Suite levantine for trumpet and piano, op. 15

I write in the midst of a period in which I am coming to terms with unfinished works from my wayward youth. I began work on the Beledi in 1978, adapting it for recorder and lute for a professional production of *Othello* in Miami that year. (The director wanted some Cypriot local color in the scene in which Iago gets Cassio drunk, whereupon the latter ticks off the tavern brawl which discredits him in the eyes of Othello.) Let me hasten to point out that the present version was conceived first. The Hora was around then in pretty much its present form as well. But the Debka and particularly the Mayim caused me a lot of Angst, and I put away the prospective suite after an episode in which a friend, laughing her way through my playing as much as I had, suggested when the music broke down: "How about a chorus of Hava Nagila here?"

I agree now with her appraisal of my political naïveté. I had thought that bringing together in one *recueil* music from both the Israeli and Arabic camps would be some kind of musical statement affirming an essential Semitic brotherhood. Now I see that certain peoples really have the most to fear from their closest kin, whether in the Balkans, or Ireland, or the Hatfields and the McCoys. The merit of the musical enterprise as such, though, I have come to regard highly enough that I finally brought the suite to full fruition some nineteen years after it was first conceived!

The piano introduction for the opening Mayim in fact was just written yesterday. (I had just had the piano reiterating the dominant note. Now instead I have some independent music *in* the dominant, which sets off not just this number but the suite as a whole. I like the way it prepares for the chromaticism in the piano's countermelody to the trumpet tune that comes next. By the way, the sense this conferred, that this chromatic perpetual motion was really integral to the tune, persuaded me to reinstate it in the later piano solo climax. I also found more interesting ways to combine the number's two big tunes.) Debka is largely altered as well, and I really do consider these two dances to date from 1997. Debka's original title was "In the Marketplace," and this phrase may be used as a subtitle on programs if one wishes. Notwithstanding, I have determined that the middle section (see notes below) in this ternary form does not necessarily have to be considered an interruption, formally speaking, of the overall Debka impulse.

1. Mayim is a circle dance where the community celebrates the discovery of water in the Israeli desert.
2. Beledi (Belly Dance) Scholars think that the latter, more common name for this woman's solo dance is possibly a corruption of *raqs beledi,* dance of the people, meaning the dance the country folk brought with them to the big city.
3. Debka is a Syrian dance which is also popular in Israel. But I conceived a Muslim *scena* in which the men in this line dance answer a muezzin's call to prayer. Once they have fulfilled their duties, they again lock arms and complete now the dance thus interrupted.
4. Hora is, like every other Israeli folk dance, imported, in this case by immigrants from Rumania. The linking of hands in this circle dance by members of the kibbutz was ideally symbolic of the brotherhood they were trying to foster among Jews of such far-

flung origins. There is a four-note motto (the first four notes you hear in the trumpet) which appears in every section of this dance, right up to the last four deliberate notes in the number's coda.

I dedicate Suite levantine to my sister-in-law Helen Maffei.

Victor Frost
31 VIII 97
New York City

∴ ∴

shorter version of program notes

Suite levantine for trumpet and piano, op. 15

Some of the sketches for this music date back to my student years, which accounts for the early opus number, but only an early version of the Belly Dance was performed at the time. Finally in 1997 I brought everything to fruition in its present form.

1. Mayim is a circle dance where the community celebrates the discovery of water in the Israeli desert.
2. Beledi (Belly Dance) Scholars think that the latter, more common name for this woman's solo dance is possibly a corruption of *raqs beledi,* dance of the people, meaning the dance the country folk brought with them to the big city.
3. Debka is a Syrian dance which is also popular in Israel. But I conceived a Muslim *scena* in which the men in this line dance answer a muezzin's call to prayer. Once they have fulfilled their duties, they again lock arms and complete now the dance thus interrupted. (This backstory accounts for the number's subtitle: In the Marketplace.)
4. Hora is, like every other Israeli folk dance, imported, in this case by immigrants from Rumania. The linking of hands in this circle dance by members of the kibbutz was ideally symbolic of the brotherhood they were trying to foster among Jews of such far-flung origins. There is a four-note motto (the first four notes you hear in the trumpet) which appears in every section of this dance, right up to the last four deliberate notes in the number's coda.

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Victor Frost
24 VI 17
New York City

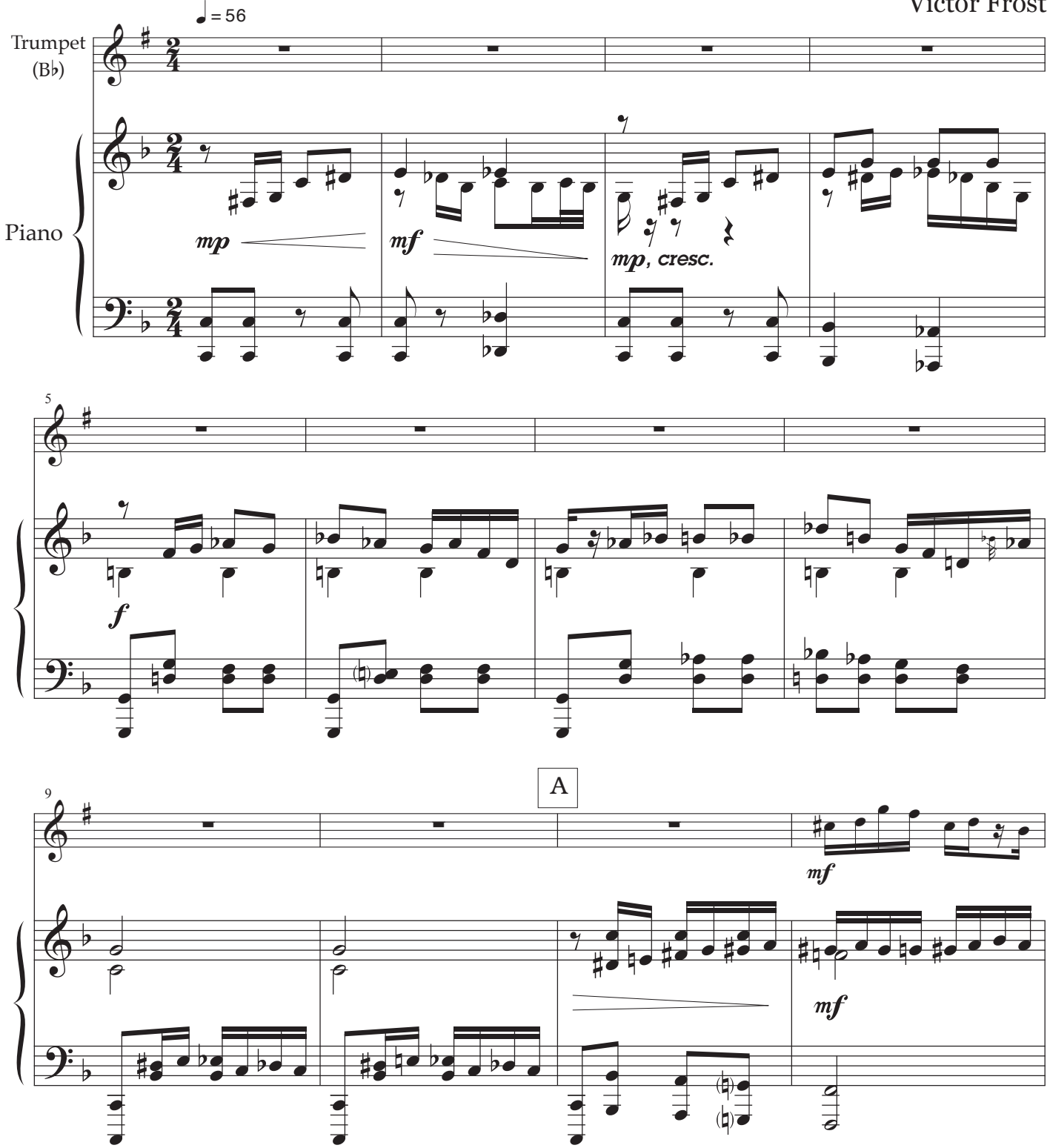
to Helen Maffei

Suite levantine

for trumpet and piano, op. 15

1. Mayim

Victor Frost



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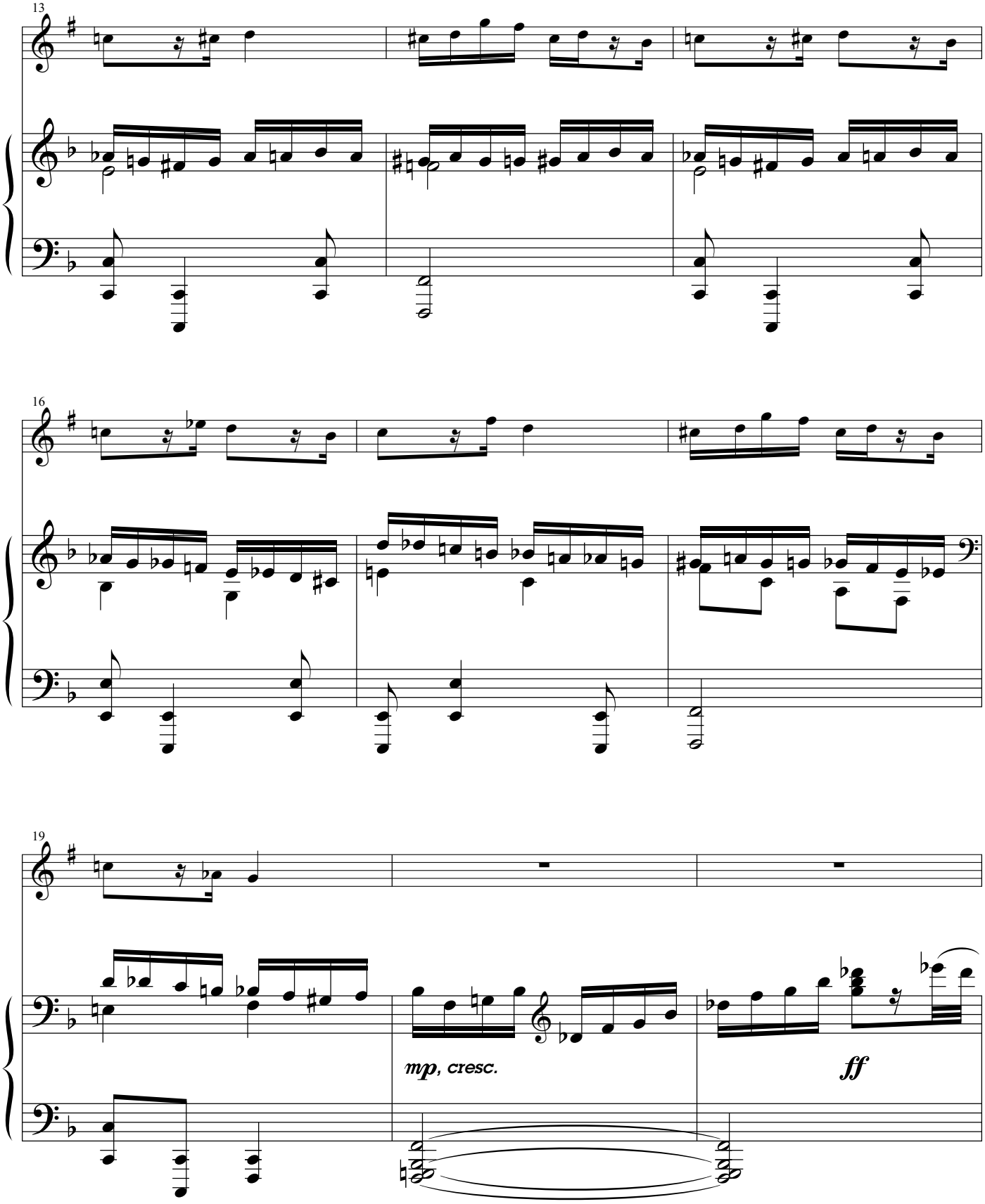
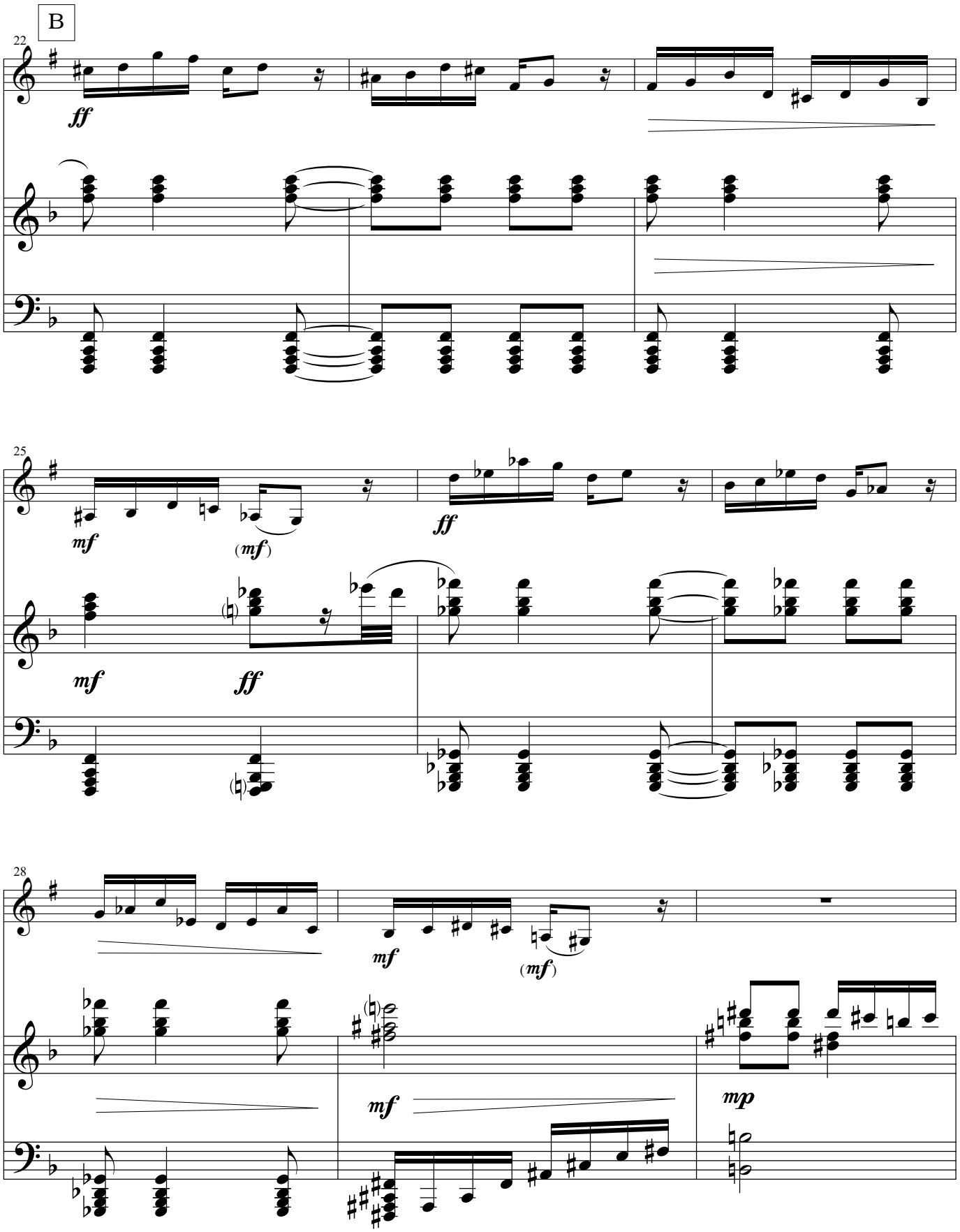
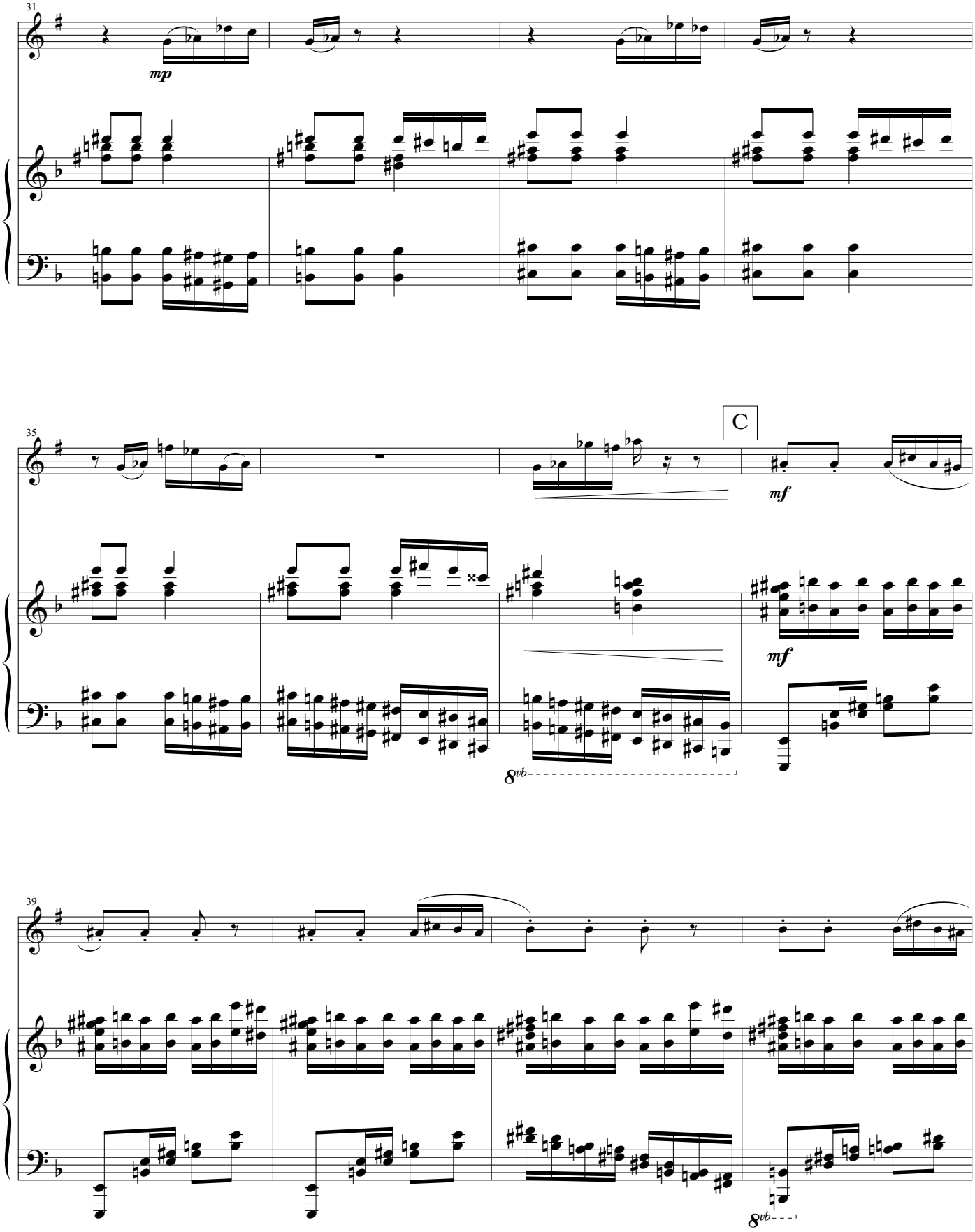
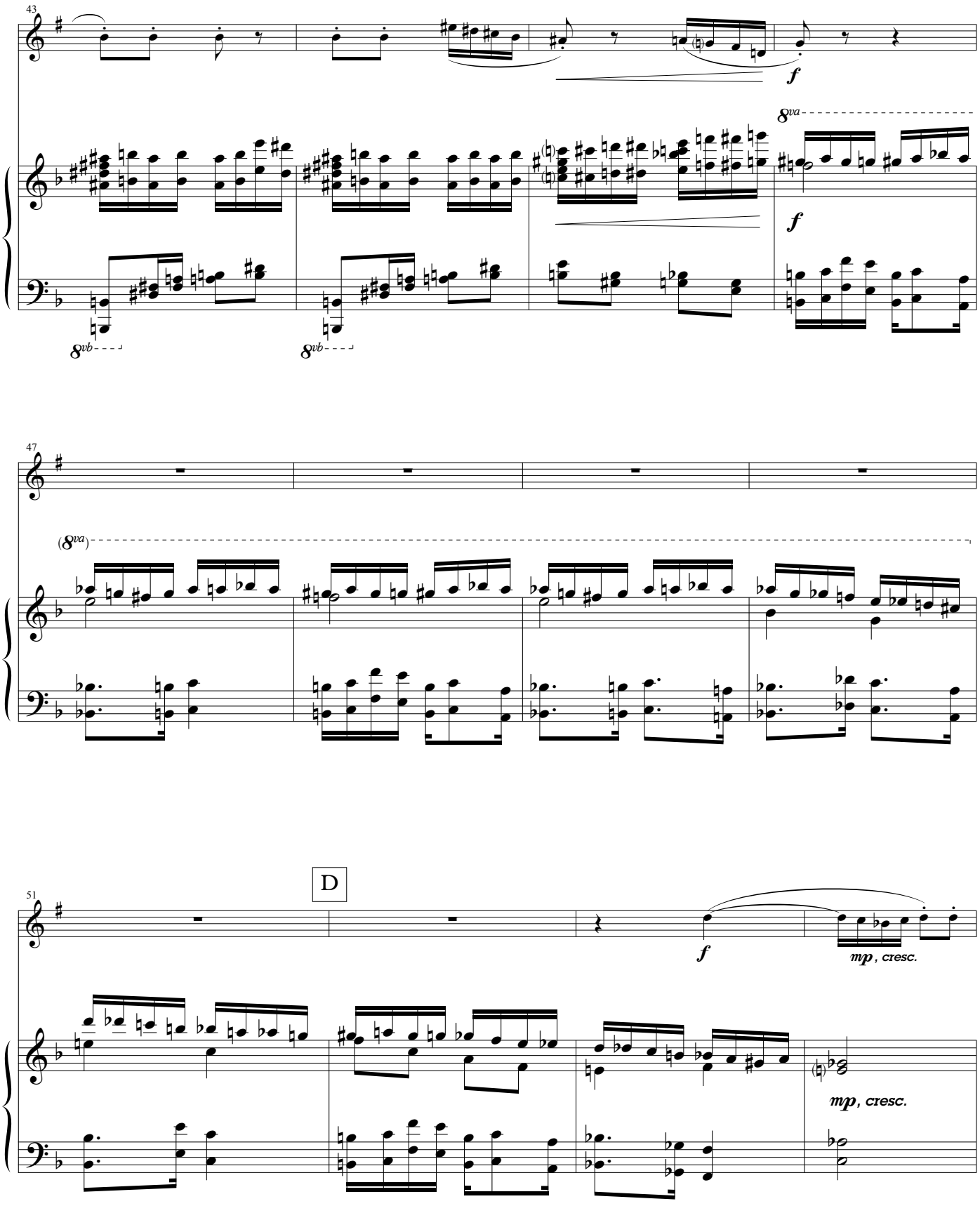
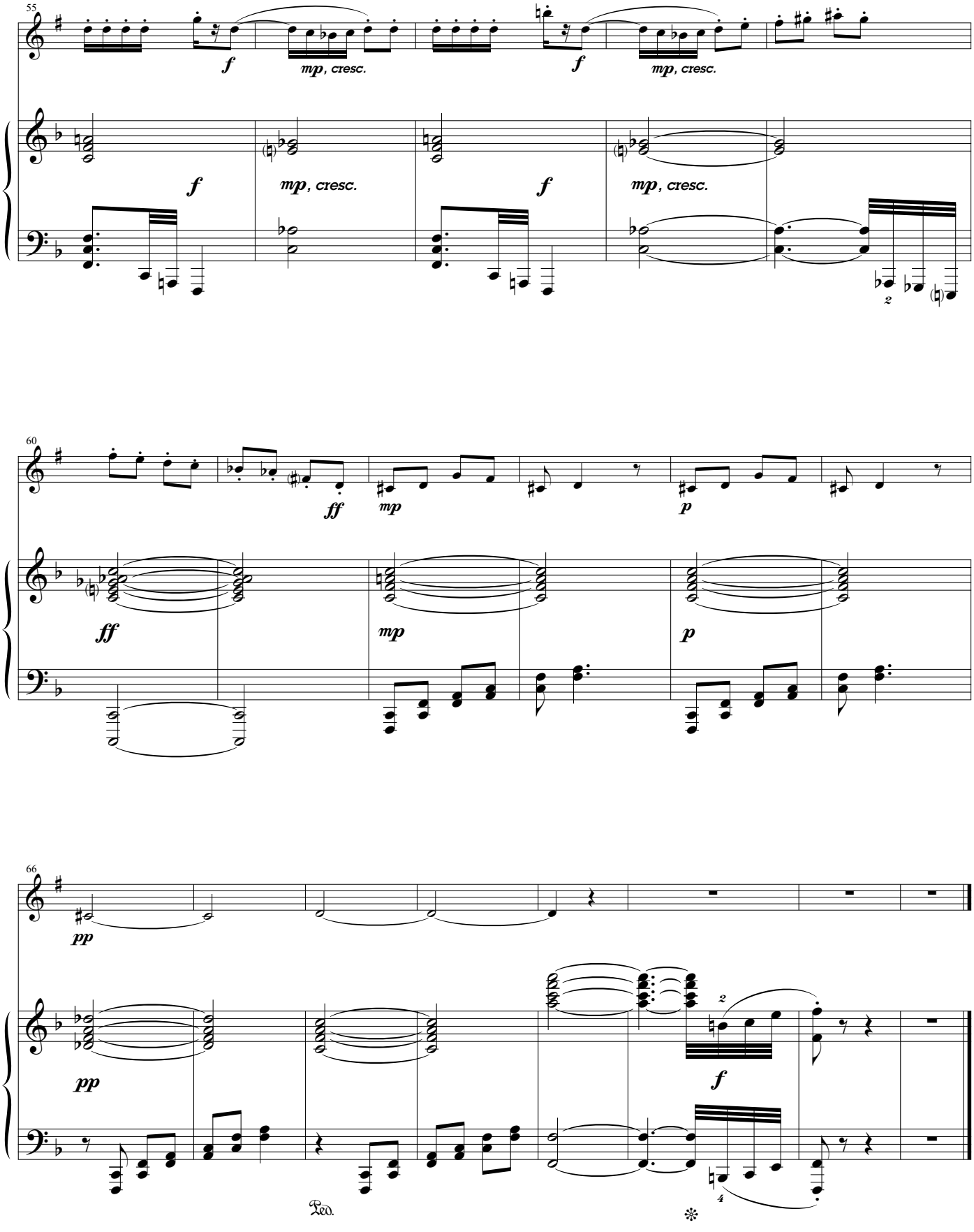

13
16
19
mp, cresc.
ff

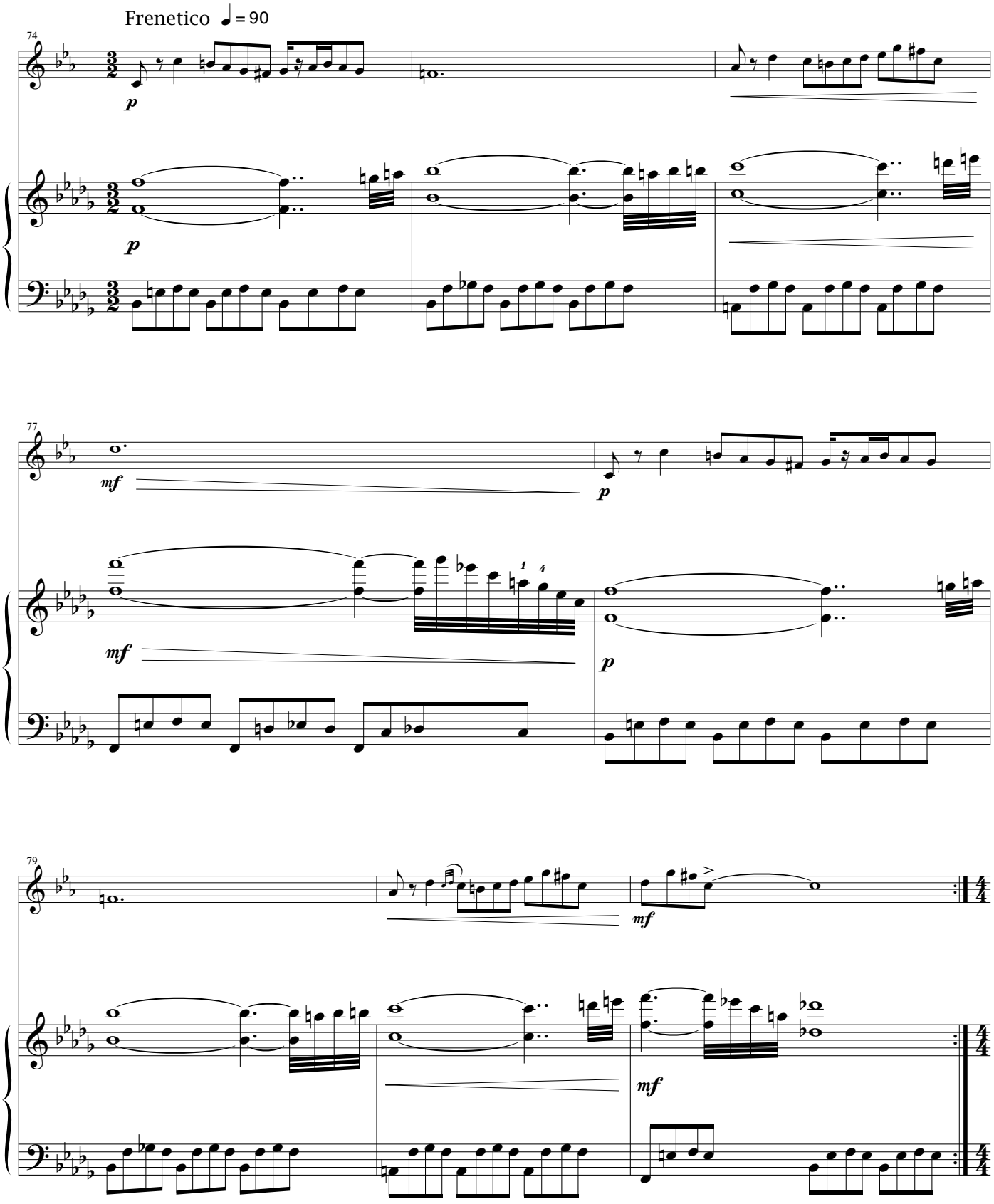

B
22
ff
25
mf
(mf)
ff
mf
ff
28
mf
(mf)
mf
mp

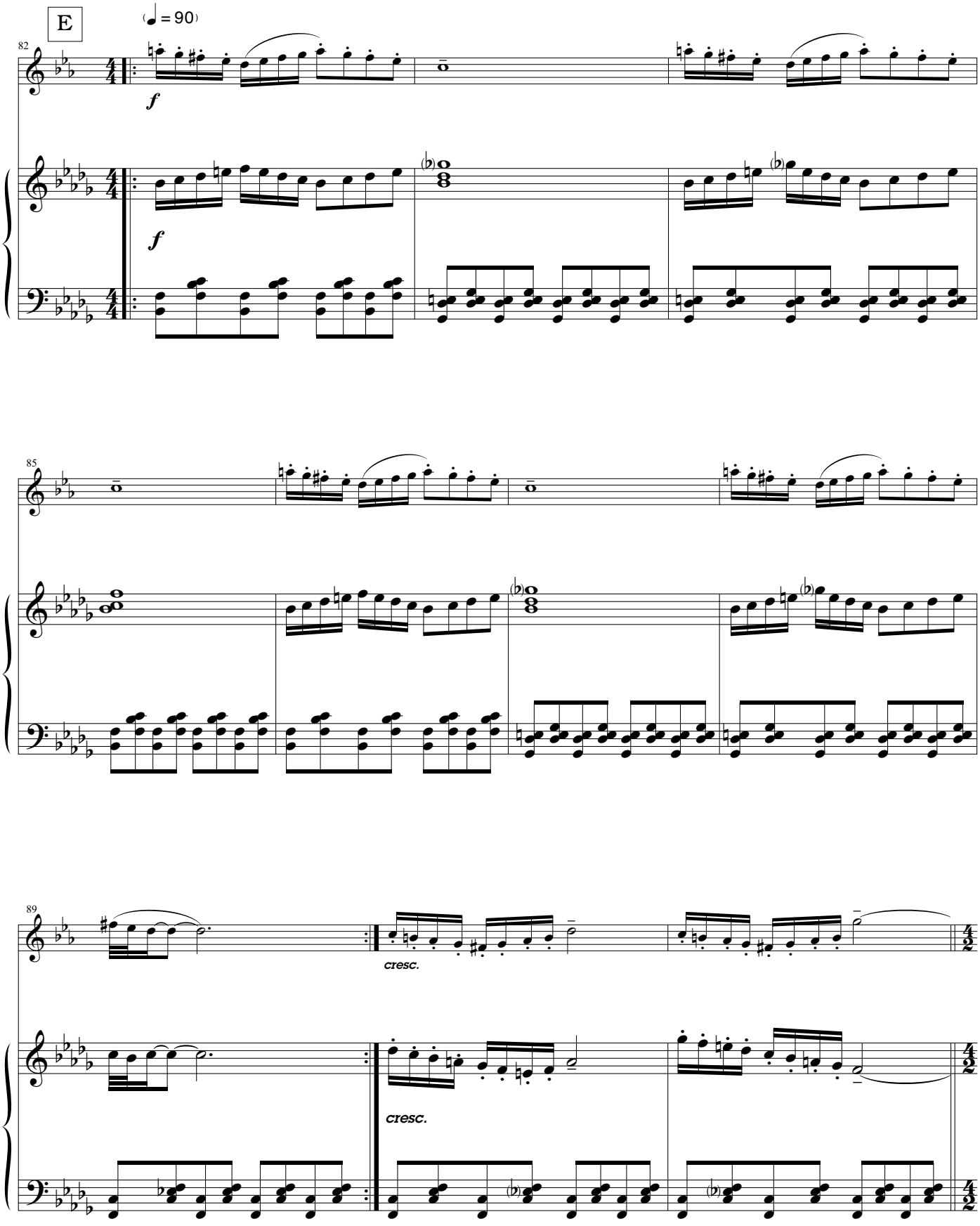

31
mp
35
C
mf
mf
8vb
39
8vb

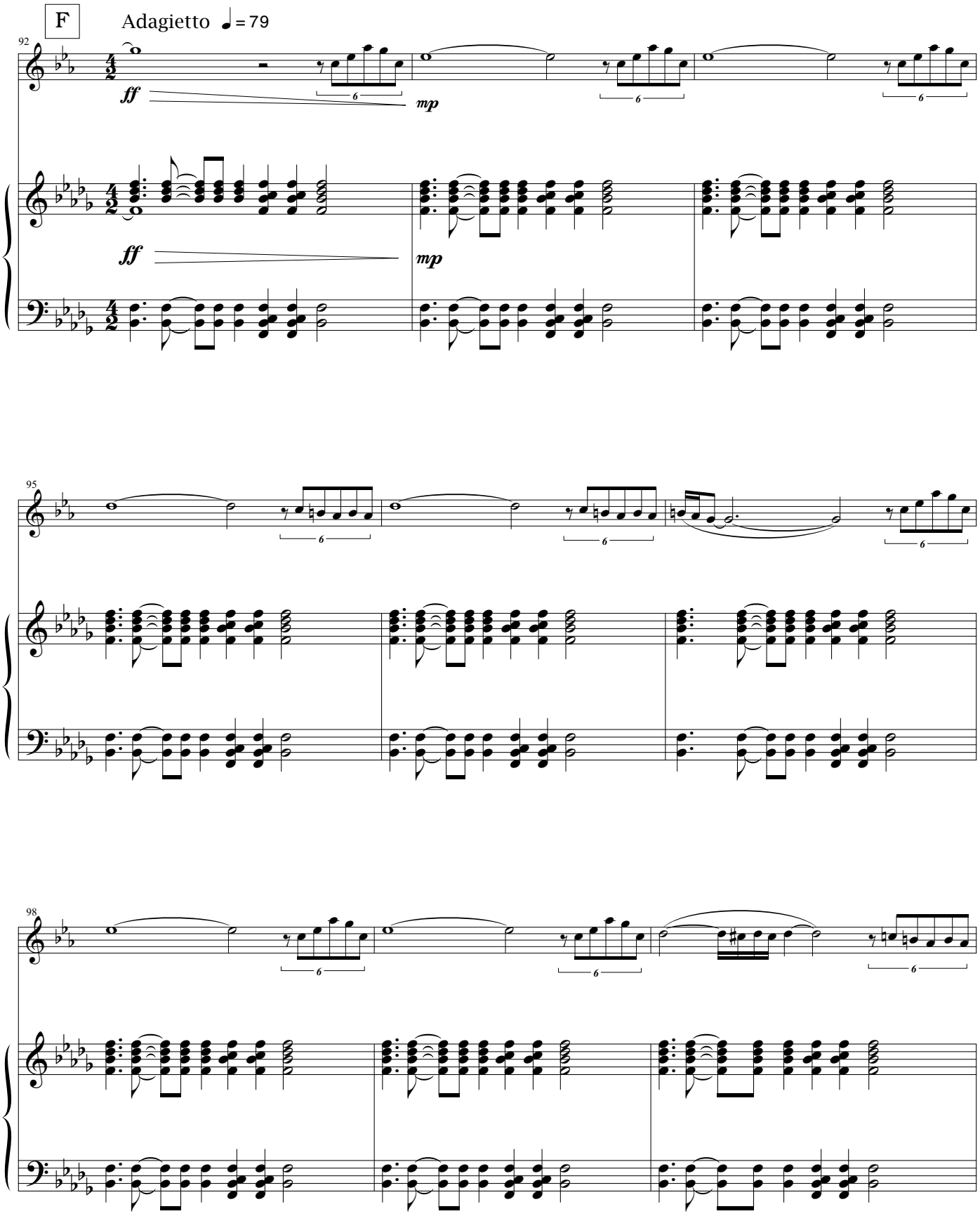

43
8va
f
8vb
8vb
47
(8va)
D
51
f
mp, cresc.
mp, cresc.

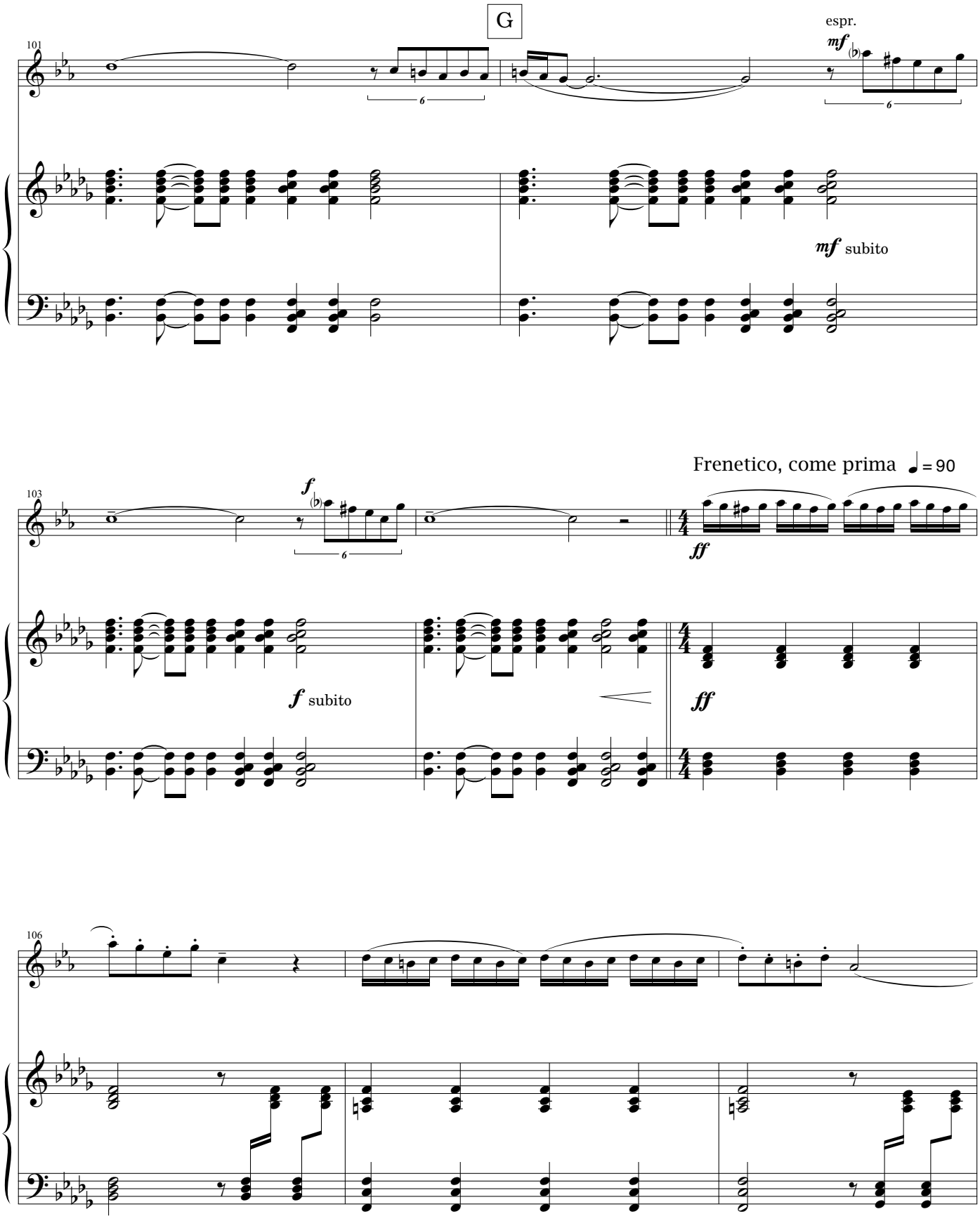

55
f
mp, cresc.
f
mp, cresc.
f
mp, cresc.
f
mp, cresc.
60
ff
mp
p
ff
mp
p
66
pp
pp
f
Ped.
*

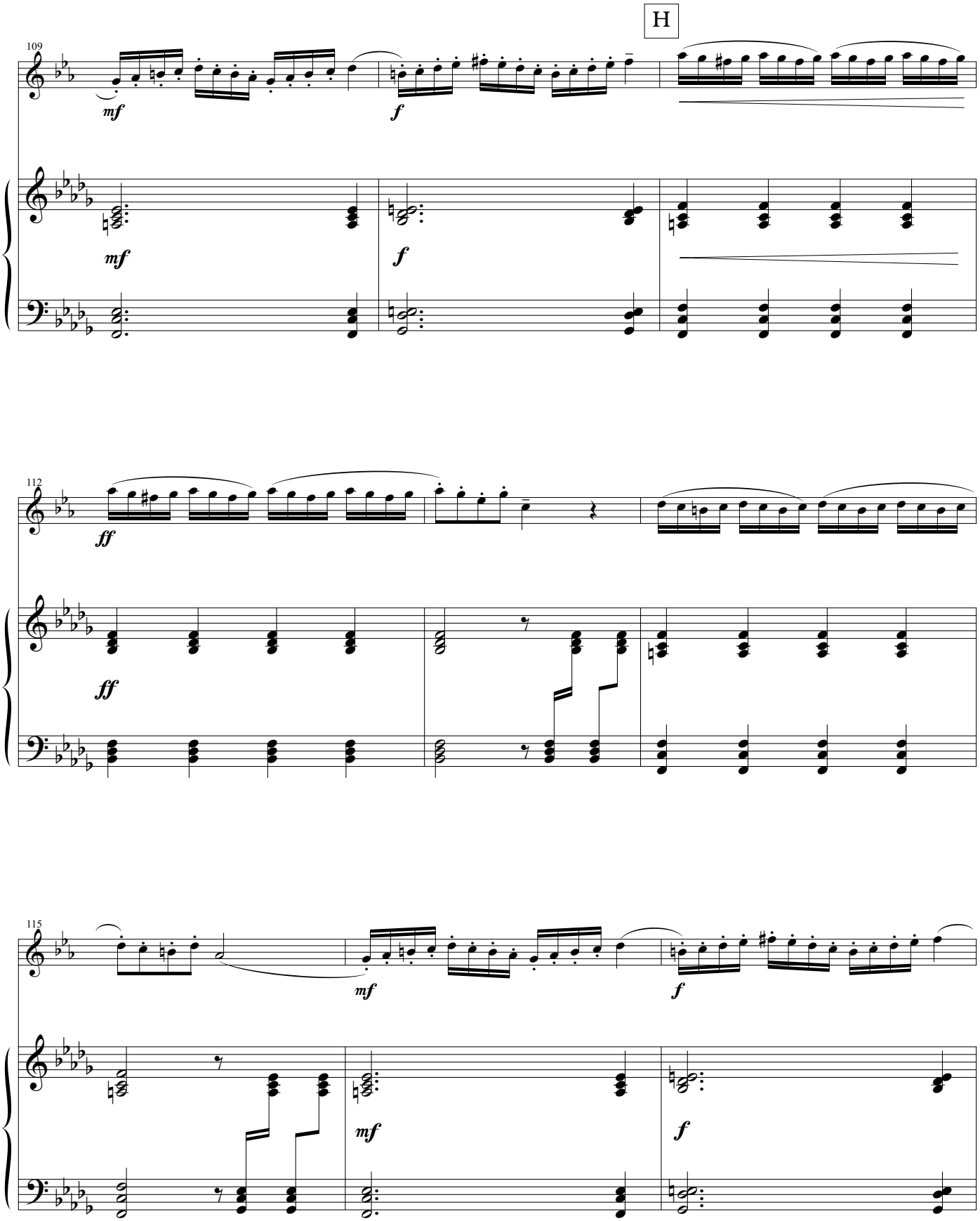
2. Beledi (Belly Dance)

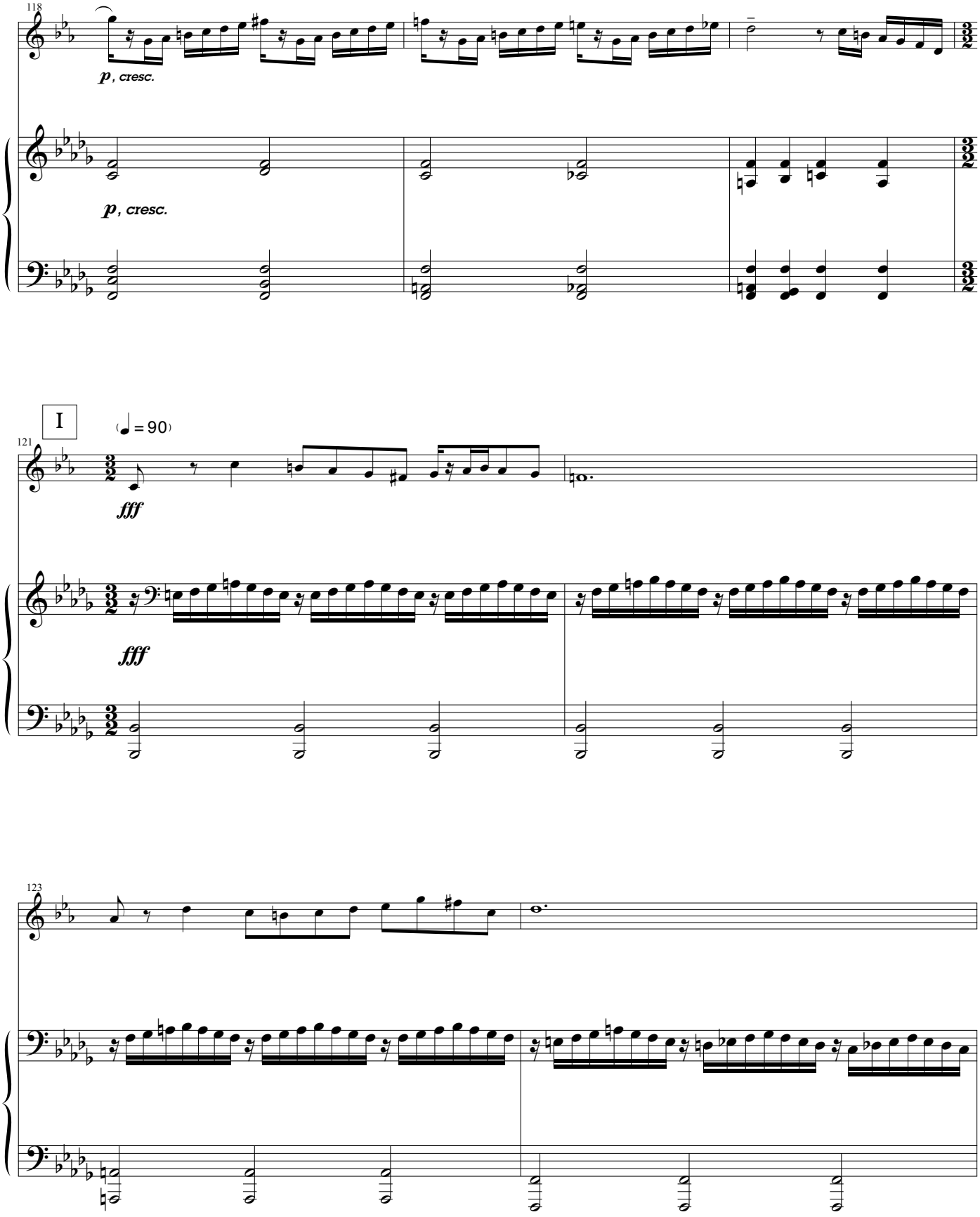


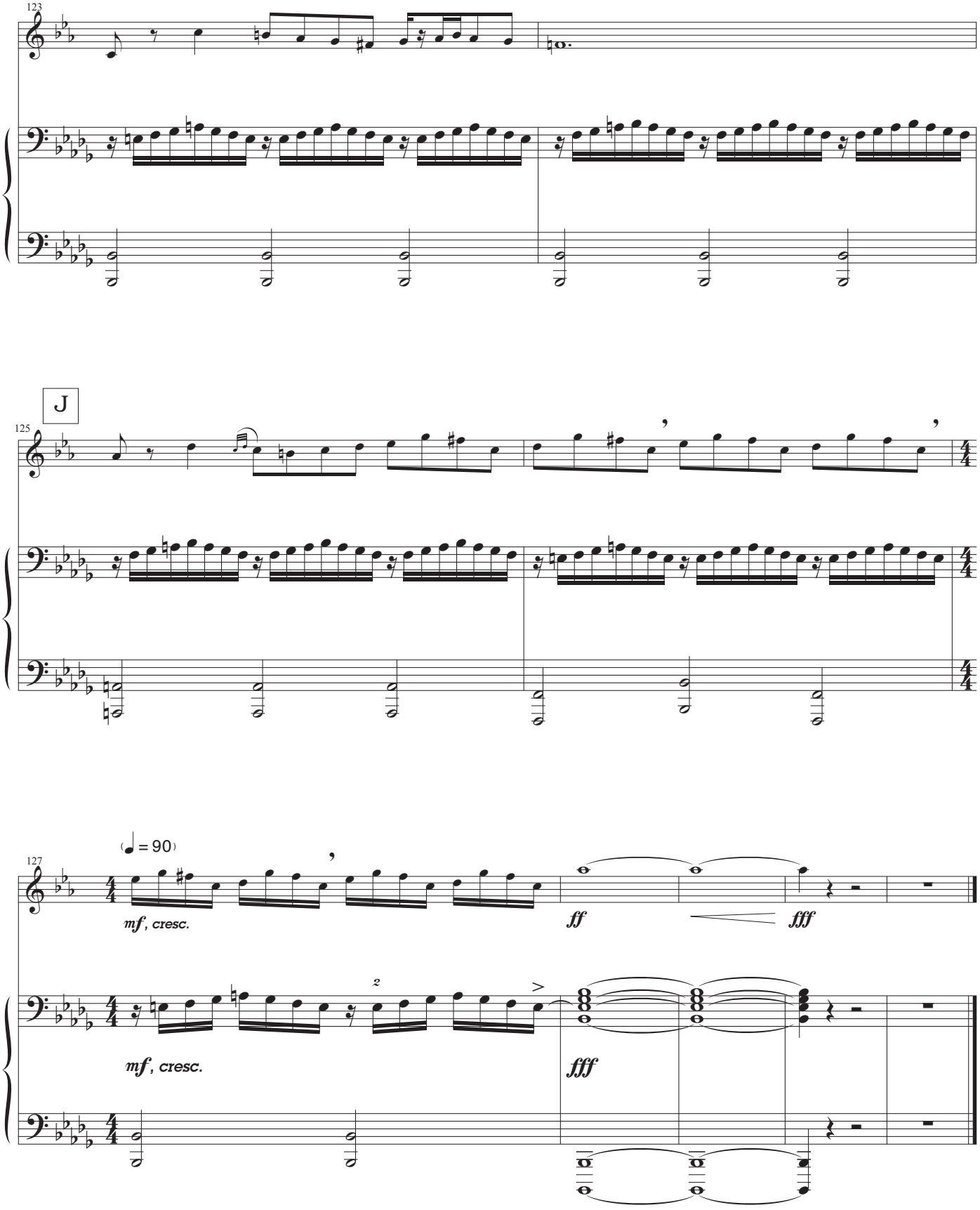

E
♩ = 90
82
f
85
89
cresc.
cresc.


F
Adagietto ♩= 79
92
ff
mp
95
98

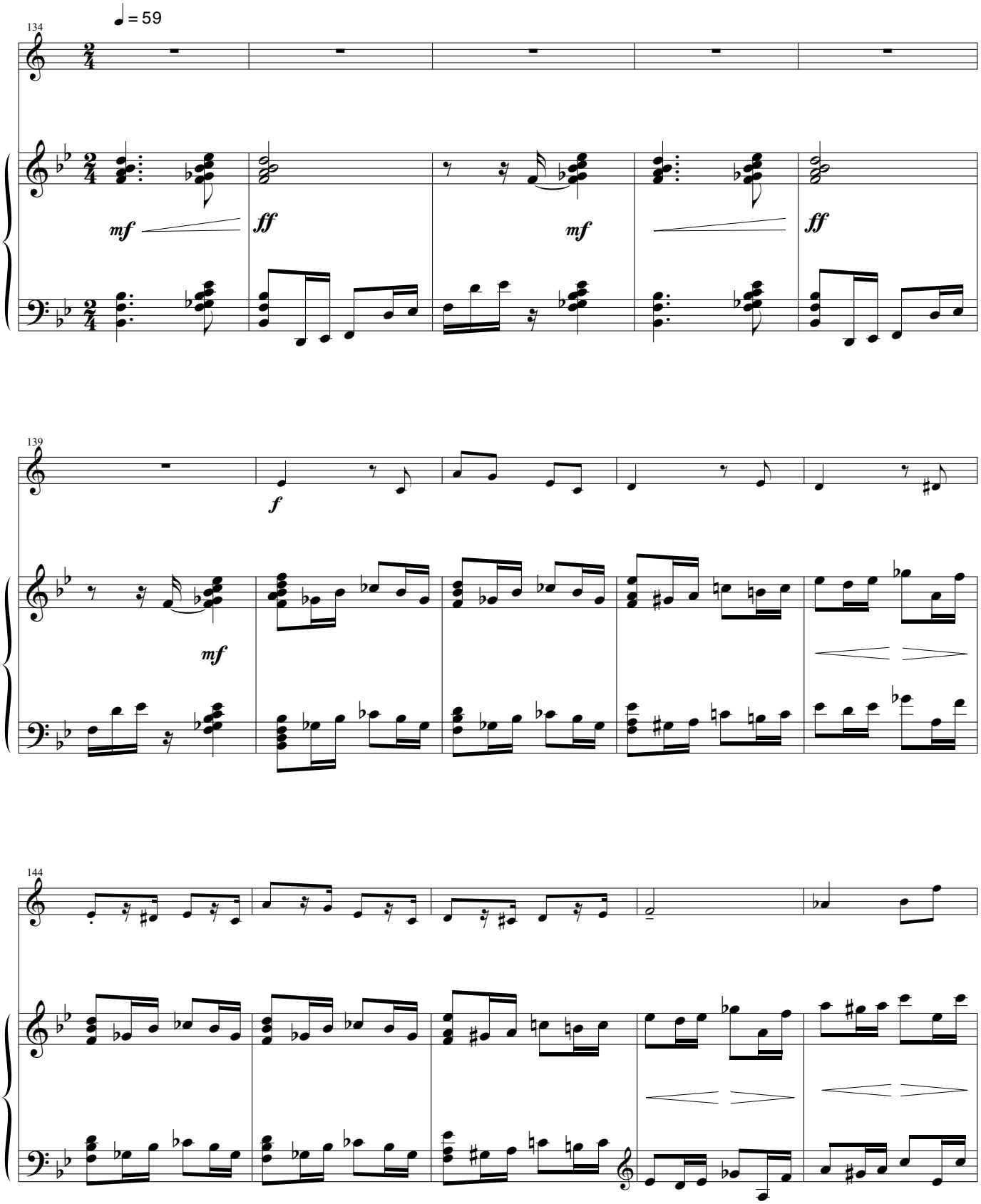

G
101
espr.
mf
mf subito
103
f
f subito
Frenetico, come prima ♩= 90
ff
ff
106

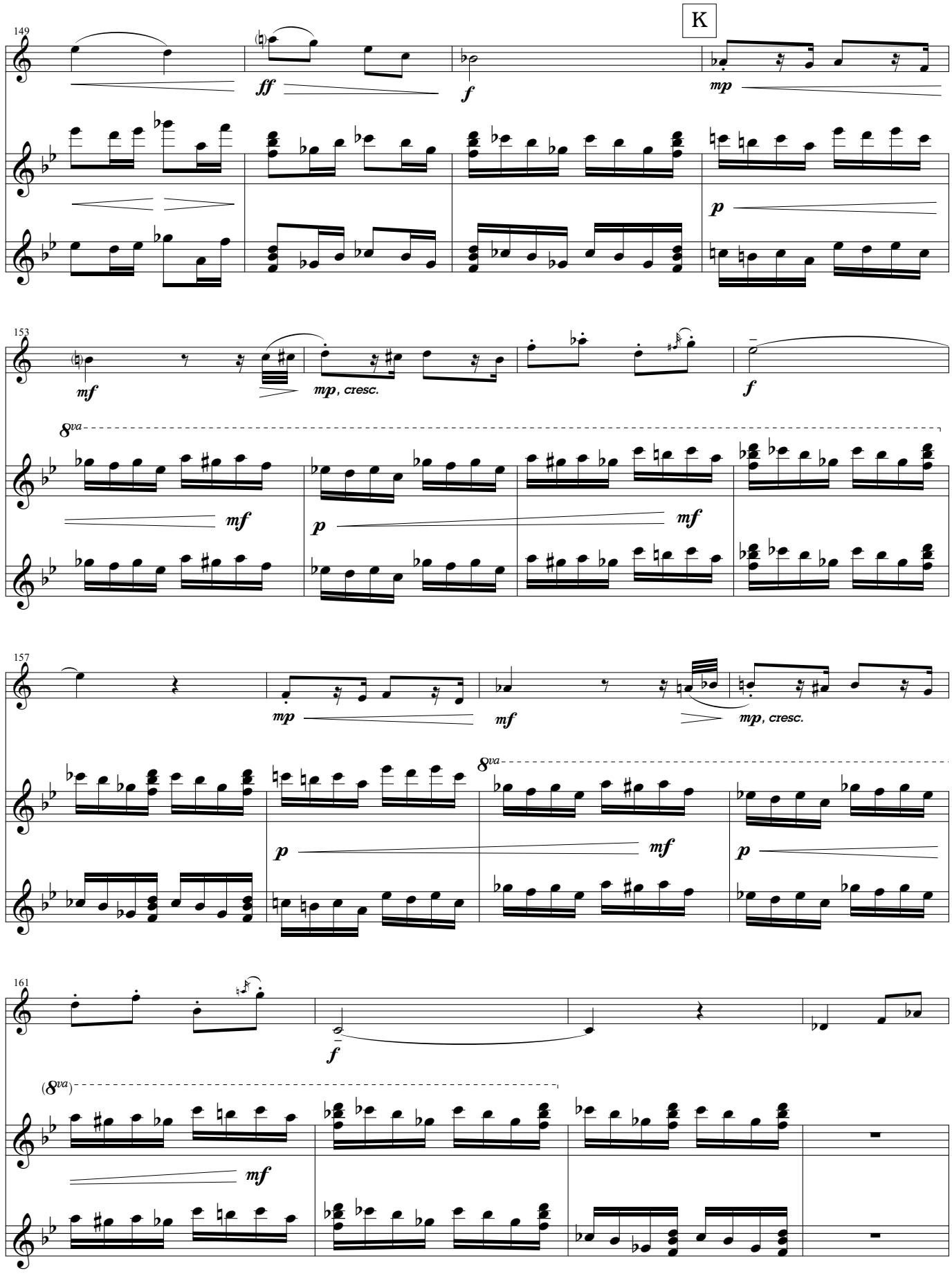

H
109
mf
f
mf
f
112
ff
ff
115
mf
f
mf
f

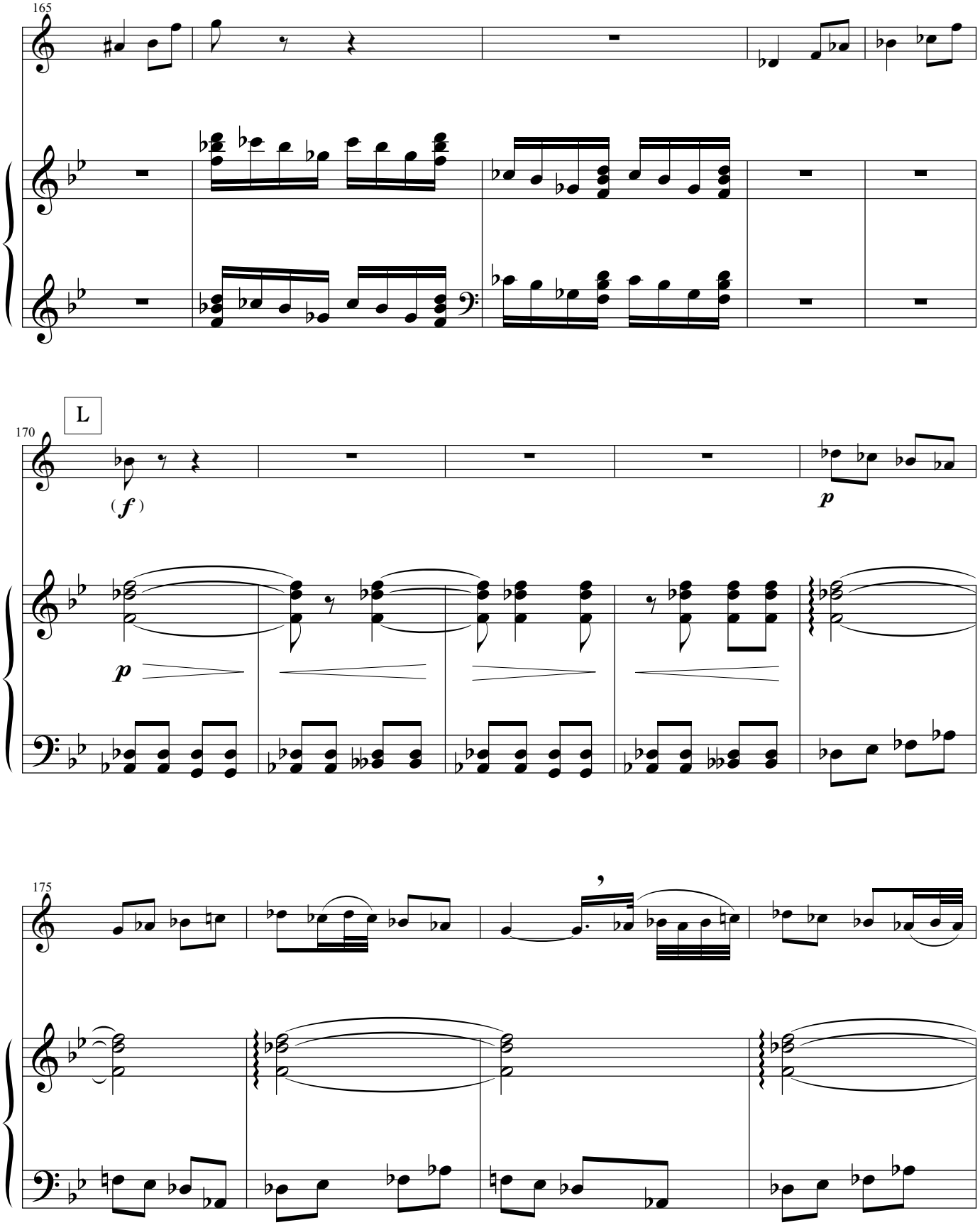

118
p, cresc.
p, cresc.
I
121
♩ = 90
fff
fff
123

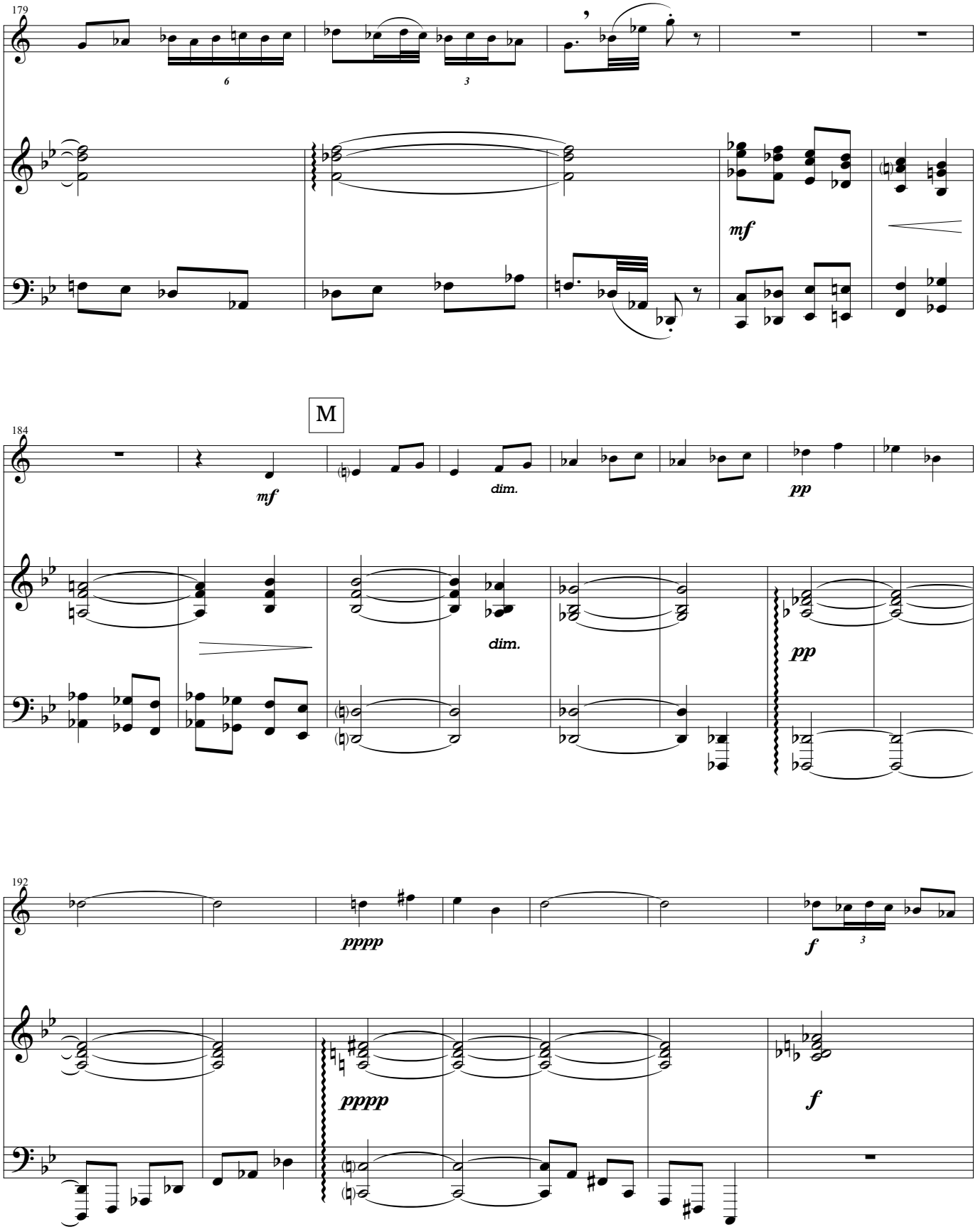

123
J
125
127
(♩ = 90)
mf, cresc.
ff
fff
mf, cresc.
fff

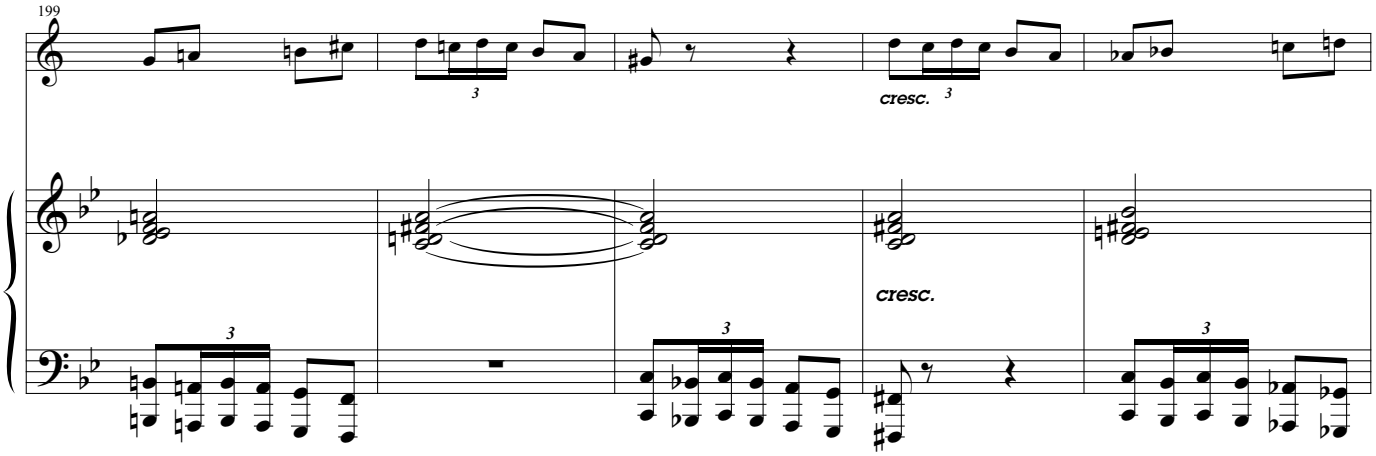
3. Debka

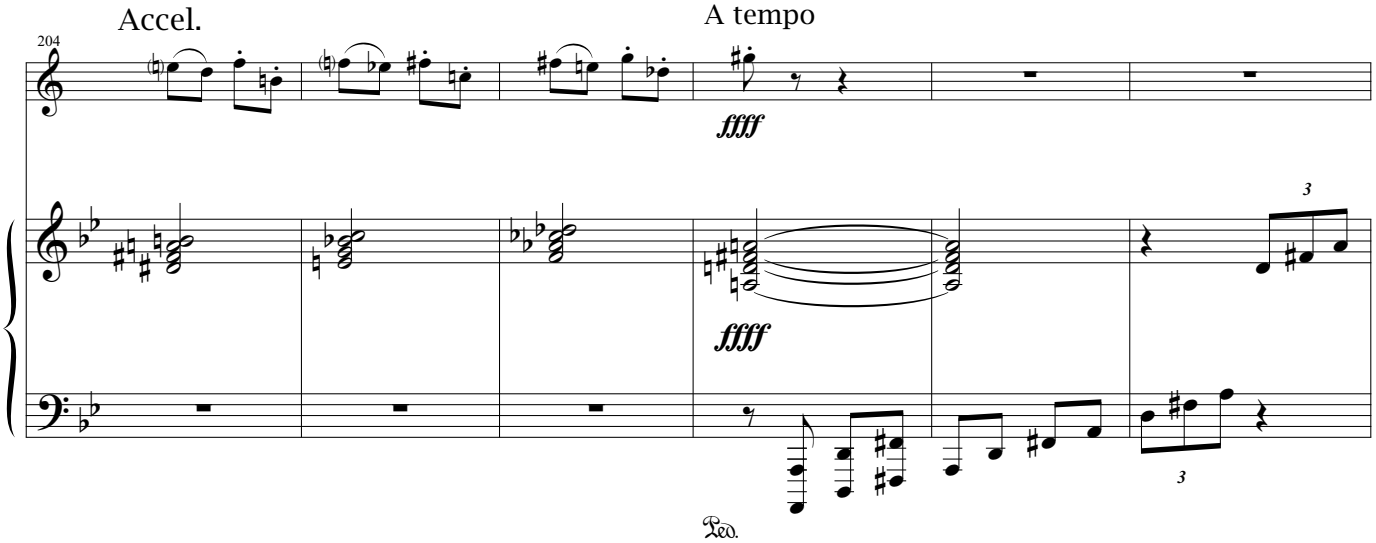


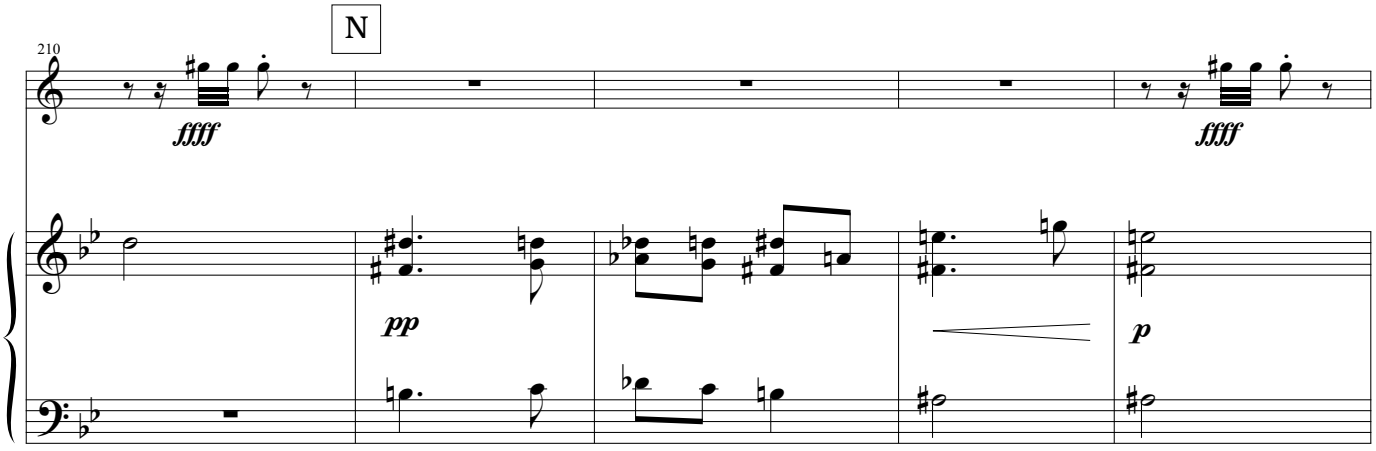

K
149
ff
f
mp
p
153
mf
mp, cresc.
f
8va
mf
p
mf
157
mp
mf
mp, cresc.
8va
p
mf
p
161
f
(8va)
mf

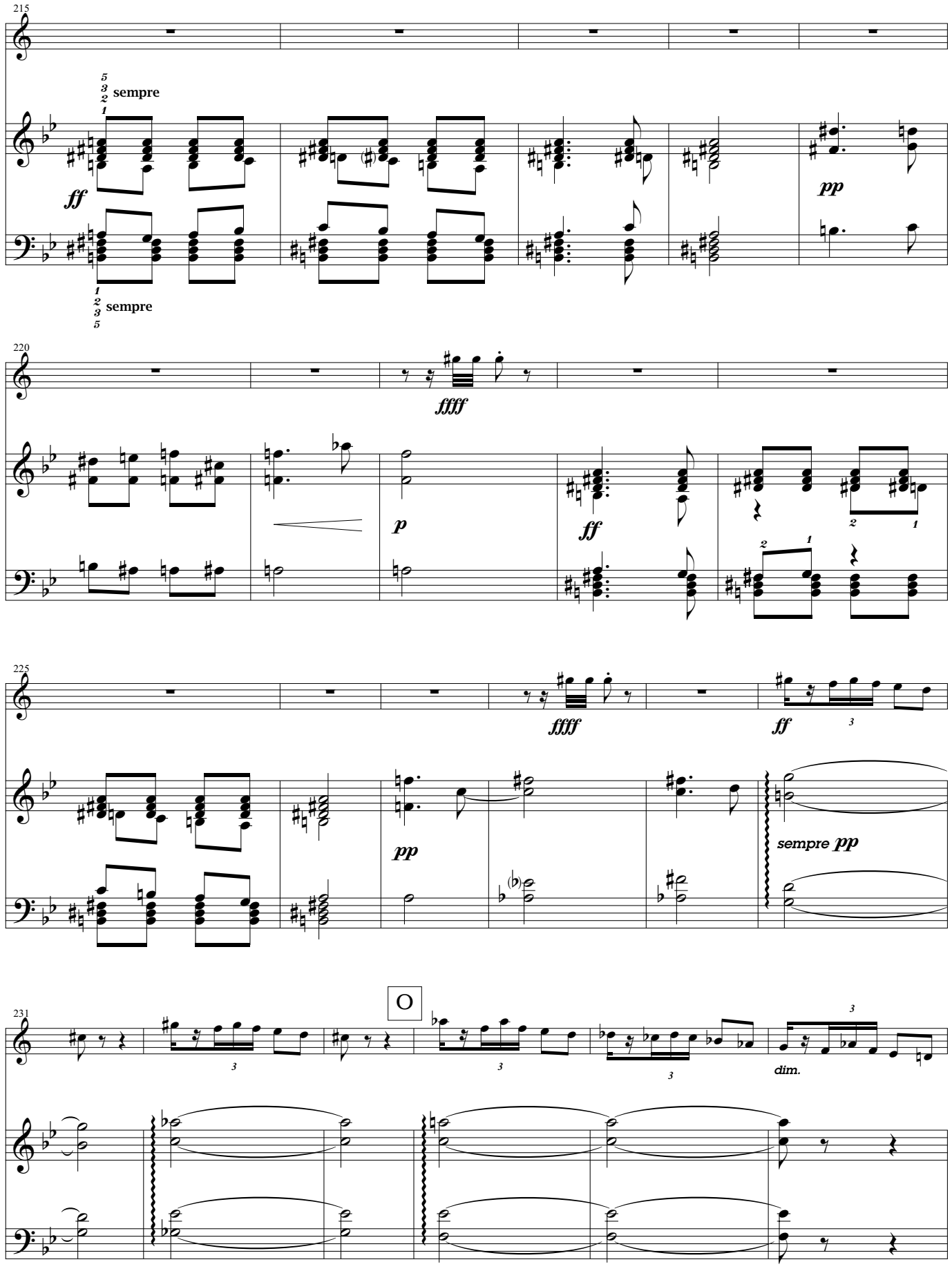

165
L
170
(f)
p
p
175

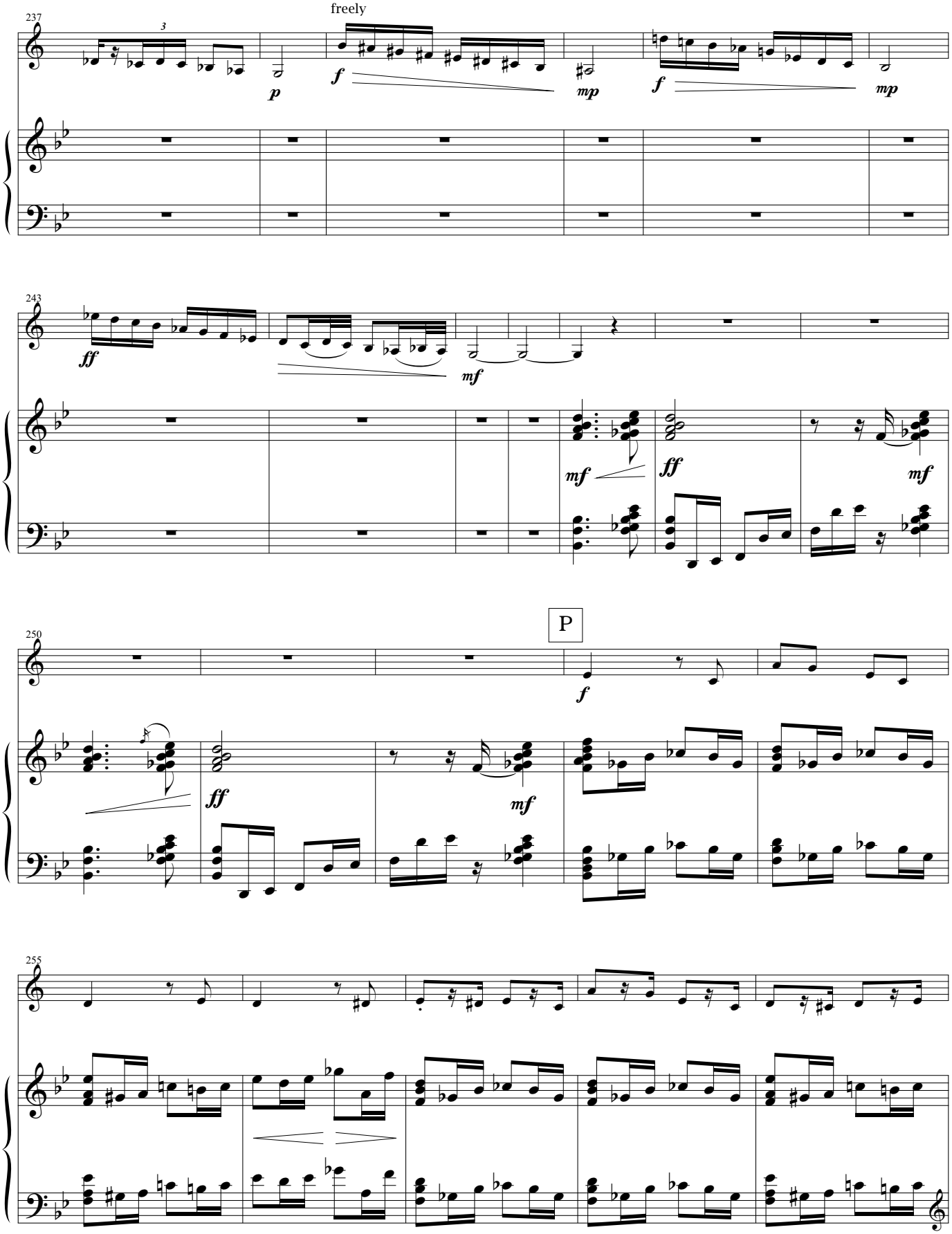

179
6
3
mf
M
184
mf
dim.
dim.
pp
pp
192
pppp
f
3
pppp
f

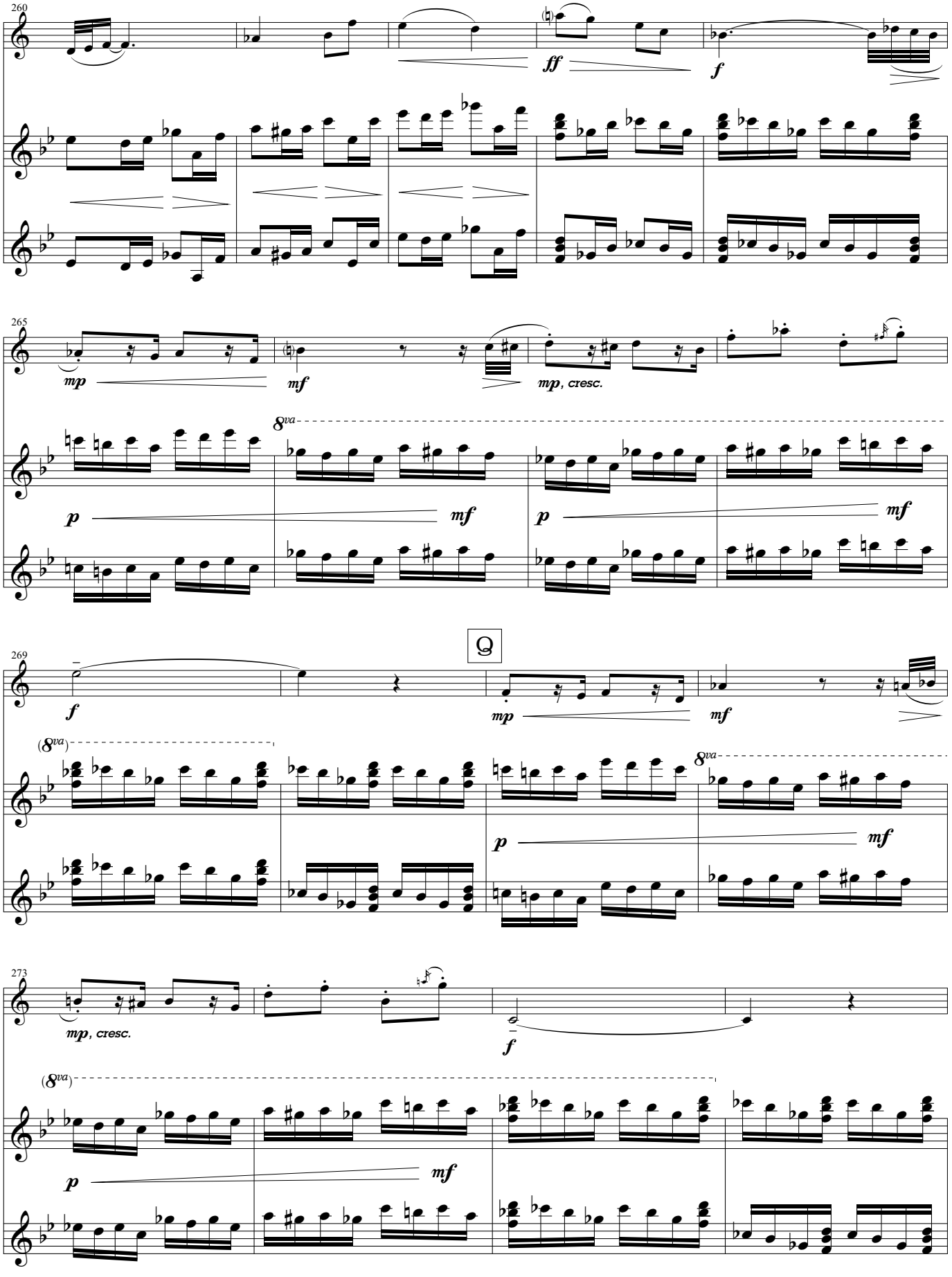

199
cresc.
cresc.

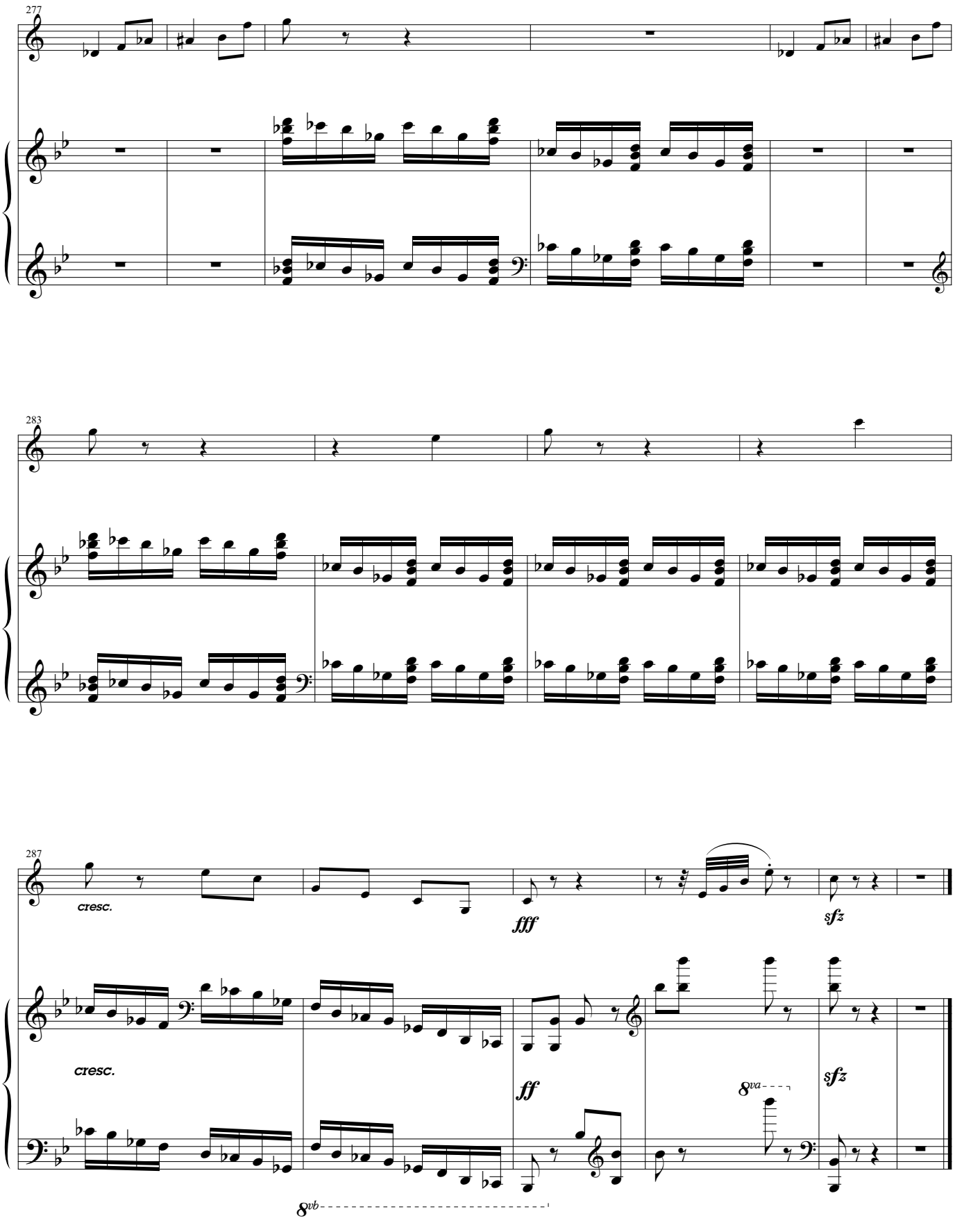

Accel.
A tempo
204
ffff
ffff
Ped.


N
210
ffff
ffff
pp
p

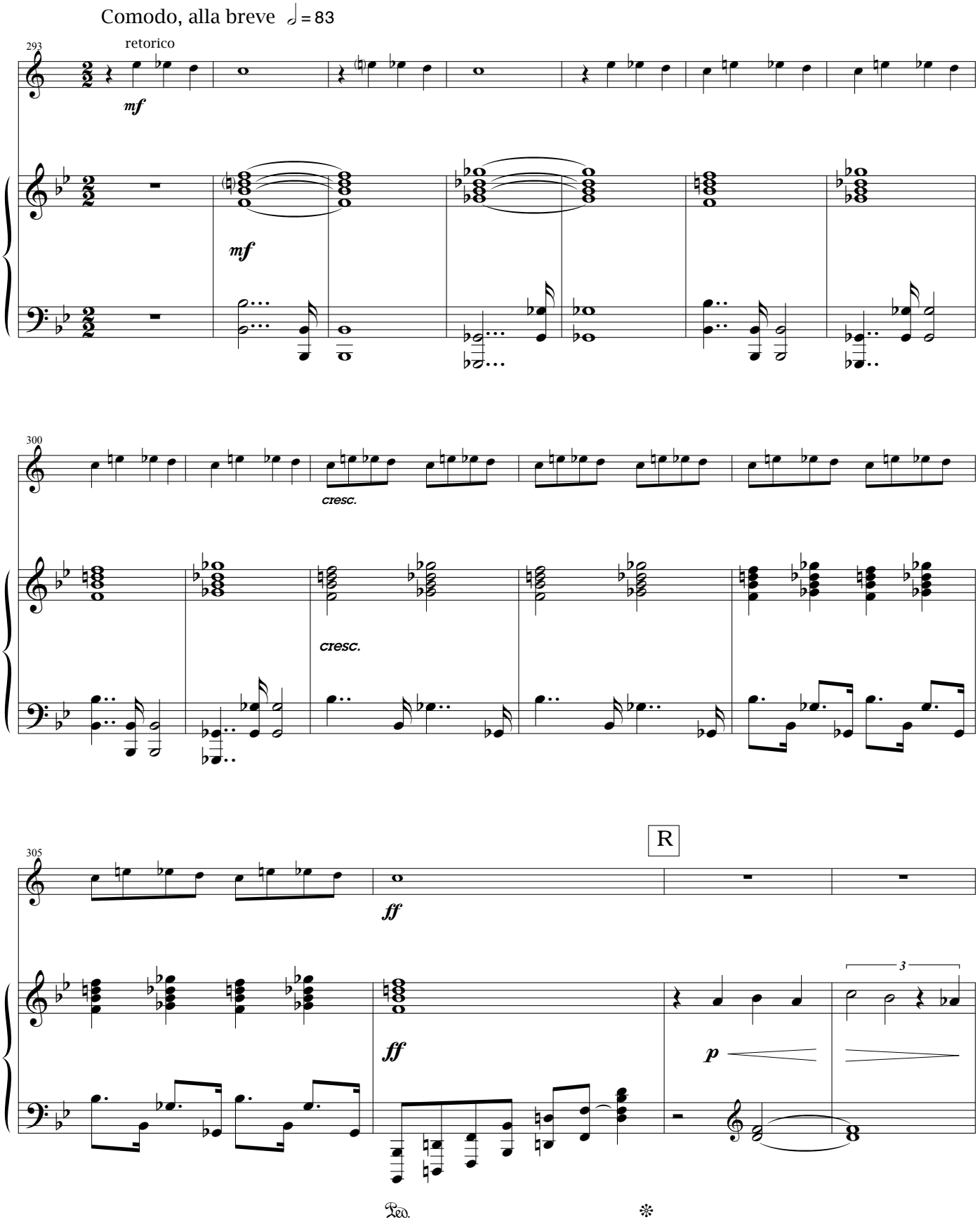

215
sempre
ff
sempre
pp
220
ffff
p
ff
225
ffff
ff
pp
sempre pp
231
O
dim.

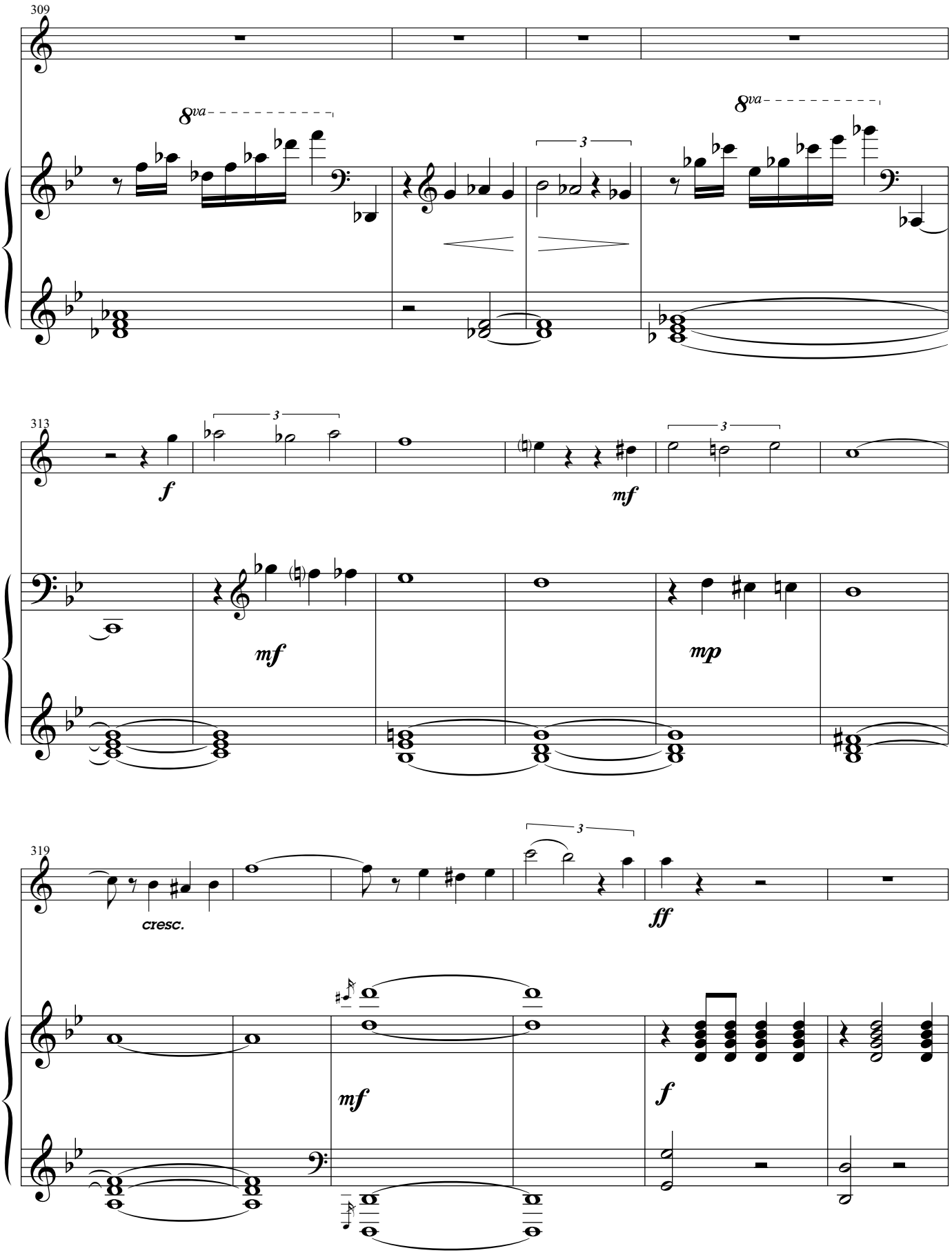

freely
237
p
f
mp
f
mp
243
ff
mf
mf
ff
mf
P
250
f
ff
mf
255

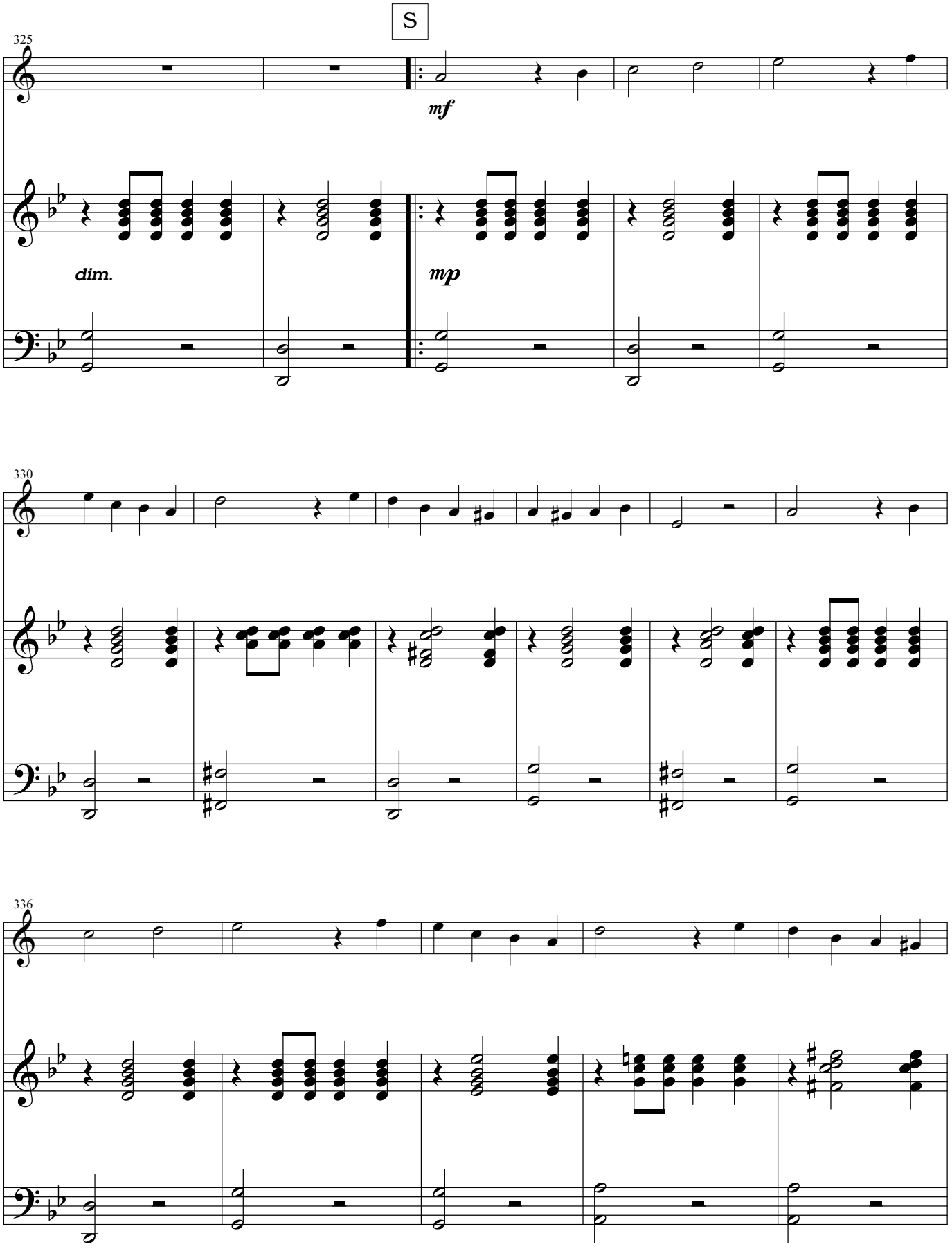

260
ff
f
265
mp
mf
mp, cresc.
8va
p
mf
p
mf
269
Q
f
mp
mf
(8va)
8va
p
mf
273
mp, cresc.
f
(8va)
p
mf

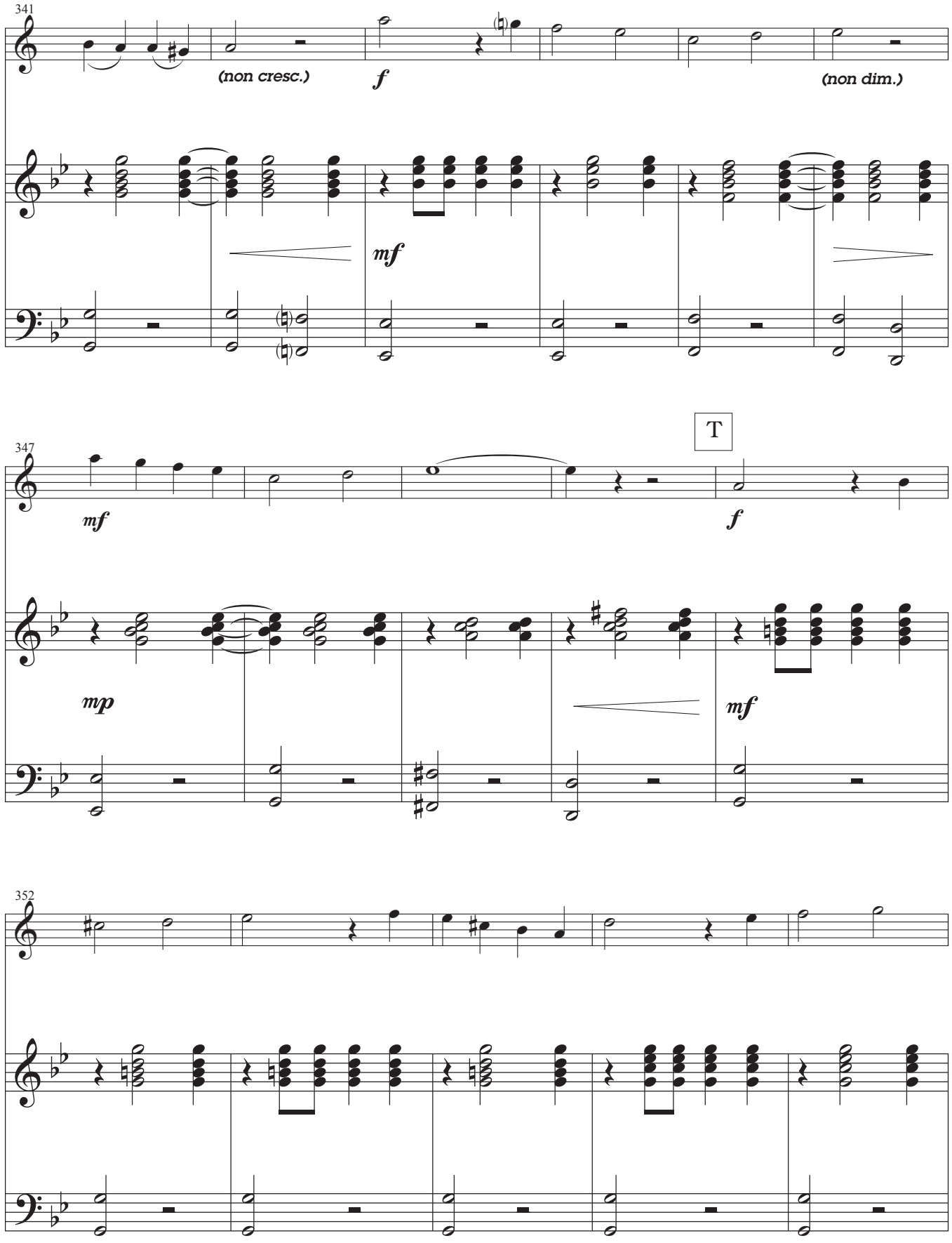

277
283
287
cresc.
fff
sfz
cresc.
ff
8va
sfz
8vb

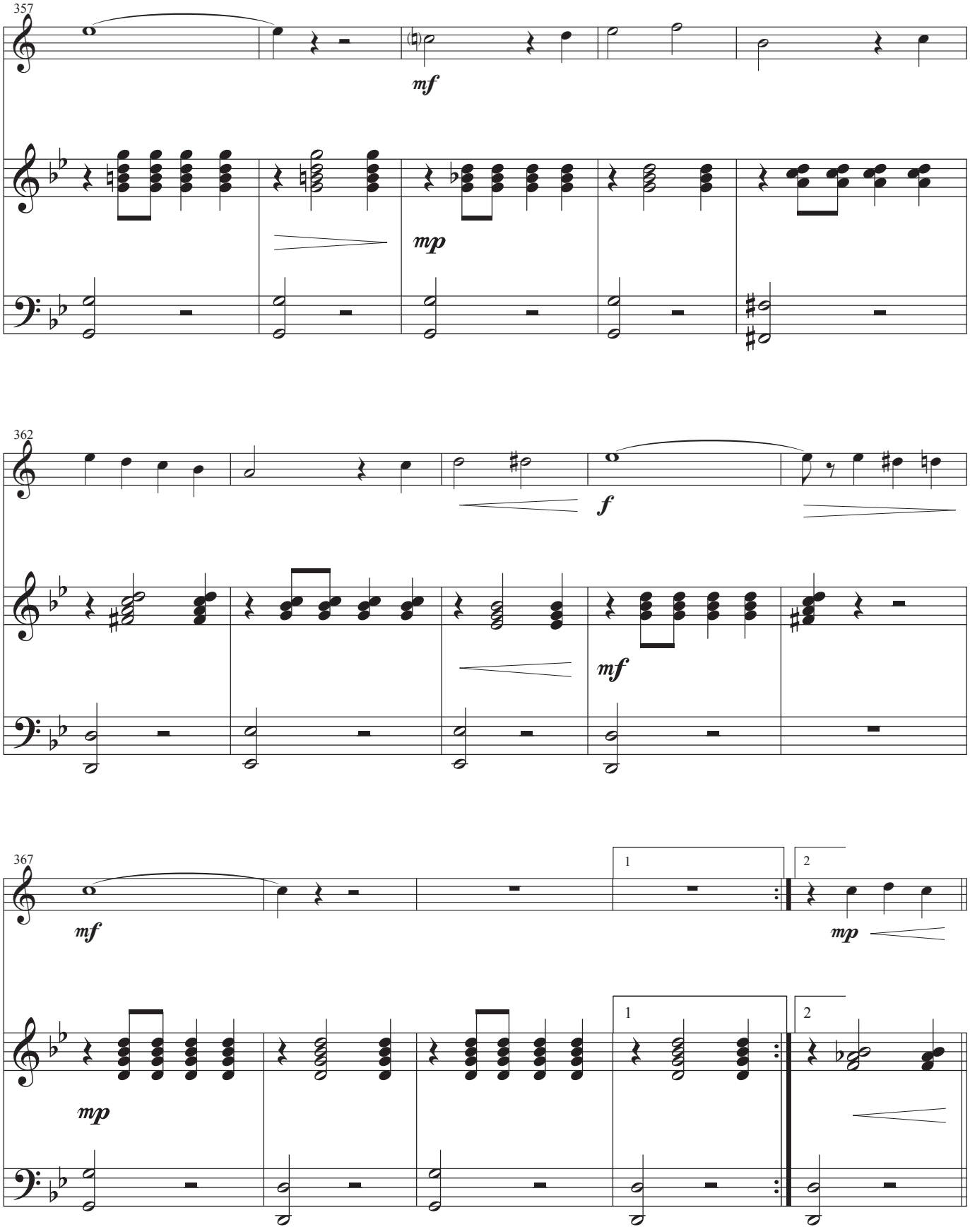
4. Hora

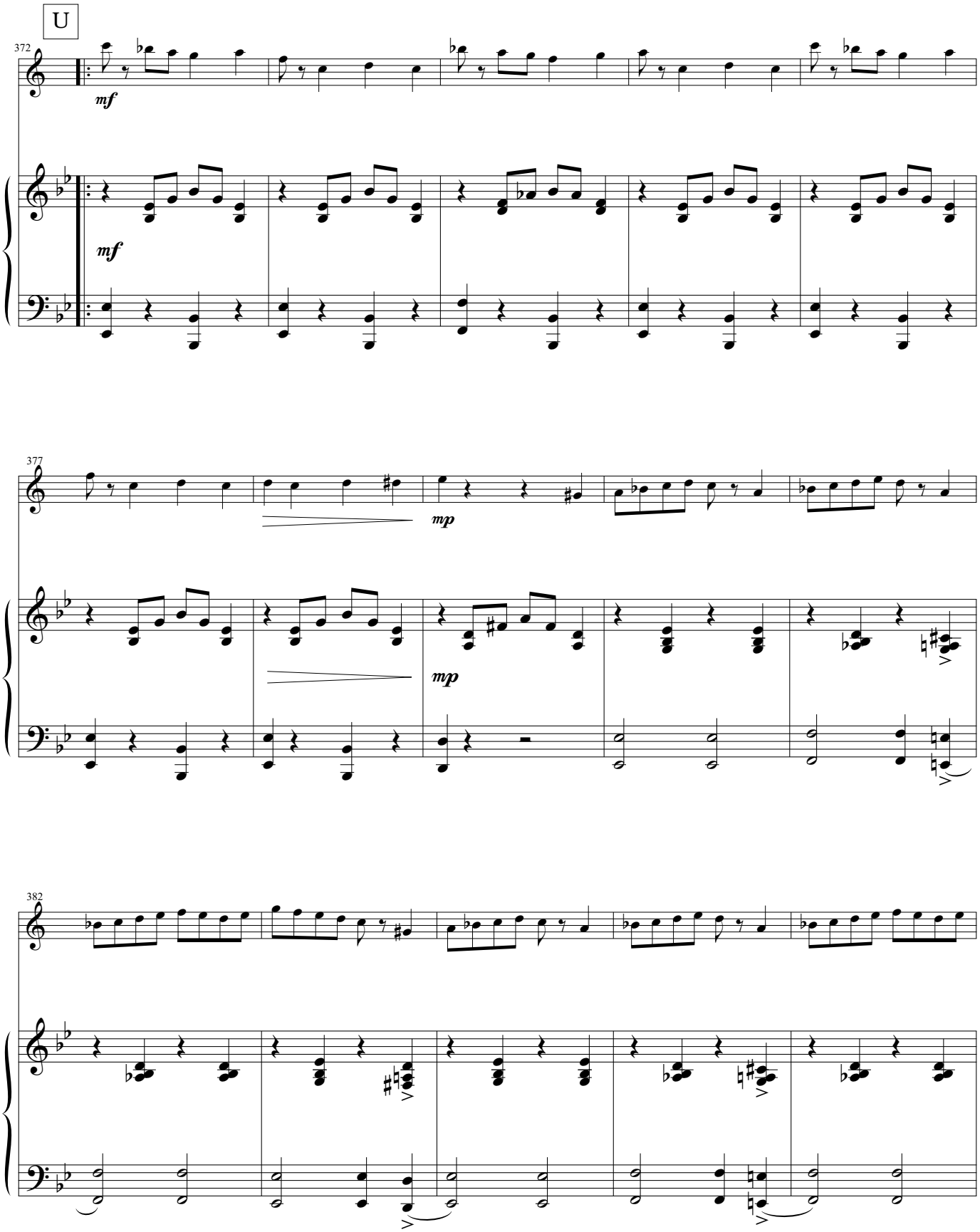

Comodo, alla breve ♩= 83
293
retorico
mf
mf
300
cresc.
cresc.
305
R
ff
ff
p
3
Ped.

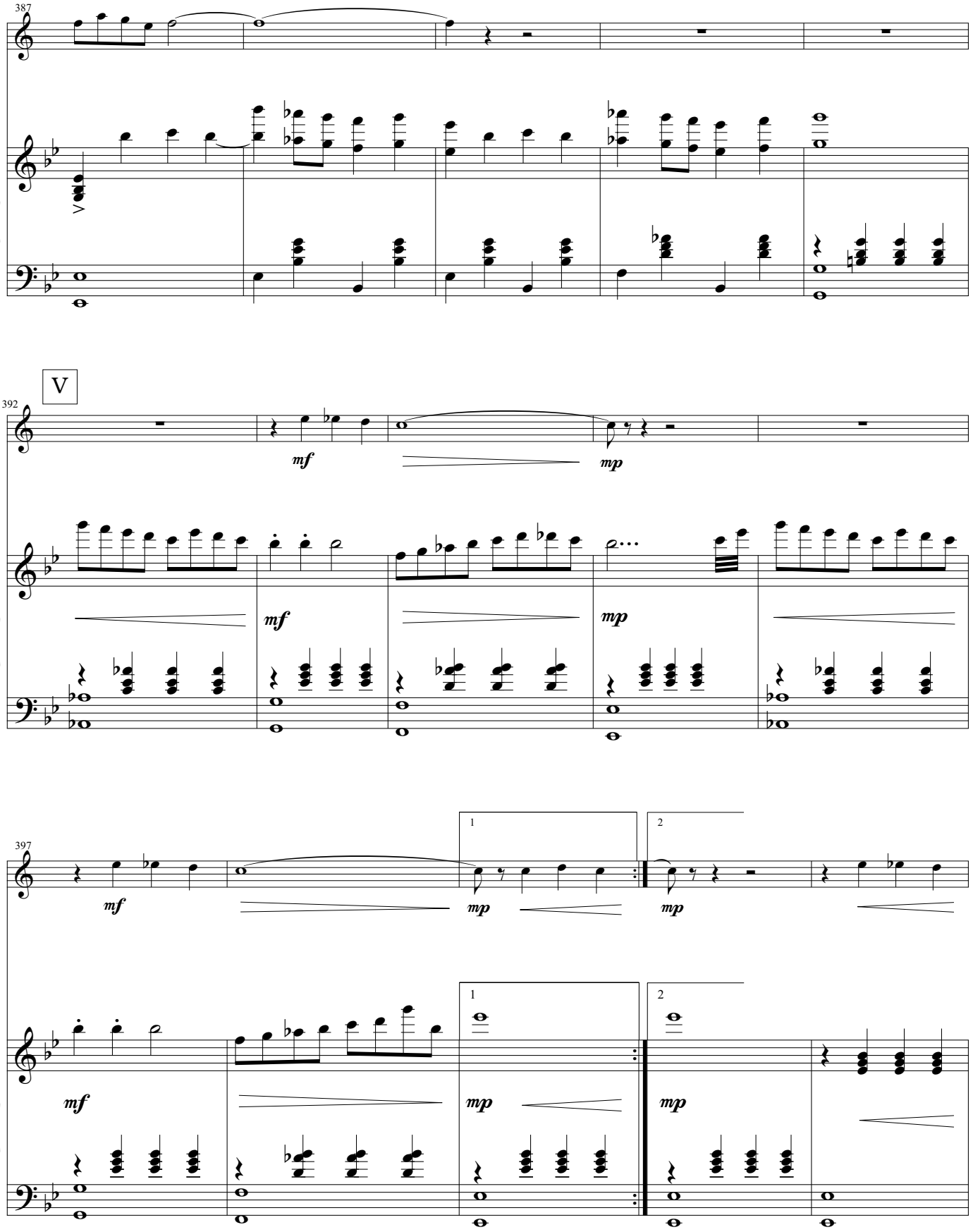

309
8va
8va
3
313
f
3
mf
mf
mp
319
cresc.
3
ff
mf
f

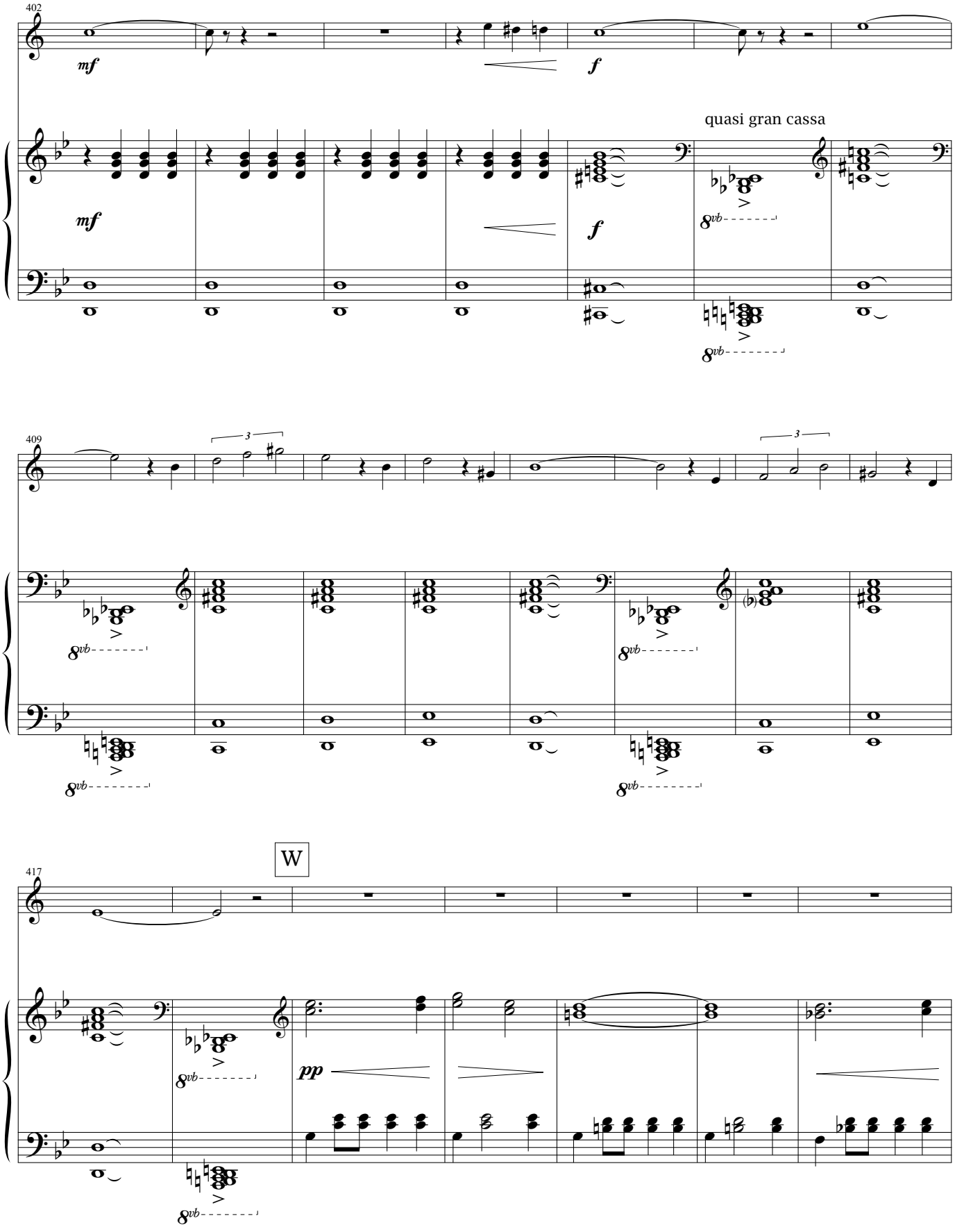

S
325
mf
dim.
mp
330
336

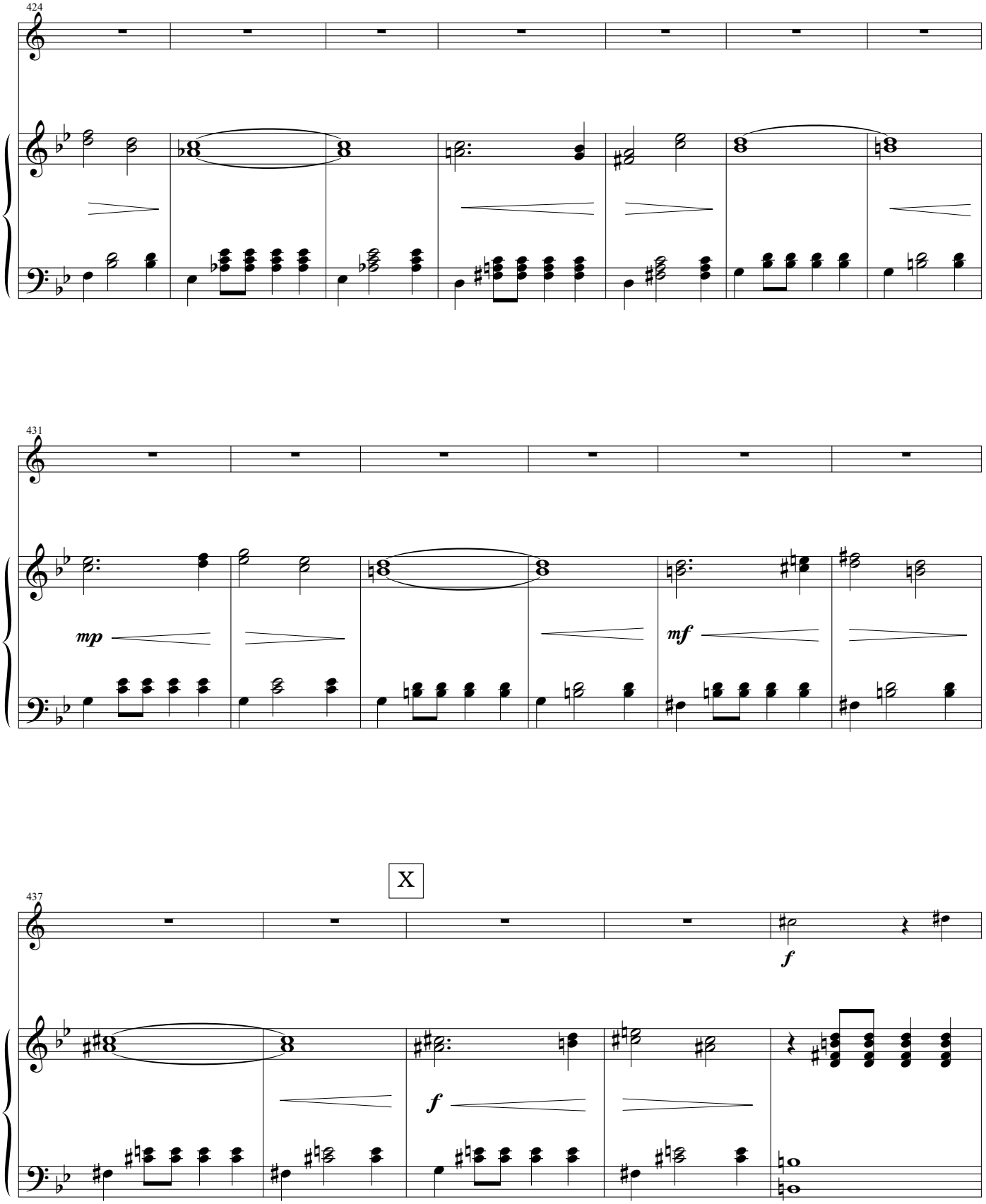

341
(non cresc.)
f
(non dim.)
mf
347
mf
T
f
mp
mf
352

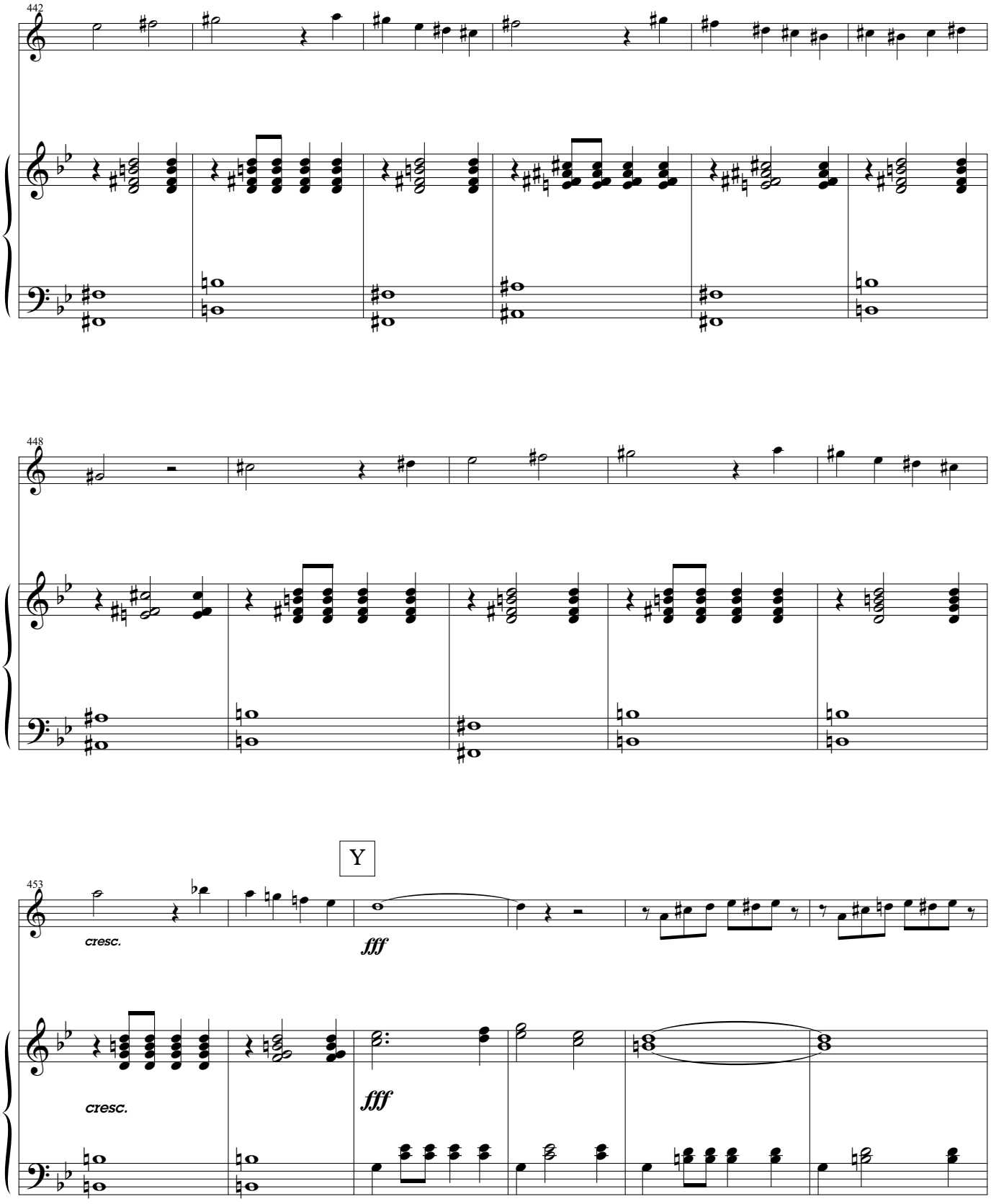

357
mf
mp
362
f
mf
367
mf
1
2
mp
1
2

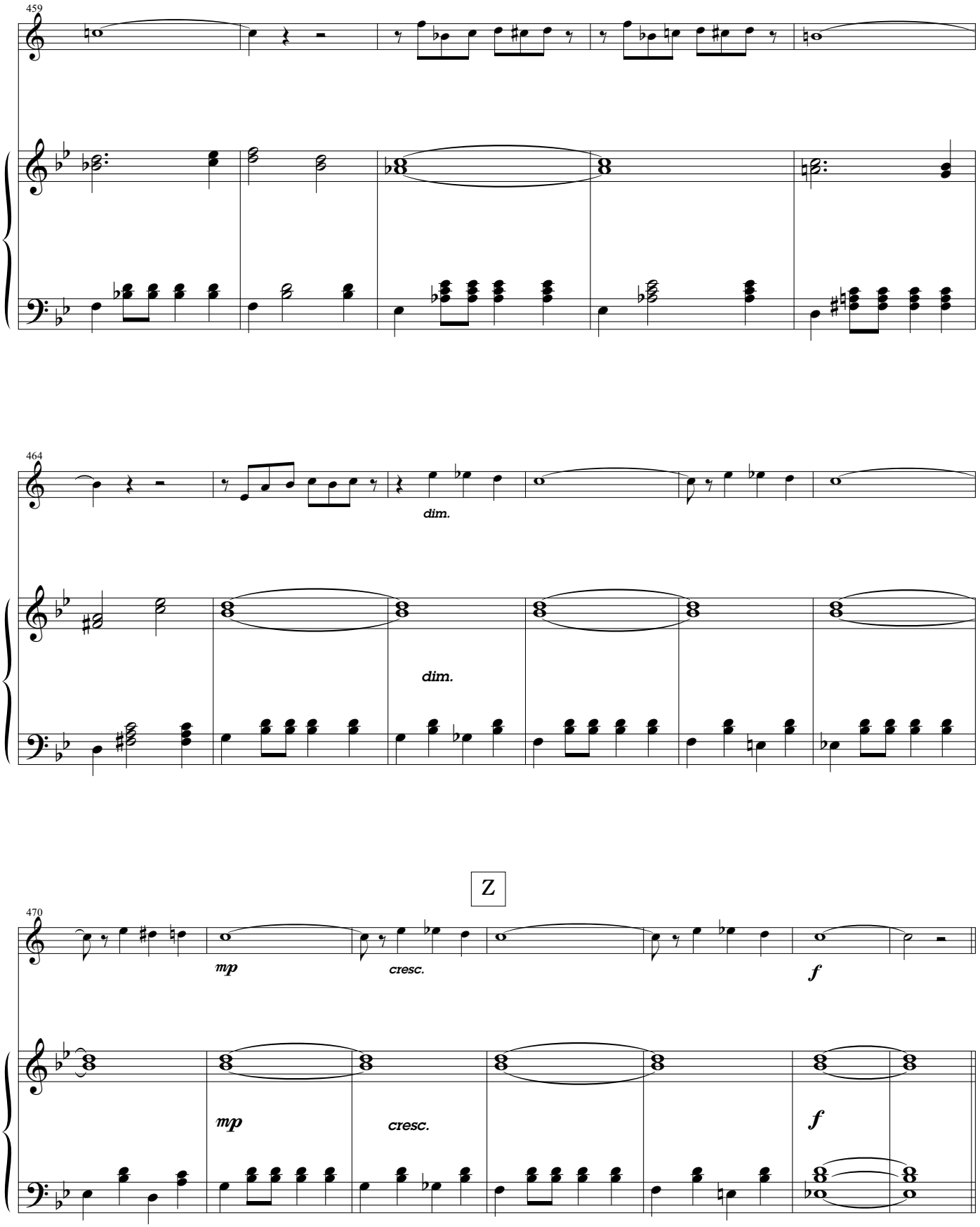
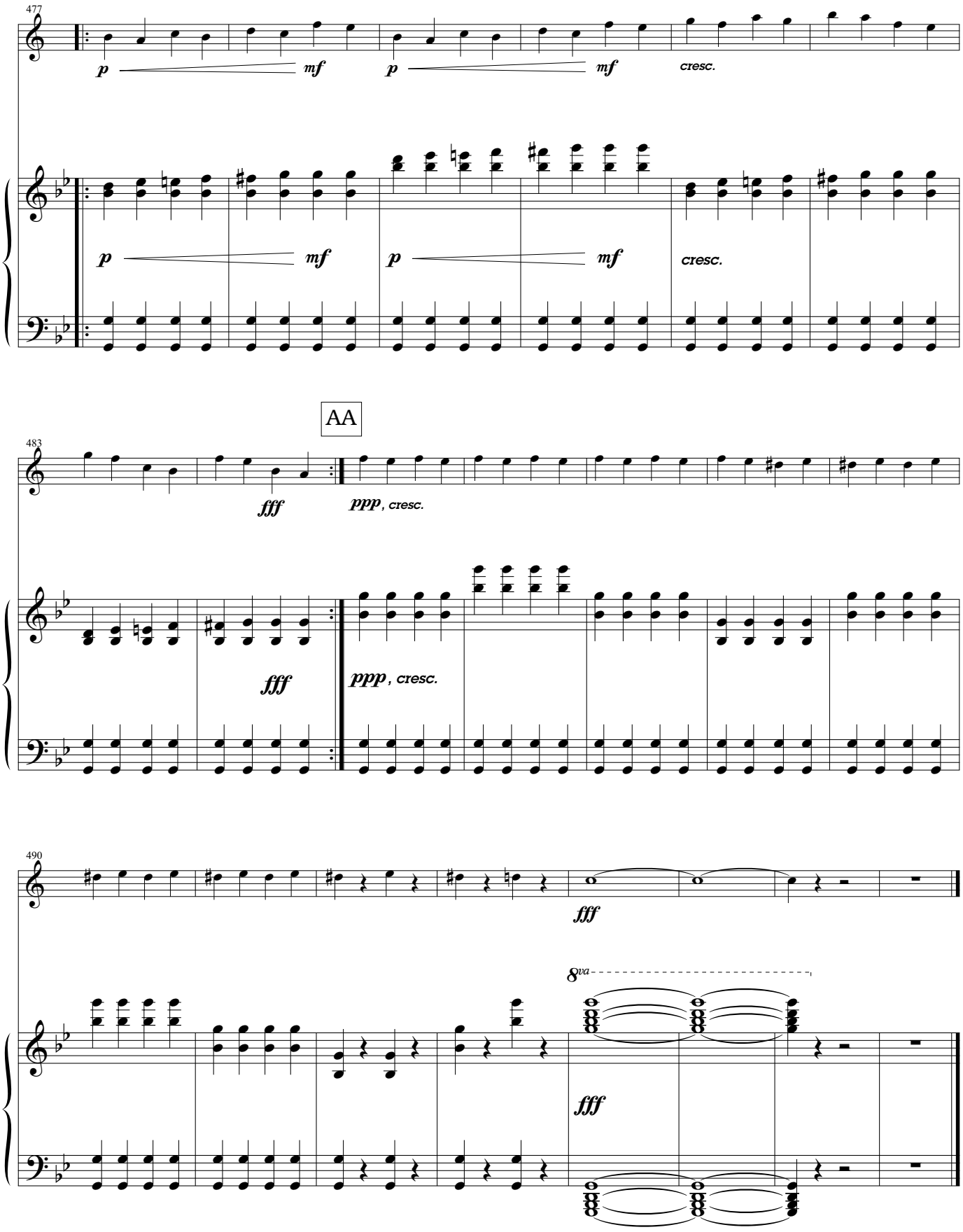

U
372
mf
mf
377
mp
mp
382


387
V
392
mf
mp
397
1
2


402
mf
f
quasi gran cassa
8vb
409
3
417
W
pp


424
431
mp
mf
X
437
f
f


442
448
Y
453
cresc.
fff
cresc.
fff


459
464
dim.
dim.
Z
470
mp
cresc.
f
mp
cresc.
f

Presto (doppio movimento) ♩ = 166