

## Ami Maayani



Ami Maayani Photo: Copyright Katy Schwartzmann

### SOLO INSTRUMENT(S) AND ORCHESTRA

#### Arabesque No.4

1983 12 min

for flute, harp and string orchestra

**World Premiere: 01 May 1984**

Rochester, NY, USA

Grace Wong, harp; Rochester Symphony Chamber Ensemble (WP: May 1984; exact day not known)

#### Concertino for Harp and String Orchestra

1980 23 min

(or string nonet: 2.2.2.2.1)

*"... I like this brilliant, effective and beautiful work, and I consider it an important addition to the harp repertoire; the Concertino fulfilled my earlier expectations on commissioning it."*

*Nicanor Zabaleta*

*Vila Izar, Spain, July 1981*

**World Premiere: 18 Jan 1981**

Tel-Aviv, Israel

Ruth Maayani, harp; Israel Chamber Orchestra

Conductor: Ole Schmidt

SOLO INSTRUMENT(S) AND ORCHESTRA 1

#### Concerto for Guitar and Orchestra

1976 27 min 10 sec

1.picc.1.corA.2.bcl.2.dbn-2.2.1.1-timp.perc(4)-2harps-cel-strings

*"This aesthetically magnificent and majestic masterpiece was presented in three movements. The first movement marked 'Modéré' began with atonal, ethereal, filmy, gauzelike shades and tints plus interludes of meditative solo guitar. A relaxed tension inspired new sounds, dimensions, dissonance and resolutions. Dialogue with the celesta created a sense of profound drama. The second movement, 'Andante', was affirmatively masculine, resolutely tender. Silky strings and an emphatic harp created Oriental atmosphere reminiscent of a Japanese print... 'Vite et très gai' marked the last movement. Novel, unique and highly complex rhythms led to firm resolution, romantic hope and warmth. Interweaving melodies and themes became vertical, horizontal and diagonal gems of variation and beat. The final draped tones and lush dissonances drifted into space toward Nirvana and the celestial... concluding a work of great artistic merit." (Earl A. Schreiber, Winona Daily News, 12 Apr 1978)*

**World Premiere: 11 Aug 1978**

Minneapolis, MN, USA

Sharon Isbin, harp; Minnesota Orchestra

Conductor: Henry Charles Smith

#### Concerto for Harp and Orchestra No.1

1960 28 min 15 sec

1.picc.af1.2.corA.2.bcl.2.dbn-3.3.0.0-timp.perc(4)-cel-strings

*Reviews of participants, of the International Harp Week, Laren 1963:*

*"I think the Concerto is one of the best modern works written for the harp. The harp part is difficult but quite possible and will bring the students and harp players to a high level. I hope it will be played often and become one of the works performed in harp repertoire." (Maria Korchinska, England)*

*"Ce doit être une grande joie pour chaque harpiste-soliste de jouer le concerto de Ami Maayani. Le compositeur connaît très bien l'instrument et c'est une exception que la harpe est vraiment solo et pas obligatoire." (Phia Berghout, Holland)*

*"Je pense que ce concerto est remarquable et certainement une oeuvre très précieuse pour le repertoire contemporain de la harpe. La partie de harpe est traitée très habilement et l'orchestre est merveilleux de couleur. J'ai une énorme plaisir en écoutant la première audition et je félicite l'auteur et l'interprète Susanna Mildonian de tout coeur." (Marcel Grandjany, USA)*

**World Premiere: 13 Jul 1963**

International Harp Week, Laren, Netherlands

Susanna Mildonian, harp; Utrechts Stedelijk Orkest

Conductor: Paul Huppers

SOLO INSTRUMENT(S) AND ORCHESTRA 1

## Concerto for Piano and Orchestra

### Souvenirs de Chine

2002

44 min 50 sec

2.picc.2.corA.2.bcl.2.dbn-4.4.3.1-timp.perc(4)-harp-cel-strings

*"The two main themes of the concerto are a Chinese folk tune and a Jewish melody. The entire structural layout of Maayani's piano concerto was profoundly influenced by the adoption of the Chinese tune, and its mixture with elements of Jewish music [results in] a highly colorful and richly textured development. It seems as if a live dialogue between those two ancient nations, the Chinese and the Jewish, is taking place... Although Maayani follows traditional guidelines in this composition, the way he weeds out the old form in order to integrate the new into his work is a model that our Chinese composers can make use of. Maayani's superb skills in traditional methods of composition creatively join together the significant part of characteristic Jewish music (ornaments, compound beat, compound harmony, etc.) in the masterwork with Chinese pentatonic scales. He succeeds in creating magnificent Oriental scenery in a Mediterranean style." (Zi Mo, 'Music Weekly' Journal, 09 Jun 2006)*

**World Premiere: 23 May 2006**

Forbidden City Concert Hall, Beijing, China, People's Republic of  
Albert Mamriev, piano; Beijing Symphony Orchestra  
Conductor: Tan Lihua

## Concerto for Two Pianos and Orchestra

1969

30 min

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3)-2harps-cel-strings

**World Premiere: 21 Sep 2009**

Tel-Aviv, Israel  
Tami Kanazawa & Yuval Admoni, pianos; Israel Symphony Orchestra Rishon LeZion  
Conductor: Xu Yi An

## Concerto for Viola and Orchestra

1974

27 min 50 sec

2.picc.2.corA.2.bcl.2.dbn-4.4.3.1-timp.perc(3)-2harps-cel-strings

**World Premiere: 13 Nov 1986**

Jerusalem, Israel  
Daniel Binyamini, viola; Jerusalem Symphony Orchestra  
Conductor: David Shallon

## Concerto for Violin and Orchestra

1967

26 min 10 sec

2.picc.2.corA.2.Ebcl.bcl.2.dbn-2.2.1.1-timp.perc(3)-2harps-cel-strings

**World Premiere: 08 Jun 1976**

Tel-Aviv, Israel  
Yuval Waldman, violin; Israel Philharmonic Orchestra  
Conductor: Uri Segal

## Concerto for Violoncello and Orchestra

1967

28 min 15 sec

2.picc.af1.2.corA.2.Ebcl.bcl.2.dbn-2.2.1.1-timp.perc(3)-2harps-cel-strings

*"... interesting and colorful music, distinctive in character and particular to its composer, while the genre is Western, melodic treatment and rhythmic patterns of the music of the Near East. Primarily a melodic piece, the highly inflected line occasionally resembles Cantillation, at other times is melismatic as in the second movement. The last movement is rhythmic. A clear and open texture allows the soloist to express the embellished line freely. Like a true concerto there is a good balance of activity between solo passages and orchestral passages." (Peter Farrell, 'Notes' – Journal of the Music Library Association, Dec 1982)*

**World Premiere: 01 Sep 1977**

Jerusalem, Israel  
Uzi Wiesel, cello; Jerusalem Symphony Orchestra (WP: Sep 1977; exact day not known)  
Conductor: Mendi Rodan

## Concerto symphonique

### Concerto for Harp and Orchestra No.2

1966

29 min 15 sec

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp.perc(3)-cel-strings

*"This music is like a rushing, mighty river at times, and at others like a broadly flowing mellow stream, which is nurtured by many springs but is characterized by an unambiguous intellectual landscape. The demanding solo part acts as an Ariadne thread through the whole structure." (Matthias Roth, Rhein-Neckar-Zeitung, 08 Feb 2002)*

*"The World Premiere of the dramatic three movements of the Concerto Symphonique pour Harpe which will, undoubtedly, enrich the sparse concert literature for harp, was a triumphant success... a work like a painting by Gauguin... calling forth an overwhelming association of topical flora and fauna." (Waltraud Brunst, Mannheimer Morgen, 09 Feb 2002)*

**World Premiere: 06 Feb 2002**

Heidelberg, Germany  
Florence Sitruk, harp; Philharmonisches Orchester Heidelberg  
Conductor: Romely Pfund

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**L' Esprit baroque méditerranéen**

**2007**

30 min

Three pieces for four harps and string orchestra

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**World Premiere: 20 Jul 2008**

Amsterdam, Netherlands

Quatuor de Harpes de Paris; Rotterdam Chamber Orchestra

Conductor: Conrad Van Alphen

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**Sinfonia Concertante**

**1972**

32 min

for woodwind quintet and orchestra

0.0.0.0-0.4.4.1-timp.perc(4)-2harps-mand-pft(=cel)-2string orchestras (1 tuned a quarter tone higher)

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