

SEMITIC SUITE

The **Semitic Suite** is one of most original works of the East Mediterranean Style in Israeli art music. Boskovich distilled this style after a period of intensive research and wrote the **Semitic Suite's** core versions – for orchestra and for piano solo – in 1945/6 . During the 1950s, he added the versions for two pianos (1954) and for piano four-hands (1957)and revised the first two versions (1958/9).The different versions include changes in the number of movements , phrase structure , texture and rhythmic patterns , but retain the works specific style and character.The suite consist of a series of dance- like movements :

1. **Prelude – Toccata** – in the style of a *Taqsim* – an improvised piece , prelude or interlude in Arabic music.
2. **Meditation** – lyric and poetic in character (mood) ; this movement is included in the orchestral and piano solo version only.
3. **Amamiyah** – in a folk- dance style .
4. **Nofyah** – in a pastoral mood.
5. **Toccatina** - this movement is included in the orchestral, piano solo and two piano versions only.
6. **Hodayah** – Praise , a festive and jubilant rondo

The Eastern sonorities and character of this music derive from the following features:

1. A mixture of different modes and maqam patterns often sharing a common center.
2. Short melodic patterns in variations (mostly in a tetrachordic pattern)
3. The enrichment of the texture with bourdons , chromatic alterations ,ornamented heterophony and unison patterns.
4. The predominance of seconds ,fourths, fifths and sevenths.
5. Sharp rhythms and phrases in alternating meters.
6. Melodic patterns reminiscent of the sound of the zourna (oriental shepherd flute.)
7. A colorful palette of staccato touches which evoke the sound world of oriental plucked instruments like the oud, the kanun and santur accompanied by the darbuka drum.

