

# S e m i t i c   S u i t e

*"This work is a most individual interpretation of the essential features of this unique world of Israel in which the composer creates a synthesis of biblical cantillations ,Liturgical ethos , dance impulses of specific gestures and speech intonations of the Yemenite community ... "(A.U.Boskovich)*

The "**Semitic Suite**" is a series of dance- like movements and one of the original works of Israeli Art Music and the " East Mediterranean Style ".

After a period of research Alexander Uriyah Boskovich distilled his style and wrote the nucleus versions of the suite for orchestra as well as for piano solo (1945/6 ). During the 1950<sup>th</sup> he added the two piano (1954 ) and the four hands versions (1957 ) and revised the orchestral score and the first piano version which include slight changes in the number of movements , phrase structure , texture and rhythm patterns but retaining its specific style and character .

The components that provide the oriental sonorities and features to this music are as follows :

1. A mixture of different modes often with a common tonal center and maquam patterns
2. Short melodic patterns recurring in variations
3. Intervals of seconds , fourth , fifth , sevenths
4. The texture includes bourdons , chromatic tones , ornamented heterophony and unisono patterns .

A rich color palette of staccato touches – from pizzicato to a stormy marcato – transfer the listener into the sound world of oriental plucked instruments like the Oud, Santour or the Kanoun accompanied by the Darbouka ( percussion instr.) .

By editing the two piano and four hands version of the" Semitic Suite" I relied on the manuscripts of all its versions thus transferring tempi , slurs, performance indications and pedal signs from one version to the other. The " borrowed " verbal indications are in parenthesis.

Miriam Boskovich