brief *tenuto* on the Alto I anacrusis

to m.55 would be very appropriate, both for musical effect and to allow the conductor to

give a clear preparatory gesture to resume the original tempo in m.55. If taking this

suggestion, the conductor should remember that the tempo adjustment is very slight.

Rubato at this moment makes musical sense because this is the return of the main theme

from m.3 in Tenor I (now played in Alto I) after an exploration of the second theme. The

return of the primary theme in a higher tessitura is an important musical event that can be

emphasized by the tasteful use of *rubato*.

Gesture decisions also affect Rehearsal 5 (Figure 47).

Figure 47. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.65-77
(transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel's use of staccato markings under a slur beginning in m.71 indicates a lifted, *détaché* articulation. This can be a difficult articulation to achieve on a wind instrument, and a conducting gesture can greatly assist the players. One measure before Rehearsal 5, it is appropriate to switch to a three-pattern, provided the pattern is sufficiently graceful and has enough bounce in the ictus. It is acceptable to remain in a three pattern for a few measures for the benefit of the background parts, requiring the conductor to trust the Tenor II and Baritone players to independently maintain a waltz in one.

The ending of the first movement revisits the cascade motive, which segues into a fragment of the first theme. Dynamics are the primary consideration in this section; all voices begin at a *fortissimo* and have only one measure to execute a *decrescendo* to *piano* (Figure 48).

Figure 48. Concertino for Saxophone Ensemble, I. Waltz; Score excerpt, mm.103-111 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel left no clear indication of what the Concertino's second movement, "Elegy," memorializes. Christine Day speculated that it was simply his state of mind at the time after four years of battling leukemia, adding that he liked Elgar's Elegy for String Orchestra, op. 58 and wished to write a piece of a similar character.[60] Regardless, the Elegy follows his general shift towards darker themes after his leukemia diagnosis in

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[60]Christine Day, interview by author, July 19, 2010.

1980,[61] and fits in with later works such as the *Piano Quartet: Variations on a Hymn Tune* (1985). The sobriety of the movement is heightened by the levity of the "Waltz" and "Festival."

Considering the darkness of the "Elegy," an argument can be made to perform this work at a significantly slower tempo than indicated. A tempo of 108 beats per minute is a march tempo, quite different from a typical elegiac tempo. As will be discussed later, one of the primary musical elements being emphasized is harmony, and a slower tempo allows both performer and audience to appreciate Israel's subtle changes in mode and harmony.

Israel builds the movement on a theme first introduced in the baritone and bass saxophones. Note the juxtaposition in Israel's orchestration of this section; the theme is presented in the middle tessitura of the low-voiced saxophones, while harmonic support is provided by the soprano and alto saxophones in their higher registers (Figure 49). This results in a foreboding, desolate effect. Intonation can become an issue because of the register of the upper voices and the use of a unison in the baritone and bass saxophones.

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[61]Day, July 19, 2010.

Figure 49. Concertino for Saxophone Ensemble, II. Elegy; Score excerpt, mm.1-12 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

The ninth at the beginning of the theme should be exploited for drama and tension in performance. Furthermore, the ninths can also be used to bring greater clarity to the ensuing counterpoint; after the statement of the theme in the bass voices, Israel develops the theme via contrapuntal textures for the remainder of the movement. As previously discussed, liberties with Israel's suggested tempo will help this to occur more naturally.

Israel's first development, beginning at Rehearsal 2, places the theme in canon with its inversion; Alto I has the theme, Tenor I has the inversion (Figure 50). Recalling Israel's penchant for treating his tonal material with atonal techniques, the "Elegy" embraces one of his most distinguishing signatures as a composer. The Alto/Tenor duet is set against drones in the bass voices and constant quarter notes in the remaining upper voices. Keeping in mind the acoustical difficulties of large downward slurs on the saxophone, it is advisable for the tenor saxophonist to lightly articulate the bottom note in the descending ninths. If done with subtlety, the articulation should be adequately covered by the rest of the ensemble. Interplay between the supporting upper voices (Soprano, Alto II, Tenor II) should be seamless.

-11-

Figure 50. Concertino for Saxophone Ensemble, II. Elegy; Score excerpt, mm.13-34 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel further develops the theme by introducing a four-voice canon beginning at Rehearsal 4 (Figure 51). This final developmental section inverts the hierarchy of parts in the original theme, with the melody placed in the upper voices and the drone placed in

the lower ones. Throughout the movement, the theme has progressively moved upwards

through the ensemble, beginning in the bass and baritone saxophones and reaching its

climax in the soprano, alto, and tenor saxophones.

Figure 51. Concertino for Saxophone Ensemble, II. Elegy; Score excerpt, mm.45-56
(transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Each of the four voices in the canon is marked *piano*, and as such are given equal

weight by Israel. As discussed earlier, the ninth at the start of the melody can be used to

help distinguish each entrance. This is also the first instance in the "Elegy" where

imitation becomes critical; each voice of the canon should articulate and shape the melody in a similar manner. Harmonic support from the lower voices should not overpower the harmonies created by the canon.

All sections of the movement have two statements of the melody, one in the minor mode and another in the Phrygian mode. This final development of the theme changes the pattern by replacing the darker Phrygian section with a statement of the theme in major beginning at Rehearsal 5 (Figure 52). When this change of mode is accompanied by the rising tessitura of the main theme, it becomes apparent that there is a symbolic, emotional element at play throughout the "Elegy," namely hope. Israel did not indicate dynamics in this passage, the climax of the "Elegy." Considering the thickening of the texture towards the climax, the rising tessitura, and the previously-mentioned "hopeful" emotional effect, it would logically follow that this phrase should be performed at a *forte* or *fortissimo* dynamic.

Figure 52. Concertino for Saxophone Ensemble, II. Elegy; Score excerpt, mm.57-68 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel's harmonic choices at the end of the movement are ambiguous in light of the harmonic palette he used as the "Elegy" developed. The "Elegy," in D minor, ends with a half-cadence (Figure 53). The V chord is not resolved in the beginning of the final movement, "Festival."

Figure 53. Concertino for Saxophone Ensemble, II. Elegy; Score excerpt, mm.69-73 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Additionally, both of the final two harmonies are open fifths. The lack of a third to define the quality of the chord is significant following Israel's exploration of different modes throughout the "Elegy," essentially discarding any harmonic development of the theme in just three measures. With its brevity, harmonic development, and clean counterpoint, the "Elegy" stands as one of Israel's most poignant contributions to the saxophone repertoire.

The Concertino concludes with the energetic "Festival." The opening fanfare (Figure 54) establishes several recurring elements in the movement. First is the

85

introduction of two primary motives, a sixteenth-note background figure and a melodic

eighth-note figure. Both figures are important because Israel uses them (and their

inversions) as the basis for a variety of canons.

Figure 54. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.1-12 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

The melodic content first introduced in the Soprano, Alto I, and Alto II is divided into three related phrases; notice that the fragment in mm.4-5 is inverted in mm.6-7, while the fragment from mm.8-11 combines the earlier sections. Another element introduced in this opening phrase is planing and parallel intervals. Traditional harmonic motion is discarded in favor of parallel triads in the Soprano and Altos. Israel uses the same harmonic effect in the accompaniment as well. M.6 is the first instance of Israel changing the quality of a chord that has already sounded; an A-major triad is heard on the second eighth-note of beat one, while an A-minor triad is heard on the second eighth-note of beat two. On a smaller scale, this recalls the modal shifts that occurred in earlier movements of the Concertino. Israel used this technique throughout the "Festival," and ensemble conductors would do well to stress these important harmonic events. Israel's insistent use of parallel harmonies throughout the movement disguises a tonal center, thus making changes in the quality of a chord much less noticeable. Following this introduction, the lower voices respond with the original eighth-note melodic motive in inversion, establishing Israel's use of inversion as a primary element of the counterpoint to follow.

Shortly before Rehearsal 2, Israel marks the first formal event of the "Festival" when the upper and lower voices engage in a simple canon using the eighth-note motive (Figure 55). The two choirs are separated by one beat, significant because subsequent canons will change the spacing.

Figure 55. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.19-24 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel then manipulates the sixteenth-note motive in a similar fashion in the following section (Figure 56), this time placing the canon at the eighth-note. This spacing demands the conductor's attention for two related reasons; uniformity of articulations and adherence to Israel's notated slurs. Rhythmic displacement is exploited in this section, an effect that is obscured if the notated articulations are not observed. By placing the sixteenth-note motive in a different position rhythmically in the Soprano and Alto saxophones, Israel changes the agogic accent, creating a hemiola. Preserving Israel's note groupings ensures this subtle detail will be heard clearly. Similarly, Israel was meticulous in his articulation markings in this section, writing identical articulations for both voices in the canon.

-19-

Figure 56. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.25-37 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

New motivic material is introduced at Rehearsal 3 (Figure 57). These fanfare figures are interspersed with sections that further explore the planing from the introduction.

Figure 57. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.38-49 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Israel's fanfares must be cleanly articulated, and the *fortissimo* dynamic does not need to be overdone because the ensemble is playing in rhythmic unison. The parallel chords present throughout the entire "Festival" take an unexpected turn beginning in mm.42-43 in the Soprano, Alto I, and Alto II, as Israel replaces the traditional triads with parallel fifths and octaves. Similar to the way modal shading in previous movements is recalled, the parallel perfect intervals recall the open fifths that end the "Elegy."

Rehearsal 6 is the next major event in the movement, as Israel brings back the eighth-note motive from the introduction. As canons dictate the form of the movement, this section is significant because the motive is placed in a canon with its inversion (Figure 58), an event that was foreshadowed in the introduction.

Figure 58. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.74-80 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Once again, the rhythmic displacement obscures the natural accent of the downbeat and anacrusis. Therefore, it is again essential to observe Israel's slur markings. Earlier in the movement, Israel followed a canon using the eighth-note motive with one using the sixteenth-note motive; similarly, Israel follows the preceding canon with another one exploring the sixteenth-note motive in inversion (Figure 59).

Figure 59. Concertino for Saxophone Ensemble, III. Festival; Score excerpt, mm.81-86 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Measure 85 is the only instance in either the Concertino or *Arioso and Canzona* where Israel uses the extended range of the saxophone, incorporating an altissimo G-natural in the Alto I part; it is imperative that the player on this part has command of the extended range.

Rehearsal 9 is the next instance of a significant rhythmic displacement (Figure 60), as Israel writes a three-part canon based on the fanfare motive. However, each voice of the canon is not equidistant; the Tenor II and Baritone saxophones are placed an eighth-note earlier than the other voices, creating an anacrusis that does not exist in the other parts. Since Israel has placed the fanfare motive both on- and off- the beat earlier in "Festival," there is a precedent for the rhythmic placement. As before, the ensemble members must be aware of the rhythmic alterations to the motive and play their parts accordingly. Rehearsal 9 is also significant because it is the only three-part canon in the movement, and the only one in which the spacing of the voices is not consistent.

Figure 60. Concertino for Saxophone Ensemble, III.fFestival; Score excerpt, mm.117-121 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

To conclude the Concertino, the "Festival" ends with a homophonic texture further exploring the main eighth-note motive. At Rehearsal 10 (Figure 61), contrapuntal textures are eliminated in favor of rhythmic unison. Interest is gained from the simultaneous use of the motive and its inversion, a technique made more effective when combined with the parallel triads.

"Festival," more than the other movements of the Concertino, showcases Israel's mastery of counterpoint. Every section of "Festival" is built on a combination of three simple motives, which Israel expanded into a succinct, technically-impressive movement.

Figure 61. Concertino for Saxophone Ensemble, III.Festival; Score excerpt, mm.127-131 (transposed); Copyright © 1984 by Ethos Publications, Inc. Used by Permission.

Arioso and Canzona

Arioso and Canzona was composed for Sigurd Rascher's 78th birthday celebration. The forward to the score contains the following information:

> May 15, 1985, on the occasion of Sigurd M. Rascher's 78th birthday, ten saxophonists gathered at dawn at the Rascher homestead in rural Shushan, New York to perform an 'aubade' of saxophone ensemble music for their respected mentor and friend. Three new ensemble pieces were composed especially for this occasion and received their premiere performances between six and seven o'clock that morning: *Aubade* by Walter S. Hartley, *Arioso and Canzona* by Brian Israel, and *Pastorale* for SMR by Ronald L. Caravan. Performing in the ensemble for Mr. Rascher and family members that morning were Lee Patrick, William Fredrickson, Tom Gorin, John Worley, Laurence Wyman, Roger Meyer, Michael Ried, David Bilger, Paul Cohen, and Ronald Caravan. Sigurd M. Rascher, who was a pioneer of 'classical' saxophone performance, had begun his performing career over 50 years before. Many of the saxophone literature's most highly respected works were composed for him during the course of his concertizing and teaching endeavors.

Ronald Caravan shares the following story of Israel writing the piece:

> [Brian never] seemed to toil and agonize as much as many of us do through the process of musical composition. For example, in the spring of 1985 when Dr. Laurence Wyman came up with the idea of assembling a small saxophone ensemble to perform an early-morning 'aubade' for Sigurd Rascher at his home on his 78th birthday (May 15) that year, I passed on to Brian Israel Dr. Wyman's suggestion that a new piece of modest length for the occasion would be welcome if he were interested in contributing to the occasion in this way. Within a few days the *Arioso and Canzona* showed up in my School of Music mailbox…[62]

The *Arioso* is a deceptively simple polyphonic movement that incorporates some aspects of theme and variations based on the opening four measures (Figure 62).

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[62]Ronald Caravan, interview by author, May 22, 2010.

Figure 62. *Arioso and Canzona*, I. Arioso; Score excerpt, mm.1-4 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

Israel used the same dynamic level for each voice and subtle rhythmic interplay to emulate an historical form. Thus, it is advisable for the conductor to treat the two voices as equal partners rather than melody and accompaniment. Dynamic shaping should be subtle, with Alto I and Tenor striving for a seamless blend. Note that each voice starts the phrase on the same pitch, creating an effect where the tenor line emerges from the alto's first tone. This phrase, as well as most of the subsequent repetitions, ends on an open fifth. These sonorities are critical to the modal structure of the movement and the Renaissance effect Israel desired. Therefore, perfect intonation is essential at the end of each phrase.

Israel's main message in this movement is increasing textures, with each repetition of the duet expanding upon multiple musical elements as seen in the second phrase (Figure 63).

Figure 63. *Arioso and Canzona*, I. Arioso; Score excerpt, mm.4-8 (transposed);
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In only four measures, Israel has greatly expanded the breadth of the composition.
Twice the number of voices are playing, and the range is much wider. Israel has already
stepped outside of a strictly modal treatment of D minor for greater harmonic variety, yet
still maintains the character of the original duet by not raising the leading tone and by
ending on an open fifth. The duet is even expanded metrically by the insertion of a 4/4
measure in place of a 2/4; this is done to accommodate the suspension in the Tenor part,
an ornamental gesture that should not be overdone. Despite these changes, the core duet
remains unchanged.

In mm.9-12 (Figure 64), he further develops the duet through expansion of
musical elements.

Figure 64. Arioso and Canzona, I. Arioso; Score excerpt, mm.9-12 (transposed);
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All voices are now playing, and the final measure is stretched to a 5/4 measure to

allow for a longer suspension. As the texture expands, the orchestra must ensure that

clarity and rhythmic accuracy are not compromised.

The following phrase is the first truly different section of the movement, and thus

requires special attention from the conductor (Figure 65):

Figure 65. Arioso and Canzona, I. Arioso; Score excerpt, mm.13-16 (transposed);
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The Soprano has the first introduction of unique melodic material of the entire movement; although derived from the phrase introduced by Alto I in the original duet, the Soprano's phrase is altered enough to dispel any hint of monotony through repetition. Although all parts are marked *mezzo-forte*, there is an obvious lack of balance due to the five voices opposing the Soprano. It is recommended to temper the dynamics for all parts except Soprano, allowing for better balance in the "duet" and avoiding an overpowering sound from the lower voices. The rhythmic palette is further expanded in this phrase with the addition of sixteenth notes in the lower voices. Harmony is developed by the use of a third in m.16, placed in Alto I. Israel's sophisticated understanding of the range of the bass saxophone is evidenced by the omission of the palm-key E and D on beat one of m.13.

Following this final development of the original duet, Israel begins introducing different material while preserving principles already established in the movement. The section beginning at Rehearsal 2 retains one of the voices from the original duet as well as the phrase length (Figure 66). Differences from the previous duet include an altered second part, octaves instead of a fifth on the final chord, and the introduction of a hemiola in Soprano and Alto I. These differences are not radical changes from earlier elements; there are still two distinct parts, rhythmic expansion, and an open sonority to conclude the phrase; the second voice of the duet is simply re-structured.

Figure 66. Arioso and Canzona, I. Arioso; Score excerpt, mm.17-20 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

Israel's development of the original duet reaches a climax in the final variation, beginning in m.21 (Figure 67). As with the previous variation, existing elements are first re-imagined and then developed. Previously, the second voice of the duet was turned into a hemiola; this variation replaces the hemiola with a contrapuntal section in the upper voices. In both variations, the new material is built on the original second voice of the duet because of its retention of the eighth-note pattern.

Figure 67. Arioso and Canzona, I. Arioso; Score excerpt, mm.21-24 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

Israel only unites the voices of the ensemble together into a homophonic texture for the conclusion. The final progession, a half-cadence, has the same modal color as the beginning of the movement because of the lowered leading tone in the Alto I.

Figure 68. Arioso and Canzona, I. Arioso; Score excerpt, mm.25-27 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

The brief second movement, *Canzona*, bears the somewhat cryptic instruction "Sixteenth-century swing." The "swing" aspect of the *Canzona* should not be overdone in performance. Rather, most of the style considerations were addressed by Israel's rhythmic choices. Take, for example, the first phrase (Figure 69), which also serves as a fugal subject for the majority of the *Canzona.*
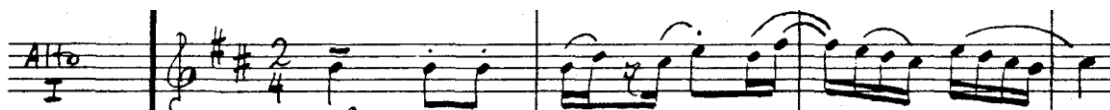

Figure 69. Arioso and Canzona, II. Canzona; Alto I, mm.1-4 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

Israel was meticulous about articulation markings to facilitate the desired "sixteenth-century swing." For instance, in m.2, the first beat makes use of a syncopated rhythm common in swing music; his articulation marking is designed to make a standard jazz articulation obvious for classical saxophonists. Therefore, the "swing" character may be more accurately described as a lilt. Articulation in most of Israel's scores are sparse; the *Canzona* is noteworthy because of his numerous and explicit style indications.

In contrast, Israel also adds some articulations that are less appropriate to swing and more appropriate to traditional early-music performance. In the first measure of Figure 69, the *tenuto* mark above the quarter note and the eighth notes to be played staccato would be atypical in swing music, and are more common in Renaissance or Baroque performance. This is yet another example of the post-modern contradiction that is so prevalent in Israel's music.

The subject in Figure 69 is used in several fugues throughout the *Canzona*, with slight variations in spacing and the order of entrances. Below is an example of one of Israel's fugues (Figure 70). It is noteworthy for its clarity and execution.

Figure 70. Arioso and Canzona, II. Canzona; Score excerpt, mm.38-45 (transposed);
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Israel taught courses in Early Music while at Syracuse University, and his

knowledge of the style is displayed in many of his compositions, including the *Canzona*.

A typical convention of genuine canzonas from the 16th century (such as those by

Gabrielli) is the use of polychoral, imitative textures; Israel also uses this technique,

nowhere more clearly than in the section beginning at m.33 (Figure 71).

Figure 71. Arioso and Canzona, II. Canzona; Score excerpt, mm.33-41 (transposed);
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One of the more intriguing aspects of this excerpt is the manner in which Israel reverses the imitation pattern in mm.39-40. The conductor must ensure that articulations match between the upper and lower voices.

Israel follows the polychoral climax of the *Canzona* with another short fugue culminating in a final harmonic turn (Figure 72).

Figure 72. Arioso and Canzona, II. Canzona; Score excerpt, mm.46-52 (transposed); Copyright © 1985 by Ethos Publications, Inc. Used by Permission.

Israel's penultimate harmony (m.49) is a Neapolitan chord, although not in first inversion. After the grand pause in the following measure, the work ends with a diminuendo to another open fifth.

A few months after the premiere in his home, saxophonist Sigurd Rascher wrote the following note to Brian Israel, dated May 2, 1986 (only days before the composer's death):

> Dear Mr. Israel:
> In as much as I prepare now what I intend to play on occasion of my summer workshops, I just listened again to the charming little piece you honored me with just a year ago![63] Since this summer I will have a workshop not only in Syracuse but also in Hattiesburg, Mississippi, I will indeed allow the participants of that workshop the joy to play your work! And I will see wether [sic] we can make a tape -- last summer something went wrong with the tape recorder, hence that tape is hardly useable… I trust there will be some good players, so we'll have a good tape!
> And I hear that you have problems with your health? and hope and wish that your health is again better! For that, my best wishes go to you.
> With kind greetings, cordially yours,
>
> Sigurd M. Rascher[64]

Final Remarks

Both the Concertino for Saxophone Ensemble and *Arioso and Canzona* reveal Brian Israel's most elegant contributions to the saxophone repertoire. Their use of concise contrapuntal sections, development of motives, and melodic writing enhance their charm and emotional impact. As the music offers a glimpse of his persona, it is fitting that these are the works most saxophonists are familiar with in Israel's oeuvre.

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[63]Referring to the *Arioso and Canzona.*

[64]Sigurd Rascher to Brian Israel, May 2, 1986, Brian Israel Archives, Cornell University Library, Sidney Cox Library of Music and Dance, Ithaca, NY.

CHAPTER IV

ENSEMBLE ISSUES AND FORMAL ANALYSIS

OF THE SAXOPHONE CONCERTOS

Brian Israel wrote two concertos for the saxophone, both with wind ensemble

accompaniment and both for often-neglected members of the saxophone family. The

Concerto for Baritone Saxophone and Concert Band was completed in 1982, followed by

the Double Concerto for Sopranino and Bass Saxophones in 1984. Many of Israel's

concertos were written with wind accompaniment (the Clarinet, Trumpet, and Piano

Concertos amongst them), making the saxophone concertos consistent with the bulk of

his concerto output. Israel's only major concerto with orchestral accompaniment was the

short, but charming Viola Concerto from 1975; the Viola Concerto, however, lacks the

breadth of the concertos with winds. Beyond his concertos, many of Israel's long-form

works for large ensembles were written for wind band, the most notable exception being

his Sixth Symphony (1986).

Concerto for Baritone Saxophone and Concert Band

Dedicated to composer Chester Mais, the Baritone Saxophone Concerto is set in

three movements rooted in American popular music. The concerto was premiered by

soloist William Fredrickson on February 23, 1983 on a concert presented jointly by the

Syracuse University Wind Ensemble and Flute Ensemble. Many of the hallmarks of

Israel's style for large ensembles are present, such as long *tutti* passages, extensive

percussion writing, and separation of the woodwind and brass families.

Israel's orchestration allows for a remarkable variety of textures in the Concerto, using only a few primary elements (solo, winds, percussion, etc.) in various combinations. Of these elements, the percussion section plays a critical role throughout the concerto. It is the percussion section that first introduces the primary theme of the first movement, and it is also the percussion that establishes the rhythmic foundation of the final movement. Israel's combinations of different orchestration elements sometimes leads to an imbalance between the soloist and ensemble. The Baritone Saxophone Concerto gives us a glimpse of Israel's conceptions (even prejudices) of the saxophone. Bill Fredrickson, who gave the premiere, recalled this about the balance and tonal issues faced while working on the Concerto:

> Ever since I've worked on this piece, I've had a strong feeling that his concept of the baritone saxophone was more based on listening experiences in the jazz world for two reasons. One was just a feeling I got musically. But the other one was as much about how he related the instrument and the ensemble from a balance standpoint. It is a really hard piece to play with a full band; there are a lot of *tutti* sections going on. We had to work really hard for me to not be completely overwhelmed by the group at any given time. Both at the time, and particularly in thinking back on it, I think in his mind when he was writing this, I don't think he was inspired by my playing. I think he was inspired by great baritone saxophonists he may have heard more likely in jazz because I can picture someone with a sound like Nick Brignola's being able to carry what Brian was doing over a band, whereas with the setup I prefer to use and the way I prefer to play, it was a lot of work for me to try to do. And Bob Spradling had to work really hard to get the band calmed down to the point where you could actually hear me… I happened to be there when he created it and wanted it performed, so it was more about being in the right place at the right time rather than being the inspiration for the musical ideas.[65]

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[65] William Fredrickson, interview with author, July 9, 2009.

The "Charleston" begins with an extended percussion soli that introduces the

primary melodic motive in the xylophone (Figure 73).

Figure 73. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.1-4
(transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and
Dance

The melody is harmonized using tone clusters as all parts are at half-step

intervals. This is followed by the baritone saxophone stating the melody in an extended,

unaccompanied solo. Nearly the entire "Charleston" is based upon this theme beginning

at Rehearsal A (Figure 74).

Figure 74. Concerto for Baritone Saxophone, I. Charleston; Saxophone solo, mm.1-18
(transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and
Dance.

In the course of the exposition, Israel establishes an orchestration technique that is used throughout the "Charleston." Each section of the wind ensemble is isolated and used to form a composite melody via *Klangfarbenmelodie*. A good example of this is found at Rehearsal B (Figure 75), where the ensemble is divided between woodwinds and brass combining to play the primary theme. Note that the tone clusters from the percussion introduction are still featured harmonically. Israel gradually introduces more traditional harmonic structures as the movement develops, although the harsh dissonances and non-functional harmonies are present throughout.

Figure 75. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.18-25 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Although there are extended periods where the soloist is isolated, there are also

numerous sections where the saxophone is set against a full ensemble. Due to these *tutti*

passages, the "Charleston" contains the largest number of orchestration problems from

the soloist's perspective in the Concerto. Rehearsal G is one example that will serve for many; the soloist is challenged by several factors, including intense rhythmic activity in the accompaniment, numbers of accompanying forces, and the tessitura of the baritone saxophone (Figure 76). All ensemble voices are playing similar syncopated figures characteristic of a traditional Charleston, creating an energetic background for the baritone saxophonist. Israel also employs an ensemble *crescendo* in this section in addition to each voice increasing in volume. Israel tempers the difficulties in balance through dynamics at first, as all supporting voices are marked *piano* while the saxophone is marked *mezzo-forte*. This distinction is eradicated in only a few measures as the *crescendo* is executed. As discussed in previous chapters, Israel did not place excessive dynamic and articulation markings in his score; therefore, we must infer that his markings are deliberate when they are present, meaning that the solo saxophone is not to be in a prominent role by the end of the excerpt. Furthermore, the solo includes an ascent into the lower altissimo register (culminating on an A-flat in m.68), a range that does not project well on the baritone saxophone. As the ensemble becomes more powerful, special attention will need to be paid to this tone.

-15-

No. M-24 24 Staves

Figure 76. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.60-68 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In a similar vein, the section from Rehearsal O to the end (the coda) presents a different type of balance problem. Many of the challenges presented at Rehearsal G are also found at Rehearsal O. The greatest difference is the contrapuntal texture Israel uses in this section; the ensemble *crescendo* is enhanced by the layering of multiple motives found previously in the "Charleston" (Figure 77).

Figure 77. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.137-139, 143-145 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Due to the counterpoint, this excerpt has the greatest amount of rhythmic activity of any section in the movement. The emphasis on rhythm must be used to drive the movement to a satisfying conclusion because Israel eschews functional harmony and ends the "Charleston" on a dissonant tone cluster.

The "Charleston" uses a traditional concerto form with a few minor alterations. Especially in his saxophone works, Israel has a penchant for using either false- or greatly altered recapitulations. This is true in the Concerto as exemplified at Rehearsal K (Figure 78).

Figure 78. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.99-113 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel's development section features the wind ensemble almost exclusively, and

is dominated by the extensive use of *Klangfarbenmelodie* first introduced in the

exposition. The solo saxophone's entrance at Rehearsal K follows a lengthy percussion

soli (which also relies on *Klangfarbenmelodie*), and serves as the beginning of the

recapitulation. However, the material in this section is compressed compared to similar

sections in the exposition. For example, Rehearsal L is the return of the second theme;

the first and second themes were separated by an ensemble interlude in the exposition,

yet are now placed immediately next to each other in the recapitulation. Regardless, the

"Charleston" is not driven by formal development or the melodic writing typical of

Israel's music; the first movement is marked by rhythmic and motivic development.

One final aspect of the "Charleston" worth examining is another instance of

postmodern misquotation. At Rehearsal M (Figure 79), Israel uses a phrase in a large

tutti section that serves two purposes. First, it is a culmination of the motivic

development that drives the "Charleston" movement. Second, as was even noted in the

program notes at the premiere performance, the phrase bears a striking similarity to Cole

Porter's *Anything Goes*, itself a Charleston.

Figure 79. Concerto for Baritone Saxophone, I. Charleston; Score excerpt, mm.120-122 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The previously-illustrated balance issues are eliminated in the second movement, "Nocturne." Throughout the introduction, Israel specifies one player per part in the ensemble. The reduced instrumentation, combined with the transparent nature of the background figures in the woodwinds and low brass, allows the solo saxophone to sound easily above the ensemble (Figure 80).

Figure 80. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.1-4 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Harmonically, Israel relies on a combination of chromatic motion and quartal harmonies disguised by sharp dissonances. On each beat of the accompaniment, the sharper dissonances are placed on the beat while something resembling a resolution of

said dissonances occurs on the off-beats. The instrumentation, dynamics, and unsettled harmonic motion combine to create a mysterious musical effect that the saxophone soloist must maintain.

As the "Nocturne" develops, Israel deepens the details in the wind accompaniment. For example, Israel introduces a short canon at Rehearsal A between the first alto saxophone and the soloist (Figure 81). In order for the alto saxophone to be easily heard, Israel's dynamic markings must be strictly observed. As has been demonstrated in his previous compositions, multiple contrapuntal textures are layered as the saxophone canon is juxtaposed with imitative figures in the low winds and brass.

-36-

Figure 81. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.12-16 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

"Nocturne" takes the form of a *da capo* aria, with the dark, mysterious A section serving as a foil to a playful, slightly "bluesy" B section ("Allegretto"). A noteworthy aspect of the two sections is that Israel uses essentially the same melodic material (Figure 82). Although the significant intervallic material is largely the same, Israel alters the style, articulation, and accompaniment for contrast.

Figure 82. Concerto for Baritone Saxophone, II. Nocturne; Saxophone solo, mm.1-8, 31-49 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel establishes the character change of the B section largely through his orchestration of the accompaniment. First, Israel limits the ensemble to low woodwinds and brass (bassoon, bass clarinet, trombone, baritone horn, and tuba), each part marked "solo," thus carving a small chamber group out of the larger ensemble. Second, the disjunct, rolling triplet background figures form a composite texture that imitates a jazz rhythm section, specifically the piano "comping" above a bass line (Figure 83).

Figure 83. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.38-47 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel eventually replaces the low wind accompaniment with the percussion section. A unifying factor within the Baritone Saxophone Concerto is the presence of extended, structurally-important percussion *soli* sections in each movement. In the B section of the "Nocturne," the percussion excerpt unveils part of Israel's organization of the movement at-large. The saxophone solo is accompanied by a musical palindrome in the percussion section. Observe closely the tam-tam part (Percussion 3); each repetition of the tam-tam's rhythmic pattern is progressively longer, reaches its peak when the pattern stretches over six beats, then progressively retracts to the original rhythmic seed lasting only one beat (Figure 84). Each voice of the percussion quartet accompaniment follows a similar pattern. Meanwhile, the baritone saxophone mimics the pattern via the rise and fall of the solo's *tessitura*. For significant parts of this section, the solo part resembles an *ostinato* rather than a true soloistic "melody," placing greater emphasis on the percussion.

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Figure 84. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.78-116 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The concluding third of the *da capo* form (A`), begins with the wind ensemble restating the primary theme of the "Nocturne." During the repetition, however, Israel removes many of the sharp dissonances that obscured the harmony in the A section, replacing them with more traditional consonances. When the saxophone soloist enters the texture at Rehearsal L, Israel layers the themes of the A and B sections, with the saxophone part borrowing largely from the bluesy B section (Figure 85).

Figure 85. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.129-130 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The "Nocturne" concludes with a long run in the baritone saxophone in which the tonal material outlines an octatonic (or diminished) scale, culminating in a D minor chord with a raised fourth (or lowered fifth) added to bring a slight shading of a diminished chord to the final harmony (Figure 86). Israel uses the entire "Nocturne" to gradually establish the harmonic and tonal center of the movement. While the A section uses dissonance and chromaticism to disguise pitch organization, A` is much more straightforward.

Figure 86. Concerto for Baritone Saxophone, II. Nocturne; Score excerpt, mm.133-134 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The final movement, "Underground Boogie," is a rondo whose form is largely dictated by the presence of the baritone saxophone; sections featuring the saxophone soloist function as the A sections, while the rondo episodes feature the wind ensemble and intricate contrapuntal textures. Following a percussion introduction that establishes the rhythmic base of the movement, the solo saxophone enters with a jovial melodic line that is an embellished chromatic scale (Figure 87).

Figure 87. Concerto for Baritone Saxophone, III. Underground Boogie; Score excerpt, mm.22-35 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The second phrase that constitutes the A section may be a parody of Julius

Fucik's circus march, *Entrance of the Gladiators* (Figure 88).

Figure 88. Concerto for Baritone Saxophone, III. Underground Boogie; Saxophone solo, mm.57-75 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Performers should be aware that any swing in the "Underground Boogie" is

implied by Israel's rhythmic choices rather than by performing with a swing inflection.

Israel makes this abundantly clear to performers by the deliberate and ubiquitous use of

staccato markings on nearly every note. Again, the composer did not over-mark his

scores, but all markings that are present are to be considered very seriously. Israel's

suggestion of a big band sound is most obvious at Rehearsal J during one of the rondo

episodes. Although rhythmic material remains the same, Israel adds a greater swing

mood to the movement by the use of cup mutes in the trombones to create a "wah-wah"

effect characteristic of 1940s swing bands (Figure 89).

Figure 89. Concerto for Baritone Saxophone, III. Underground Boogie; Score excerpt, mm.108-114 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This excerpt serves as the subject of a short *fughetta* in the ensemble, and the rondo episodes are characterized by the use of contrapuntal textures. "Underground Boogie" is the most straightforward movement of the Concerto, relying a great deal on repetition without much development. The conclusion begins with the fragmented "circus" theme played in canon by the ensemble. With Israel's humor again on display, the final unison D is marked *fortissimo squared*, louder than possible (Figure 90).

140

-83-

Figure 90. Concerto for Baritone Saxophone, III. Underground Boogie; Score excerpt, mm.293-311 (transposed); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The Baritone Saxophone Concerto, like the Trumpet Concerto and the massive Clarinet Concerto, lacks a cadenza. Even in the Double Concerto for Sopranino and Bass Saxophones, Israel barely approaches cadenza writing with short, unaccompanied *soli* sections for the soloists. The small number of cadenzas written by Israel are primarily found in his chamber music. Very likely, it is a manifestation of the composer's postmodernism, being a minor rejection of traditional forms. Supporting this hypothesis is Israel's creative use of form evidenced throughout his output, most notably in his saxophone works.

Double Concerto for Sopranino and Bass Saxophones

Once again inspired by the saxophone playing of Ronald Caravan, Israel wrote his Double Concerto for Sopranino and Bass Saxophones and Concert Band in 1984. The premiere would not occur until October 17, 1986, five months after Israel's passing, and is the only performance of the work to date.[66] Robert Spradling conducted the Syracuse Wind Ensemble, with Ronald Caravan as the sopranino soloist and Jeffrey Haas as the bass saxophone soloist. There are many similarities in form and style between the two saxophone concertos; the most significant difference is the general absence of popular music references in the Double Concerto. Both saxophone soloists are given idiomatic melodic material that is occasionally shared. Israel treats the double-soloist format in different ways throughout the work, sometimes handling the sopranino and bass saxophones as a single unit but as separate soloists in other moments.

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[66]Ronald Caravan, interview with author, August 11, 2012.

Israel's presentation of the finished Double Concerto to Ronald Caravan was a complete surprise, as Caravan had no idea that Israel was working on a concerto for him.[67] As was demonstrated in Chapter I, some saxophonists (including Caravan) who knew Israel were frustrated that so much of his music for the instrument was humorous and pop-oriented on the surface. Caravan was particularly desirous of a "serious" composition by Israel. He soon fulfilled this desire with the Double Concerto; however, Caravan recalls, "as if to extend a kind of teasing that was part of his sense of humor, he presented to me the more lighthearted *Trois Grotesques* while withholding the Double Concerto to present to me at a later date."[68] Aside from the quirky pairing of sopranino and bass saxophones, the Double Concerto has an intensity that most of Israel's other saxophone compositions lack. In response to the constant requests for "serious" music, Israel needled Caravan with the following note attached to the manuscript: "Dear Dr. Caravan, Enclosed is my newest opus. Hope you are not offended by the work or the dedication. Call me when you get a chance. Best regards, BMI."[69] The dedication simply reads "for Ronald Caravan." Israel's Double Concerto is a landmark composition in the saxophone repertoire because it is the first concerto written for the sopranino saxophone.

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[67]Caravan, August 11, 2012.

[68]Ibid.

[69] Personal Correspondence, Brian Israel to Ronald Caravan, June 1, 1984.

The sopranino begins the piece with the primary theme, a fanfare motive developed throughout the first movement, simply marked Tempo 112 (Figure 91). Humorously, Israel's writing reflects stereotypes about the instruments, with a "frantic" sopranino line featuring sharply-articulated sixteenth-notes, and a weighty, "rotund" bass figure that uses triplets and eighth-notes.

Figure 91. Double Concerto for Sopranino and Bass Saxophones and Concert Band, I; Score excerpt, mm.1-6 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

All of the foundational musical material used throughout the first movement of the Double Concerto is present in this opening passage. Development is achieved through various changes to this material when stated by the saxophones; Israel uses fragments of it as transitional material in the ensemble, but this is not necessarily a means of development. Following one of the non-developmental transitions in the wind ensemble, Israel expands on the sopranino fanfare by using the augmented inversion contrapuntally in the bass saxophone (Figure 92).

Figure 93. Double Concerto for Sopranino and Bass Saxophones and Concert Band, I; Score excerpt, mm.46-48 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This is the only instance in the first movement in which Israel combines the sopranino and bass themes into a single, composite melody. After establishing idiomatic motivic material for each soloist, Israel freely moves themes between voices in the later parts of the movement; he uses this technique in the other two movements of the Double Concerto, as well.

Prior to a brief coda in which the bass saxophone concludes the movement, Israel introduces one unique passage in the ensemble that is worthy of examination. The opening minor ninth from the sopranino fanfare is used in a short canon in the trumpets culminating in a tone cluster (Figure 94). While serving as a transition to the coda, it also reveals Israel's pitch organization in the wind ensemble accompaniment, most of which consists of fragments of the fanfare theme. Individual notes and harmonies are secondary to intervals, which Israel manipulates with tools such as modulation, inversion, etc.

Figure 94. Double Concerto for Sopranino and Bass Saxophones and Concert Band, I; Score excerpt, mm.49-58 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In the second movement, Israel treats the soloists primarily as a duo. Most of the movement develops a duet that is introduced at the very beginning (Figure 95).

Figure 95. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.1-7 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The duet exploits harmonic tension in a number of ways. First, Israel uses an incomplete V chord on beat four in gestures like those in m.1. The second movement is in B minor, making F-sharp the dominant; an F-sharp chord is only suggested by the use of an A-sharp and C-sharp, creating harmonic motion that is not definitive. Second, Israel creates tension through the use of dissonances. The minor second on beat two of m.1, the intervals in m.3 and m.6, and the lowered supertonic in the sopranino in m.2 (repeated throughout the movement) all are a source of harmonic tension. Later in the movement, Israel incorporates longer chromatic phrases and dominant prolongations to develop the movement harmonically (some of these will be explored below).

As we have discovered in saxophone works analyzed earlier (the Baritone Saxophone Concerto, *Arioso and Canzona* for Saxophone Ensemble, etc.), Israel often uses different orchestration techniques to develop his large-ensemble works. The Double Concerto is strikingly similar to the *Arioso and Canzona* in this regard, as Israel expands a duet by adding multiple voices. Following the introductory duet, the ensemble takes over with the expanded duet (Figure 96).

Figure 96. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.8-10 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

As the alto saxophones and horns assume the bass saxophone's material, Israel has the second alto saxophones and horns play the inversion in the first parts.

Israel's second theme, beginning at Rehearsal C (Figure 97), is the only instance in the Double Concerto where the composer suggests a popular music style. The theme and the accompanying harmony make strong allusions to klezmer music. Israel begins this section with a bass saxophone solo in which the pitch material borrows heavily from the *Adonoi Molokh* klezmer mode, which essentially is a Mixolydian scale with both a raised and lowered seventh. The pitches of the *Adonoi Molokh* scale (in B) would be: A-sharp, B, C-sharp, D-sharp, E, F-sharp, G-sharp, A-natural, and B. Israel adds a C-natural and G-natural to the bass saxophone solo to serve as passing tones.

The scale is primarily harmonized with minor triads. Israel's harmonies are static (a G-sharp minor triad) until three measures after Rehearsal C, where he modulates in the course of one measure; the second phrase of the bass saxophone solo does not use a klezmer scale.

Figure 97. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.19-25 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The sopranino answers with another klezmer-inspired solo at Rehearsal D.
Although the shape of the solo line is similar to that of the bass saxophone's solo, Israel
borrows from a different klezmer mode, the *Misheberakh* (Figure 98).

-25-

Figure 98. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.26-33 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The *Misheberakh* mode is characterized by an augmented second between the third and fourth scale degrees. The *Misheberakh* scale (in C) would be: C, D, E-flat, F-sharp, G, A, B-flat, and C. An E-natural, D-flat, and B-natural are added to the sopranino

solo, again as passing tones. To be clear, Israel would only be suggesting a klezmer scale, freely adding notes not found in the traditional scale to function as passing tones. Ronald Caravan speculated that Israel preferred to imply rather than flatly use something like a klezmer scale, believing that Israel would find it "cliché" to be too obvious.[70] Furthermore, the embellishments common in klezmer performances are not used in the Double Concerto.

Several factors support the idea of a soundscape infused with klezmer characteristics. Harmonically, it is common for klezmer music to be supported by static root-position minor chords; observe the majority of both the bass and sopranino solos in Figures 97 and 98, respectively. Another aspect of klezmer harmony is the ample use of diminished chords as passing harmonies; diminished chords are used to support both solos (m.31 is an example). Rhythmically, the staccato quarter-note accompaniment reflects the conventions of klezmer music in which accompanying voices are functional and are purely in the background. Furthermore, the Double Concerto was composed in the same year as the masterful Concerto for Clarinet and Wind Ensemble, a work which has numerous klezmer influences.

Throughout his oeuvre, Israel use of counterpoint enhanced the drama in his music. This is exemplified in the concluding phrases of the Double Concerto's second movement. Israel begins the conclusion by developing the *soli* duet contrapuntally by using both themes in combination (Figure 99).

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[70]Caravan, August 11, 2012.

Figure 99. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.45-54 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

To accommodate the sopranino line, Israel makes a slight adjustment to the theme played by the bass saxophone. Earlier in the movement, the short, slurred notes would stray from the expected diatonic notes and delay a resolution. In this incarnation of the duet, however, the eighth-notes played by the bass function more as a pedal point so as not to create too many dissonances with the sopranino. Israel abandons consonance in the final two harmonies of the duet in m.52, writing half-step dissonances into the cadence.

The second part of Israel's conclusion features the eighth-note motive traded throughout the ensemble. This is significant because it is another example of *Klangfarbenmelodie* in Israel's wind band scoring, and effectively prolongs the

resolution of the movement (Figure 100). It is worth noting that although most of the

action in the second movement was driven by the saxophone duet, the final resolution is

carried entirely by the wind ensemble.

Figure 100. Double Concerto for Sopranino and Bass Saxophones and Concert Band, II; Score excerpt, mm.55-57 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Great care must be exercised by the ensemble with regards to the final chord. Israel establishes a mysterious, delicate aesthetic in the last three measures of the movement that can be easily distorted by the final *tutti* chord; therefore, the *pianissimo* dynamic must be strictly observed.

The third movement alternates between two themes, one for each soloist; this movement is perhaps the finest example of an idiomatic saxophone composition in Israel's output. Besides the two main themes, the movement also makes extensive use of hemiola, *Klangfarbenmelodie*, and rhythmic displacement. Israel does not explore tone colors in the ensemble as much as in earlier movements, relying instead on rhythmic energy and melodic writing.

Each of the primary themes offers numerous contrasts to one another, a departure from the second movement where Israel treated the two soloists as a single unit. In the third movement, there is only one section of meaningful length in which the sopranino and bass play at the same time. The sopranino begins the movement with a jaunty, energetic, dance-like theme (Figure 101) in A-flat major and in compound meter (6/8). A hemiola is present in the clarinet and saxophone accompaniment figure, along with a preponderance of parallel fifths.

Figure 101. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.1-4 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Israel's theme for the bass saxophone is introduced at Rehearsal D. The bass theme is in B minor, duple meter, and is heavier and less energetic than the sopranino theme (Figure 102). These relationships parallel those from the first movement.

Figure 102. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.40-51 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

While most of the third movement of the Double Concerto features the two soloists in isolation, some phrases blur the separation between the sopranino and bass. The first such phrase occurs at Rehearsal F in the bass saxophone; the bass is playing the sopranino theme re-imagined in duple meter (Figure 103). This section does well to illustrate the nimbleness of the bass saxophone, and prevents the Double Concerto from handling the solo instruments too stereotypically.[71]

Figure 103. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.58-63 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

This passage is also significant for its demonstration of Israel's metric and rhythmic flexibility in his later works. The next time we hear this theme, it is used in a canon between the sopranino saxophone and the upper woodwinds at Rehearsal I (Figure 104), yet another example of Israel using counterpoint as a tool for development. Aside from the introduction of a canon, the theme remains largely unchanged; melodic contour remains the same, the theme is still in A-flat, and the original rhythm remains intact.

[71]Caravan, August 11, 2012.

-44-

Figure 104. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.91-100 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

In the transition from the sopranino theme to the bass theme, Israel explicitly states that it is the beat which remains constant, not the eighth note. This is because he eventually uses both themes simultaneously (Figure 105). Note that this is the only statement of the sopranino theme in a different key. In all other instances of this theme in the sopranino part, it is in A-flat major (in part to accommodate the range of the E-flat sopranino). Israel sets the theme in minor (in this case, C-sharp minor) because the bass theme uses the minor mode; all subsequent statements of the sopranino theme are in A-flat major.

Figure 105. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.111-121 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The coda alternates between fragments of the sopranino theme and the bass theme from the first movement, bringing a cyclical element to the Double Concerto (Figures 106 and 107).

Figure 106. Double Concerto for Sopranino and Bass Saxophones and Concert Band, III; Score excerpt, mm.126-130 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

Figure 107. Double Concerto for Sopranino and Bass Saxophones and Concert Band, I; Score excerpt, mm.4-5 (concert pitch); Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

<center>Final Remarks</center>

Both the Concerto for Baritone Saxophone and the Double Concerto for Sopranino and Bass Saxophones are meaningful, if under-appreciated, contributions to the saxophone repertoire. In the case of the Double Concerto, it has great historical significance to the instrument as the first concerto for the sopranino saxophone. There are many aspects of Israel's large-ensemble writing style that can be observed in the two concertos, such as his use of percussion and *tutti* ensemble passages. Most importantly, Israel composed two major concertos for sizes of saxophone that are rarely featured in soloistic roles.

CHAPTER V

OTHER CONSIDERATIONS OF BRIAN ISRAEL'S SAXOPHONE MUSIC

AND THE STATE OF RESEARCH

Israel composed one other work for saxophone which was not analyzed in this paper, *Night Sounds* (1971) for unaccompanied saxophone. The work was ignored for two reasons; first, it was written with alternate instrumentation (with the option to substitute trumpet, trombone, or voice), and is therefore not strictly a work for the saxophone. Second, the piece is not so much a composition as it is a guided improvisation, using no traditional notation (Figure 108).
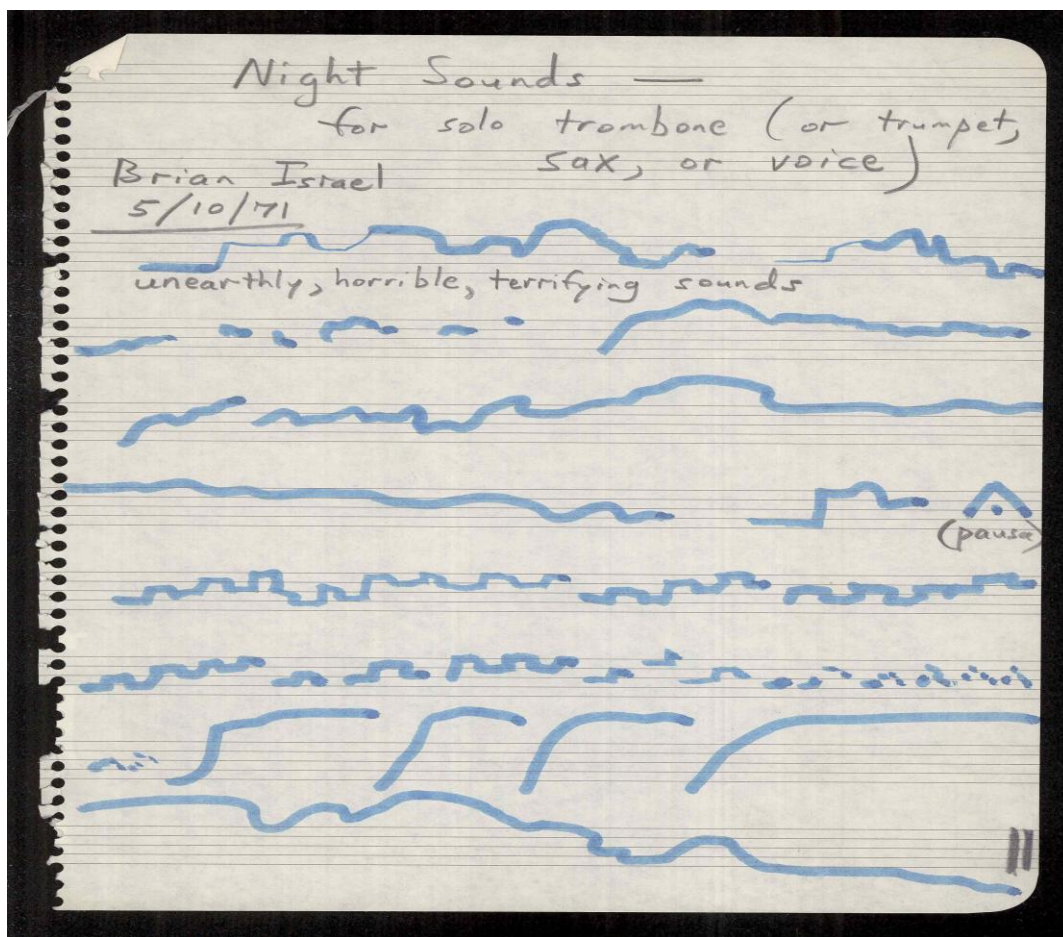
Figure 108. Night Sounds; Score excerpt; Courtesy of Cornell University Library, Sidney Cox Library of Music and Dance.

The most significant aspect of Israel's saxophone music as a contribution to his total body of work is that it demonstrates the composer's mastery of form. Perhaps the clearest example of this is the Sonata for Alto Saxophone and Piano, in which Israel uses form as the predominant musical element in the third movement, "Contrapunctus Interruptus." That movement's relentless forward motion (inspired by the Richard Brautigan quote at the end of the score) is the result of manipulation of form. The other major theme of Israel's music that is on full display in his saxophone works is his pervasive sense of humor. Nearly all of his saxophone works, with the exception of the Double Concerto for Sopranino and Bass Saxophones, make explicit use of humor as part of their musical effect. Again, the Alto Saxophone Sonata is the most obvious example. Humor is also an important component in his *Trois Grotesques*, featuring quotations that are obviously out-of-place set with sharp dissonances in the accompaniment.

Lastly, Israel's saxophone music clearly demonstrates the composer to be a postmodernist. The works examined earlier all embrace the defining characteristics of postmodernism in music: the lack of a unifying system of order in favor of a pluralistic approach to composition, misquotation and references to a wide variety of musical styles, the subversion of cultural elitism, and contradiction.

Further research is needed on Israel's music in general. Cheryl Cifelli's work on the historical and programmatic aspects of the Clarinet Concerto is laudable, but the need for a theoretical analysis of that monumental work remains. Considering the large volume of vocal and choral music by Israel, the need for research on the composer's

work in this genre is needed. This is especially true considering that Israel's vocal music most clearly displays his mastery of metric and rhythmic manipulation. Lastly, Israel's final masterpiece, the Sixth Symphony, deserves a thorough analysis.

Greater than the need for research is the need for more performances of Israel's music. It is hoped that this dissertation will encourage saxophonists to study and program the works analyzed therein. Israel's concertos for the baritone, sopranino, and bass saxophones are some of his more impactful contributions to the saxophone repertoire; saxophonists who specialize on these sizes would be well-served by performing Israel's concertos. A recording of the Sonata for Alto Saxophone and Piano is available commercially through Emeritus Records on *American Fusion*, performed by this author with pianist Krista Wallace-Boaz. The Concertino for Saxophone Ensemble and the *Arioso and Canzona* are both published through Ethos Publications, and should be a part of every student's saxophone choir experience.

All of Israel's saxophone scores exist in manuscript, and can be found at the Cornell University Sidney Cox Library of Music and Dance. Cornell University holds the complete Brian Israel Archives, which includes manuscript scores, recordings, correspondence, newspaper clippings, recital programs, and a very small number of sketches. All can be viewed by the public. Those wishing to pursue research are encouraged to contact Rev. Christine Day, who is extraordinarily generous with her time and knowledge with those interested in her late husband's work.

Brian Israel was the epitome of the postmodern composer. Rich in irony and collage, and informed by a wide array of musical traditions, Israel's music compels listeners to challenge pre-existing perceptions of genre and style. Though hardly the first

or most well-known postmodern composer, Israel forged a significant niche in contemporary music in his short life. Saxophonists are fortunate to have six major works in Israel's oeuvre, more than any other instrument save the piano or voice. Therefore, if a broader revival of Brian Israel's music is to be realized, saxophonists must take a leadership role in championing his music with audiences.

APPENDIX A

WORKS LIST OF BRIAN ISRAEL

The following is a comprehensive listing of Brian Israel's compositions, listed alphabetically by genre.

Art Song and Choral Music (not including chamber works)

1. *"Where Night Gathers…"* (1974) for tenor voice and two pianos. Dedicated to Christopher Rouse, on texts of Patchen, Cummings, and Rilke.

2. Cantata: *White Clouds* (1965) for SATB choir and piano.

3. *Eight Songs on Nursery Rhymes* (1973) for high voice and piano. Dedicated to Daphne Schneider, on traditional nursery rhyme texts.

4. *Five Songs on Texts of Samuel Hoffenstein* (1971) for high voice and piano. On texts of Samuel Hoffenstein.

5. *Happy Birthday, Taylor Wines!* (1980) for unspecified voice and piano. Dedicated to the Syracuse Chapter of Alcoholics Anonymous.

6. *Komical Khoral Kanons* (1972) for two-part women's chorus and treble instruments. Dedicated to Julio Aller.

7. Madrigal: *On Nudity* (1971) for SATB choir. On texts of Clarence Day (Scenes of the Mesozoic).

8. *M'brevashua* (1974) for SATB choir and percussion. Dedicated to Melvin Wildberger, on texts of Burma Shave advertising slogans.

9. *My Son John* (1981) for SATB choir. Dedicated to the Second Place Winner of the Ithaca College Chorus Competition, on an Old English Nursery Rhyme.

10. *Night Piece* (date unknown) for tenor voice and celeste. Dedicated to James Shultz, on texts of James Joyce.

11. *Psalm 117* (1981) for SATB choir, trumpet, and organ. Dedicated to Marice Stith, on texts from the Bible.

12. *Scena* (1980) for unspecified solo voice. Dedicated to David Pelton and Neva Pilgrim.

13. *The Song of Moses* (1985) for SATB choir, two trumpets, two trombones, and organ. Dedicated to St. David's Church in Dewitt, NY, on texts from the Bible.

14. *The World of Hitomaro* (1966) for three SATB choirs, piano, and percussion with tenor and bass vocal soloists. Dedicated "for knh," on texts of Kakinomoto No Hitomaro.

15. *Three Elizabethan Songs* (1973) for female voice and piano. On texts of Shakespeare and anonymous sources.

16. *To the Woods in the Spring* (1973) for SATB choir. On anonymous 17th-century texts.

17. *Watchman, Tell Us of the Night* (1985) for SATB choir. On texts from the Bible. Written as Yehudi Delgado.

Chamber Music

1. *Four Fragments* (1965) for piano, clarinet, and double bass.

2. *Arioso and Canzona* (1985) for saxophone ensemble. Dedicated to Sigurd Rascher. Published by Ethos Publications.

3. *Barcorolles* (1978) for soprano voice, clarinet, and piano.

4. *Canonic Variations:* String Quartet No.1 (1971) for string quartet.

5. Cantata No.1 "Prada Cantata" (date unknown) for male speaker, oboe, bass clarinet, alto saxophone, bassoon, double bass, and percussion. On texts of Gonzales Prada.

6. *Canzona and Hornpipe* (1980) for four tubas. Published by Tritone Publications.

7. *Concert Suite for Three Flutophones* (1980) for flutophone, tonette, and recorder. Dedicated to Barbara Rabin and Bill Quick.

8. Concertino for Clarinet and String Quartet (1978) for clarinet and string quartet. The composition uses different tempos simultaneously.

9. Concertino for Saxophone Ensemble (1982) for saxophone ensemble. Dedicated to Mark Alan Taggart. Published by Ethos Publications.

10. Concerto for Tuba Ensemble (date unknown) for solo tuba, two euphoniums, and two tubas.

11. Divertimento (1973) for brass quintet.

12. *Duet Barbaro* (1967) for violin and cello.

13. Duet (1965) for cello and contrabass recorder.

14. *Eight Songs on Nursery Rhymes Book II* (1975) for soprano voice, vibraphone, and two flutes. On traditional nursery rhyme texts.

15. *Explorations* (1969) for mezzo-soprano voice and percussion. Text is derived from an essay by the composer, "a phonetical exploration of a sentence… by the composer."

16. *Five Minutes* (1964) for flute, oboe, clarinet, bassoon, horn, percussion, radios, and tape.

17. *Four Duos* (1967) for brass quintet.

18. *In Praise of Practically Nothing* (1980) for tenor voice and large chamber ensemble. Dedicated to James Shultz, on texts of Samuel Hoffenstein.

19. *Introduction and Fugue* (1977) for percussion quartet. Dedicated to "Ernie Musquiz, Michael Bull, Scott Myers, and the rest of the clowns at SU Percussion Ensemble."

20. *Iphegenia in CCNY: A Secular Cantata* (1968) for two sopranos, tenor, bass, piano, tonette, kazoo, slide whistle, glass bottle, garbage can lid, police whistle, Bronx cheer, and vacuum cleaner. Dedication reads "… by an idiot, full of sound and fury, signifying nothing – Shakespeare, *Macbeth,*" text by the composer, based on Henry Miller. Concluding note reads "Deo Gratias, 1967-1968, NY, Haight Ashbury, Sing-Sing, Alcatraz, Beautiful Downtown Burbank."

21. *Lovesongs, Lions, and Lullabyes* (1978) for clarinet, soprano voice, and piano. Dedicated to Trio Dolce, on texts of Kenneth Patchen.

22. *Moirai* (1968) for soprano voice, flute, A clarinet, percussion, and string quartet.

23. *Music for Piano, Violincello, Violin, Clarinet, and Oboe* (1965).

24. *Partita Piccola Canonica* (1977) for two trombones or euphoniums. Published by Tritone Publications.

25. *Partita Piccola Canonica Seconda* (1982) for two trombones or euphoniums. Published by Tritone Publications.

26. *Pastoral* (1971) for oboe, strings, and piano. Dedicated to Sue and Bob Jacobsen.

27. *Piano Quartet: Variations on a Hymn Tune* (1985) for violin, viola, cello, and piano. Dedicated to Marywynn Kuwashima for the Skaneatelas (NY) Music Festival.

28. *Piano Trio: In Memoriam Ernst Bloch* (1980) for violin, cello, and piano.

29. "Portia's Theme" as Waltz (1978) for two violins and cello. Excerpted from the composer's opera, *The Obtaining of Portia*.

30. Quintet for Piano and Strings (1973) for piano and string quartet. Dedicated to "Laurie."

31. *Rondo for Double String Quartet* (1971) for two string quartets.

32. *Serenade* (1977) for tuba and piano. Dedicated to Jim Martin. Published by Tritone Publications.

33. *Serenata* (1983) for flute, cello, and harpsichord. Dedicated to Lindsay Groves, Claire Howard, and Elinor Robinson.

34. Sonata da Chiesa (1982) for four trumpets. Dedicated to James Mosher. Published by Tritone Publications.

35. Sonata for Alto Saxophone and Piano (1980) for alto saxophone and piano. Dedicated to Mark Alan Taggart and "burned-out, club-date sax players everywhere."

36. Sonata for Clarinet and Piano (1969) for clarinet and piano. Written by "Yddu" (Yehudi Delgado).

37. Sonata for Oboe and Piano (1972) for oboe and piano.

38. Sonata for Two Trombones (1977) for two trombones. Published by Tritone Publications.

39. Sonata in Two Movements (1969) for cello and percussion.

40. Sonata No.1 for Two Tubas (1976) for two tubas. Dedicated to Rick and Al Balestra. Published by Tritone Publications.

41. Sonata No.2 for Two Tubas (1977) for two tubas. Published by Tritone Publications.

42. Sonatinetta (1984) for mandolin and guitar. Dedicated to the "Festival of Mandolins" Competition. Published by Plucked String.

43. String Quartet No.2 "Music for the Next to Die" (1983) for string quartet. Dedicated to Kim Henderson, written for the Madison and Amici String Quartets.

44. String Quartet No.3 (1978) for string quartet. Dedicated to the Manhattan String Quartet.

45. *Suite on Liturgical Plainsongs* (1967) for flute and piano.

46. Suite (1964) for violin, piano, and percussion. Written entirely with graphic notation.

47. *Surrealistic Serenade* (1985) for mandolin, euphonium, clarinet, bassoon, violin, cello, and guitar. Dedicated to "Chris." Published by Plucked String.

48. *Three Japanese Haikus* (1965) for soprano voice, violin, English horn, and cello. On texts of Buson.

49. *Tower Music* (1982) for two euphoniums and tuba. Dedicated to Jack Gallagher.

50. Trio for Recorders (1971) for C`` soprano, F` alto, and C` recorders.

51. *Trois Grotesques* (1985) for C soprano saxophone and piano. Dedicated to Ronald Caravan.

52. Woodwind Quartet (1973) for flute, oboe, clarinet, and bassoon. Dedicated to Jerry Amaldev.

Orchestral, Wind Ensemble, and Large Ensemble Works

1. *Concerto Buffo* for Nine Soloists and Band (date unknown) for flute, oboe, clarinet, alto saxophone, horn, trumpet, trombone, tuba, and percussion soloists with wind ensemble. Dedicated to Marice Stith and the Cornell University Wind Ensemble.

2. *Concerto Sacra* (1974) for wind ensemble. Dedicated to James R. Lawson.

3. *Dorian Variations* (1981) for beginning string orchestra. Dedicated to Augusta

 Cecconi-Bates. Published by Ludwig.

4. *Prelude and Fugue for Strings* (1982) for beginning string orchestra. Published by

 Ludwig.

5. Sinfonietta for Youth Orchestra (1984) for string orchestra. Dedicated to the Syracuse

 (NY) Youth Orchestra.

6. Sinfonietta No.2 for Youth Orchestra (1985) for string orchestra. Dedicated to the

 Syracuse (NY) Youth Orchestra.

7. *Six Pieces for Beginning Strings* (1982) for beginning string orchestra. Published by

 Ludwig.

8. Symphony No.1 (1974) for wind ensemble. Dedicated to Marice Stith "and my new

 brother, Andrew."

9. Symphony No.2 (1974) for string orchestra. Dedicated to "my parents." Served as the

 composer's DMA project.

10. Symphony No.3 (1981) for wind ensemble.

11. Symphony No.4 (1984) for women's chorus and string orchestra. Dedicated "to the

 memory of Jacob Hartman and Isadove Israel."

12. Symphony No.5 (1983) for clarinet, saxophones, trumpet, amplified violin, double

 bass, organ, percussion, and men's chorus. Dedicated to Phi Mu Alpha Sinfonia,

 Ithaca College Chapter.

13. Symphony No.6 (1986) for soprano and tenor soloists with string orchestra.

 Dedicated to the Syracuse Camerata, on texts of Langston Hughes and the Bible.

14. *Variations for Orchestra* (1964) for string orchestra.

15. *Winter Evening Song* (1983) for wind ensemble. Published by Ludwig.

<div align="center">Concertos</div>

1. Concerto for Baritone Saxophone and Concert Band (1982) for baritone saxophone

    and wind ensemble. Dedicated to C.L. Mais.

2. Concerto for Clarinet and Wind Ensemble (1984) for clarinet and wind ensemble.

    Dedicated to Gerald Zampino.

3. Concerto for Mandolin and Orchestra (1985) for mandolin and string orchestra.

    Dedicated to Neil Gladd. Published by Plucked String.

4. Concerto for Piano and Wind Ensemble (1979) for piano and wind ensemble.

    Dedicated to the Cornell University Wind Ensemble.

5. Concerto for Trumpet (1982) for trumpet and wind ensemble. Dedicated to Marice

    Stith.

6. Concerto for Viola (1975) for viola and string orchestra. Dedicated to Jennie Hanson

    and Christine Day.

7. *Contrasts for Violin* (1967) for violin and string orchestra.

8. Double Concerto for Sopranino and Bass Saxophones (1984) for sopranino and bass

    saxophones and wind ensemble. Dedicated to Ronald Caravan.

9. Mountains and Summer River (1967) for bassoon and string orchestra. Written "by

    Ibb."

10. *Rhapsody for Baritone Horn* (1983) for euphonium and wind ensemble. Dedication

    reads "In memoriam Robert M. Gibbs."

11. Violin Concerto No.1 in E Major (1964) for violin and string orchestra.

Opera

1. *Big Wheelo* (1969). Only a libretto by Glenn W. Lasky is extant. Subtitled "a

    Tragic-Commi Opera in one act."

2. *Goldilocks and the Three Bears* (incomplete).

3. *Ladies' Voices* (1970) for male speaker, SATB solo voices, horn, trombone, piano,

    violins, cello, and percussion. Dedicated "to Virgil and Ned," later for Douglas

    Townsend. On texts of Gertrude Stein.

4. *Love and Other Important Nonsense* (1977) for soprano voice, E-flat clarinet, alto

    saxophone, trombone, and percussion. Dedicated to "Elaine Moise (who ought to

    know better)," on texts of Alberta Phillips.

5. *The Obtaining of Portia* (1976), with piano accompaniment. Dedicated to Christine

    Day, based on Shakespeare's *The Merchant of Venice*.

6. *Winnie the Pooh* (1979), children's opera with piano accompaniment. Dedicated to the

    Syracuse Opera, on texts by A.A. Milne, Joseph Israel, librettist.

Instrumental Music

1. *A New Plastic Requiem* (1967) for cello.

2. *Arioso* (1965) for piano.

3. *Characteristic Variations for Trumpet* (1978), for trumpet. Published by Tritone

    Publications.

4. *Dance Suite* (1977) for euphonium or bassoon. Published by Tritone Publications.

5. *Dance Variations* (1973) for trumpet and electronics. Dedicated to Marice Stith "and

    his tape deck."

6. Divertimento for Prepared Piano (1966) for piano, screws, bolts, rubber, and nuts.

7. *For Piano I* (1969) for piano. Score instructs the player to slam the piano cover

    opened and closed in rhythm.

8. *Four Pieces* (1967) for piano.

9. *Morning Song* (1962) for piano.

10. *Night Sounds* (1971) for trombone (or saxophone, trumpet, or voice).

11. *Night Variations* (1973) for piano.

12. *Seven Minutes for piano* (1967) for piano.

13. *Six Songs for Sleepers* (1967) for piano.

14. *Six Views of the Caspian Sea* (1970) for violin. Dedicated to Leonard Stabile.

15. Sonata (1965) for piano.

16. *Stone Gardens* (1966) for piano.

17. *Suite* (1980) for unaccompanied tuba. Dedicated to Randal Foil. Published by

    Tritone Publications.

18. *Three Bagatelles* (1967) for piano.

19. *Twelve Bagatelles* (1985) for piano.

<div align="center">Other</div>

1. *Canon Perpetuus* (1967) for electronics. Score consists entirely of prose.

2. *Die Kunst der Fuge* (1967) for electronics. Score consists entirely of prose.

3. *II Our Heart's Delight* (1978) for unspecified instrumentation.

4. *Prayer and Fantasia* (1970) for carillon. Dedicated to James R. Lawson.

5. *Rituals for Any Number of Players* (1969) for unspecified instrumentation. Note on

    score reads "The audience surrounds and is surrounded by the instruments."

6. Symphony No.25 (1969) for conductor and large ensemble. Score consists of no

music; performance piece in which the conductor and ensemble stage a fight.

APPENDIX B

INSTITUTIONAL REVIEW BOARD NOTICE OF COMMITTEE ACTION

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

Institutional Review Board

118 College Drive #5147
Hattiesburg, MS 39406-0001
Tel: 601.266.6820
Fax: 601.266.5509
www.usm.edu/irb

HUMAN SUBJECTS PROTECTION REVIEW COMMITTEE
NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Human Subjects Protection Review Committee in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
  Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: **10061402**
PROJECT TITLE: **The Life and Music of Brian Israel with an Emphasis on His Music for Saxophone**
PROPOSED PROJECT DATES: **06/14/2010 to 12/31/2011**
PROJECT TYPE: **Dissertation or Thesis**
PRINCIPAL INVESTIGATORS: **David Wozniak**
COLLEGE/DIVISION: **College of Arts & Letters**
DEPARTMENT: **Music**
FUNDING AGENCY: **N/A**
HSPRC COMMITTEE ACTION: **Expedited Review Approval**
PERIOD OF APPROVAL: **06/28/2010 to 06/27/2011**

Lawrence A. Hosman

Lawrence A. Hosman, Ph.D.
HSPRC Chair

_7-1-2010_
Date

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

AUTHORIZATION TO PARTICIPATE IN RESEARCH PROJECT

Consent is hereby given to participate in the study titled:

The Life and Music of Brian Israel with an Emphasis on his Music for Saxophone

1. **Purpose**: Brian Israel (1951-1986), American pianist, theorist, and composer, wrote six relatively unknown works for saxophone. It is the goal of this project to bring these works to the attention of the saxophone community through an in-depth historical and theoretical analysis of the music.

2. **Description of Study**: This study will involve your consent to be interviewed regarding your past relationship with Brian Israel via a short questionnaire. Following completion of the questionnaire, there may be a follow-up interview either in-person or by telephone to clarify some answers and gain more detailed responses. These questions should demand no more than one hour of your time.

3. **Benefits**: There are no foreseeable physical, psychological, social, or financial benefits from this study.

4. **Risks**: This study does not contain any foreseeable physical, psychological, social, or financial risks.

5. **Confidentiality**: Responses will not be kept confidential. Participation in this study includes granting permission to be quoted and referenced as a source in the final project.

6. **Participant's Assurance**: Whereas no assurance can be made concerning results that may be obtained, the researcher will take every precaution consistent with the best academic practice. Participation in this project is completely voluntary, and participants may withdraw from this study at any time without penalty, prejudice, or loss of benefits. Questions concerning the research should be directed to David Wozniak at (716) 930-3739. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-6820. A copy of this form will be given to the participant.

7. **Signatures**: In conformance with the federal guidelines, the signature of the participant must appear on all written consent documents. The University also requires that the date and the signature of the person explaining the study to the subject appear on the consent form.

(signature)	07/22/2009
Signature of the Research Participant	Date
(signature)	7-22-09
Signature of the Person Explaining the Study	Date

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

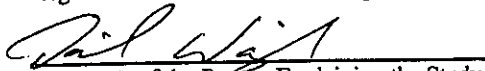**AUTHORIZATION TO PARTICIPATE IN RESEARCH PROJECT**

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_____   4-22-10
Signature of the Research Participant   Date

_____   4-22-10
Signature of the Person Explaining the Study   Date

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

AUTHORIZATION TO PARTICIPATE IN RESEARCH PROJECT

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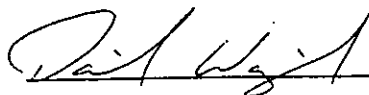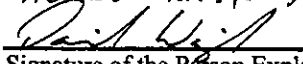
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_____   7/19/2010
Signature of the Research Participant   Date
The Rev. Christhe J. Day

_____   7-19-2010
Signature of the Person Explaining the Study   Date

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

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_____   8/11/2012

Signature of the Research Participant   Date

_____   8-11-12

Signature of the Person Explaining the Study   Date

THE UNIVERSITY OF SOUTHERN MISSISSIPPI

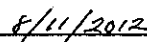## AUTHORIZATION TO PARTICIPATE IN RESEARCH PROJECT

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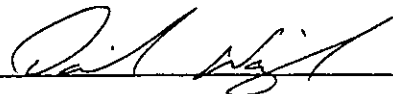
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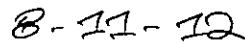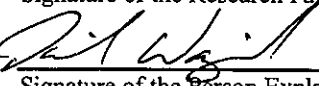
Mark Jargant (for 2-12-10 interview)   8 - 27 - 2012

Signature of the Research Participant   Date

[signature]   8 - 27 - 12

Signature of the Person Explaining the Study   Date

APPENDIX C

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David Wozniak

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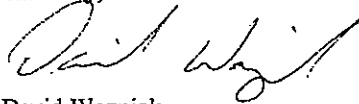
Dear Sir/Madam:

I am writing to request permission to reproduce excerpts of two of your published works in my doctoral dissertation at the University of Southern Mississippi. The works I wish to excerpt are:

- Concertino for Saxophone Ensemble
- Arioso and Canzona for Saxophone Ensemble
        Both composed by Brian Israel

Thank you very much for your time and assistance in my research.

Sincerely,

David Wozniak

July 23, 2012

Permission is hereby granted for the above request.

The following ackowledgment is to appear beneath each excerpt reproduced:

Copyright © 19XX* by Ethos Publications, Inc. Used by Permission

*1984 for Concertino; 1985 for Arioso & Canzona

7-23-12

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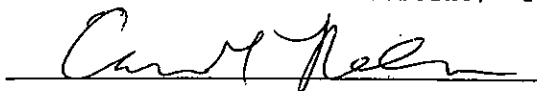
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