

BOOSEY & HAWKES

Ami MAAYANI

<b>Introduction</b>	<b>1</b>
<b>Abbreviations</b>	<b>6</b>
<b>Works</b>	<b>8</b>
<i>Opera</i>	8
<i>Ballet</i>	9
<i>Full Orchestra</i>	10
<i>Chamber Orchestra</i>	12
<i>Solo Instrument(s) and Orchestra</i>	13
<i>Vioce(s) and Orchestra</i>	18
<i>Ensemble and Chamber without Voice(s)</i>	21
<i>Instrumental</i>	25
<i>Voice(s)</i>	27
<i>Music for Tape</i>	28
<i>Music for Harp</i>	29
<b>Recordings</b>	<b>30</b>
<b>Boosey &amp; Hawkes addresses</b>	<b>34</b>
<b>Composers list</b>	<b>36</b>



The Qumran caves near the Dead Sea – the Scrolls found here are the text source for Ami Maayani’s opera-oratorio *The War of the Sons of Light Against the Sons of Darkness*.

Photo: Palphat LTD

Born 13 January 1936 at Ramat Gan near Tel-Aviv, composer Ami Maayani belongs to the second generation of the founders and builders of Tel-Aviv City. He graduated from the Academy of Music in Jerusalem as a violinist and violist in 1953 and pursued studies in composition under the tutorship of Paul Ben-Haim, and in conducting with Eitan Lustig (1956–1960). After three years of military service in the Israeli Defence Force, he continued his academic studies at the Technion, the Israeli Institute of Technology in architecture, and graduated with a B.Arch. in 1960. During the years 1961–1962 and 1964–1965, he furthered his studies in New York City, in urban planning at the Columbia University, and at the Electro-Acoustic Music Center with Prof. Vladimir Ussachevsky.

While practicing architecture, being involved in site planning of some major projects in Israel and designing public buildings and dwellings, he studied philosophy at the Tel-Aviv University, graduating with a M.A. in 1974. The subject of his thesis was the *Philosophy of Music – Studies in the Aesthetic Writings of Hegel, Schopenhauer, Wagner and Nietzsche*.

Maayani is the founder and conductor of the Israel National Youth Orchestra, the Tel-Aviv Youth Orchestra, the Haifa Youth Orchestra and the Technion Symphony Orchestra. During the years 1970–1973 and 1976–1980, he was the chairman of the Israel Composers' league, chairing the Israeli Section of the ISCM.

The years 1975–1980 saw Maayani as assistant director of the Rubin Academy of Music and Dance in Jerusalem, serving also as a member of the High Council of Culture and Arts. In 1984, he joined the faculty of the Samuel Rubin Israel Academy of Music at the Tel-Aviv University, today the Buchmann–Mehta School of Music, as a professor of composition and conducting. He headed the Academy between the years 1993–1998 and 2000–2004, the year of his retirement. Maayani designed and supervised the building of the Clairmont Concert Hall at the Academy, both architecturally and acoustically.

During the years in which Maayani had been heading the Tel-Aviv Academy of Music, he developed the Symphony Orchestra and the vocal department. Among the major projects and performances with the orchestra which he conducted were many symphonies from the core repertoire (Haydn, Mozart, Beethoven, Bruckner, Mahler, Bartók, Hindemith and Saint-Saëns' *Third Symphony* – the first performance in Israel with a pipe organ), and full productions supervised and conducted by him of the opera *Saul and David* by

Carl Nielsen (Israeli premiere and the first performance ever outside Scandinavia) and Bizet's *Carmen*.

Maayani was a guest lecturer in leading American universities and music schools, and at the Central Conservatory of Music in Beijing, China, in 2004–2005.

Although music always came first for Maayani, he was a practicing architect for over ten years. Simultaneously he started composing in 1959 and has ever since worked on his ever growing catalogue of compositions uninterruptedly. He has written for practically every genre, every instrument and instrumental combination. Although his catalogue demonstrates a partiality towards the harp – and his first major composition is a concerto for harp and orchestra (1960, premiered in 1963 in Holland) which was chosen as the obligatory work of the Israel International Harp Contest in 1965 and again at the International Harp Contest in Hartford, Connecticut, in 1969 – his works include an opera, four symphonies, ballet music, two song cycles for voice and orchestra, eleven concerti for a solo instrument and orchestra, works for symphony orchestra, chamber music of all kinds, solo compositions for various instruments and electro-acoustic music.

Numerous are the prizes and awards his œuvre has brought him; among them the 'Engel' prize of the Tel-Aviv municipality in 1963; the prize of the education and culture ministry in 1964; the 'Casino de Divonne' prize, Paris 1967; the IBA (Israeli Broadcasting Authority) prize for the celebrations of the 25th anniversary of the state of Israel, for his song cycle *Jüdische Lieder* in 1973; the ACUM (Society of Authors, Composers and Music publishers in Israel) prize in 1974; and an ACUM lifetime achievement award in 1994; 1st prize for his *Hebrew Requiem – Symphony No.3* in the International Holocaust Competition, held by the Hecht Foundation, Haifa 1978, Landau prize for the arts of the 'Payis' (the state lottery in Israel) for his life works in 2001.

Maayani's music has been performed extensively in Israel, Eastern and Western Europe, USA, North and South America, China, Japan and Korea. He was the first Israeli composer whose music was heard in Russia, China, South Korea, and Peru. His composition *Qumran – Symphonic Metaphor* was the first Israeli composition work to be performed in Germany post World War II (Berlin 1974). Maayani's represented Israel in the European and South American tours of the Israel Philharmonic Orchestra under Zubin Mehta. The Jerusalem Symphony Orchestra commissioned from him the *Scherzo*

*méditerranéen* for its 1983 European tour as the representative Israeli work. This work was also chosen by Zubin Mehta for the South American tour of the Israeli Philharmonic Orchestra in 2006.

Major performances of Maayani's music took place in different cities: *Mizmorim – Songs of Thanksgiving and Praise* in New York with the American Symphony under Julius Rudel (1965); the first harp concerto in Utrecht, Holland, with Susanna Mildonian as soloist and the Utrecht Symphony Orchestra under Paul Huperts (1963); the *Concerto for Percussion and Eight Wind Instruments* in Paris, performed by the Ars Nova Ensemble conducted by Edgar Cosma (1967); *Deux Madrigaux* in Paris, with Chantal Mathieu and the Paris Woodwind Quintet (1974); *Concerto symphonique* for harp and orchestra in Heidelberg, with Florence Sitruk as soloist and the Heidelberg Philharmonic Orchestra under Romely Pfund (2002); *Concerto for Piano and Orchestra* in Beijing, China, with Albert Mamriev as soloist and the Beijing Symphony Orchestra under the baton of Tan Li Hua.



Ami Maayani  
with Zubin  
Mehta during  
a rehearsal of  
*Régalim*.

Photo:  
Alan D. Cisco

Maayani won international recognition for his entire music written for the harp, which includes three concerti, chamber music for various ensembles and harp, thirty six songs for voice and harp, and solo harp compositions. Most of his harp music was commissioned by famous harpists such as Nicanor Zabaleta, Kathleen Alistar, Lucile Lawrence, Edna Philips, Susanna Mildonian and Naoko Yoshino. His music was chosen as set pieces of various International Competitions in Israel, France, Switzerland, Russia, USA and Japan.

Maayani sees himself as the successor of his master teacher Paul Ben-Haim (1897–1984), the founder of the Israel Mediterranean School and the style of music, and considers his own contribution to the contemporary Israeli and Jewish music thus: Maayani clearly defines his music as Eastern Mediterranean. He based his music on biblical cantillations and Jewish traditions, emphasizes version of the Ashkenazi and Sephardic liturgy, setting them into the perspective of the Baroque and Classical music forms blended with Impressionistic harmonies and colours of the Mediterranean trends (French Impressionistic composers); see the *Twelve Fantasies for Piano in Prelude and Fugue Form*, based on Medieval modes and Ethnic scales – homage to J. S. Bach commemorating the 250th anniversary of his death in 2000. Maayani's vocal music is



Maayani conducts the Students Orchestra of the Samuel Rubin Israel Academy of Music at the Clairmont Hall, Tel-Aviv, designed by himself.

Photo: Tel-Aviv University Press

closely associated with the Old Hebrew language, since the time of the Old Testament through the Dead Sea Scrolls to the Jewish Poets of the 'Golden Age' of Spain and the Modern Hebrew, revived in Israel more than a hundred years ago. His music includes the Yiddish, Ladino and Aramaic languages used by Jews in the Diaspora.

Most of Maayani's music has been recorded and released in sixteen CDs by FONS Music Foundation.

Maayani is also the author of a monumental and exhaustive monograph on Richard Wagner (in three volumes) and on *The Music of the Ancient Nations and The Music in Plato's Dialogues*, the only major contributions to these subjects to appear in the Hebrew language. FONS Music Foundation is preparing the publication of his autobiography.

*July 2009*

Deutsch	English	Français	Italiano
<b>Holzbläser</b>	<b>Woodwind</b>	<b>Bois</b>	<b>Legni</b>
picc Piccoloflöte	<i>piccolo</i>	petite flûte	<i>ottavino</i>
fl Flöte	<i>flute</i>	grande flûte	<i>flauto</i>
afl Altflöte	<i>alto flute</i>	flûte alto	<i>flauto contralto</i>
bfl Baßflöte	<i>bass flute</i>	flûte basse	<i>flauto basso</i>
rec Blockflöte	<i>recorder</i>	flûte à bec	<i>flauto dolce</i>
ob Oboe	<i>oboe</i>	hautbois	<i>oboe</i>
corA Englischhorn	<i>cor Anglais (English horn)</i>	cor anglais	<i>corno inglese</i>
cl Klarinette	<i>clarinet</i>	clarinette	<i>clarinetto</i>
(in A oder B $\flat$ )	<i>(in A or B<math>\flat</math>)</i>	(en la ou en si bémol)	<i>(in la o in si bemolle)</i>
bcl Baßklarinette	<i>bass clarinet</i>	clarinette basse	<i>clarinetto basso</i>
E $\flat$ cl Es-Klarinette	<i>clarinet in E<math>\flat</math></i>	petite clarinette	<i>clarinetto in mi bemolle</i>
dbcl KontraBaßklarinette	<i>double bass clarinet</i>	clarinette contrebasse	<i>clarinetto contrabbasso</i>
sax Saxophon	<i>saxophone</i>	saxophone	<i>sassofono</i>
bhn Bassethorn	<i>basset horn</i>	cor de basset	<i>corno di bassetto</i>
bn Fagott	<i>bassoon</i>	basson	<i>fagotto</i>
dbn Kontrafagott	<i>double bassoon/contrabassoon</i>	contrebasson	<i>contrafagotto</i>
<b>Blechbläser</b>	<b>Brass</b>	<b>Cuivres</b>	<b>Ottoni</b>
hn Horn	<i>horn</i>	cor	<i>corno</i>
crt Kornett	<i>cornet</i>	cornet	<i>cornetta</i>
flgn Flügelhorn	<i>flugelhorn</i>	bugle	<i>ficorno</i>
tpt Trompete	<i>trumpet</i>	trompette	<i>tromba</i>
trbn Posaune	<i>trombone</i>	trombone	<i>trombone</i>
brbn Baßposaune	<i>bass trombone</i>	trombone basse	<i>trombone basso</i>
<b>Schlagwerk</b>	<b>Percussion</b>	<b>Percussion</b>	<b>Strumenti a percussione</b>
BD große Trommel	<i>bass drum</i>	grosse caisse	<i>grancassa</i>
bl Block	<i>block</i>	block	<i>block</i>
cast Kastagnetten	<i>castanets</i>	castagnettes	<i>castagnette</i>
chin.cym chinesisches Becken	<i>Chinese cymbal</i>	cymbales chinoises	<i>piatto cinese</i>
crot Crotales	<i>crotales</i>	crotales	<i>crotales</i>
cym Becken	<i>cymbal(s)</i>	cymbale(s)	<i>piatto/i</i>
dr Trommel/Drum	<i>drum</i>	tambour/drum	<i>tamburo/drum</i>
glsp Glockenspiel	<i>glockenspiel</i>	glockenspiel	<i>glockenspiel</i>
perc Schlagzeug/Percussion	<i>percussion</i>	percussion	<i>percussione</i>
SD kleine Trommel	<i>snare drum</i>	caisse claire	<i>tamburo militare</i>
susp.cym hängendes Becken (einzeln)	<i>suspended cymbal (single)</i>	cymbale suspendue (seule)	<i>piatto sospeso (singolo)</i>
t.bells Röhrenglocken	<i>tubular bells</i>	cloches tubulaires	<i>campane tubolari</i>
tamb Tamburin	<i>tambourine</i>	tambour de basque	<i>tamburello basco</i>
tam-t Tam-Tam	<i>tam-tam</i>	Tam-Tam	<i>tam-tam</i>
TD Wirbeltrommel	<i>tenor drum</i>	caisse roulante	<i>tamburo rullante</i>
tgf Triangel	<i>triangle</i>	triangle	<i>triangolo</i>
timp Pauken	<i>timpani</i>	timbales	<i>timpani</i>
tom-t Tom-Toms	<i>tom-toms</i>	Tom-Toms	<i>tom-tom</i>
tpt.bl Tempelblock(s)	<i>temple block(s)</i>	temple block(s)	<i>block cinese/i</i>
vib Vibraphon	<i>vibraphone</i>	vibraphone	<i>vibrafono</i>
wdbl Woodblock(s)	<i>woodblock(s)</i>	woodblock(s)	<i>woodblock</i>
xyl Xylophon	<i>xylophone</i>	xylophone	<i>xilofono</i>
<b>Tasteninstrumente</b>	<b>Keyboards</b>	<b>Claviers</b>	<b>Strumenti a tastiera</b>
pft Klavier	<i>piano</i>	piano	<i>pianoforte</i>
cel Celesta	<i>celesta</i>	célesta	<i>celesta</i>
hpd Cembalo	<i>harpsichord</i>	clavecin	<i>clavicembalo</i>
org Orgel	<i>organ</i>	orgue	<i>organo</i>
kbd Keyboard	<i>keyboard</i>	keyboard	<i>keyboard</i>
synth Synthesizer	<i>synthesizer</i>	synthesizer	<i>sintetizzatore</i>

	<b>Streicher</b>	<b>Strings</b>	<b>Cordes</b>	<b>Archi</b>
vln	Violine	<i>violin</i>	violin	<i>violino</i>
vla	Viola	<i>viola</i>	alto	<i>viola</i>
vlc	Violoncello	<i>cello</i>	violoncelle	<i>violoncello</i>
db	Kontrabaß	<i>double bass/contrabass</i>	contrebasse	<i>contrabbasso</i>
	<b>Stimmen</b>	<b>Voices</b>	<b>Voix</b>	<b>Voci</b>
colS	Koloratursopran	<i>coloratura soprano</i>	soprano léger	<i>soprano leggero</i>
S	Sopran	<i>soprano</i>	soprano	<i>soprano</i>
M	Mezzosopran	<i>mezzo-soprano</i>	mezzo-soprano	<i>mezzosoprano</i>
A	Alt	<i>alto</i>	alto	<i>contralto</i>
CT	Countertenor	<i>countertenor</i>	contraténor	<i>contratenore</i>
T	Tenor	<i>tenor</i>	ténor	<i>tenore</i>
dramBar	dramatischer Bariton	<i>dramatic baritone</i>	bariton dramatique	<i>baritono drammatico</i>
highBar	hoher Bariton	<i>high baritone</i>	bariton aigu	<i>baritono alto</i>
lyrBar	lyrischer Bariton	<i>lyric baritone</i>	bariton lyrique	<i>baritono lirico</i>
Bar	Bariton	<i>baritone</i>	bariton	<i>baritono</i>
BBar	Baßbariton	<i>bass baritone</i>	bariton-basse	<i>basso-baritono</i>
B	Baß	<i>bass</i>	basse	<i>basso</i>
	<b>Sprachen</b>	<b>Languages</b>	<b>Langues</b>	<b>Lingue</b>
E	englisch	<i>English</i>	anglais	<i>inglese</i>
F	französisch	<i>French</i>	français	<i>francese</i>
G	deutsch	<i>German</i>	allemand	<i>tedesco</i>
I	italienisch	<i>Italian</i>	italien	<i>italiano</i>
	<b>Sonstiges</b>	<b>Others</b>	<b>Divers</b>	<b>Diversi</b>
ampl	verstärkt	<i>amplified</i>	amplifié	<i>amplificato</i>
ca	circa	<i>circa</i>	circa	<i>circa</i>
elec.	elektrisch/elektronisch	<i>electric/electronic</i>	électrique/électronique	<i>elettrico/elettronico</i>
gtr	Gitarre	<i>guitar</i>	guitare	<i>chitarra</i>
hi	hoch	<i>high</i>	aigu	<i>alto</i>
lg	groß	<i>large</i>	grand	<i>grande</i>
lo	tief	<i>low</i>	grave	<i>basso</i>
max.	Maximum	<i>maximum</i>	maximum	<i>massimo</i>
med	mittel	<i>medium</i>	moyen	<i>medio</i>
min	Minuten	<i>minutes</i>	minutes	<i>minuti</i>
min.	Minimum	<i>minimum</i>	minimum	<i>minimo</i>
sm	klein	<i>small</i>	petit	<i>piccolo</i>

All other scorings are listed in full, or are a combination of the above.

Standard order of instrumentation:

*fl.ob.cl.bn—hn.tpt.trbn.tuba—perc—other—vlnl.vlnll.vla.vlc.db*

Material on sale is indicated after each work entry. Where no parts are listed on sale, the work is available for rental.

For more detailed information, please also visit [www.boosey.com/Maayani](http://www.boosey.com/Maayani) and [www.amimaayani.co.il](http://www.amimaayani.co.il)

# The War of the Sons of Light Against the Sons of Darkness

1971

1 hr 30 min

Opera-oratorio based on the Dead Sea Scrolls

Libretto by Alan Roland, with fragments from the Scroll  
and Roman Soldiers Song (E-Hebr-Lat)

T,Bar,BBar,boy; mixed chorus; male chorus; dancers

2.picc.2.corA.2.E|cl.bcl.2.dbn—6.4.3.1—timp.perc(4)—harp—cel—strings

## Roles:

Teacher of Righteousness (Baritone)

Alexander Jannaeus (Tenor)

Titus (Bass-Baritone)

The Messiah (boy of sixteen years)

The Members of Qumran community, the Qumran warriors of Light,  
Roman legion soldiers

## Time and Place:

At the crossroads of time between B.C.E. and C.E., in the community of the  
Dead Sea Scroll Sect at Qumran, overlooking the Dead Sea.

## Synopsis:

During the hours just before dawn, apprehension is expressed by a chorus of the members of the Dead Sea Scroll Sect, concerning the approaching conquest by Roman power. They are reassured by their chief, the Teacher of Righteousness, who recalls how the people of Israel previously survived in exile and strove towards the Light under the state domination of both Egypt and Babylonia. During their recounting of past sufferings, Alexander Jannaeus, the tyrannical King who had persecuted the Sect, suddenly appears, called forth for Judgment from eternity's resting place. Also called upon in a prophetic vision of the Teacher is Titus, the as yet unborn Roman general, who later conquered Jerusalem, in order to view the future conquerors of Rome, to witness its final defeat. A confrontation develops between Light and Darkness, between spiritual illumination and earthly ambition and conquest. The tension of the confrontation gives birth to the great vision of the War Scroll, a final war between the forces of Light and Darkness. The Teacher in the vision describes the great battle between the Sons of Light, the spiritual heiress of the ancient Jewish tradition, and the Roman Legions, represented by Choruses and dancers, terminating in the victory of Light.

Dawn arrives at Qumran with the appearance of the Messiah, proclaiming a new era of a great synthesis from amongst the Jewish, Greek and Roman genius. But it will be an era where the Messiah needs the dispersion of the Jews in order to be the welding force, the softening touch of conscience in the West. The teacher with profound sadness then calls the Sons of Light to voluntary exile, to repair their walking sticks and sandals, to wander over dunes to bring heavenly Jerusalem to all. *Ami Maayani*

## The Legend of Threes and Fours

1978

1 hr 43 min

Ballet music in three acts (twelve scenes)

based on the legend of the same title by Hayim Nahman Bialik and verses from the Book of Proverbs 31, 18

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harps—cel—strings

### Scenario:

Act I: King Solomon and the Kings of East and West at the palace party; in the palace garden – King's dream vision in the stars. The King's daughter dances alone in the garden. In his room with his servants the King seeks a solution for the nightmare vision of his beloved daughter marrying a poor lad from Sidon.

Act II: Sidon – a city of great commercial activity and much confusion; Natanya – a brave lad in search of adventure leaves Sidon and finds himself on a boat in the midst of the sea; The vessel crashes on a cliff; The lad is saved by the eagle who puts him on the deserted island in the middle of nowhere; There he sees a large tower tightly closed under lock and key, where King Solomon concealed his daughter to avoid Heaven's decree; The serpent leads him to the top of the tower where the lad and the King's daughter find themselves falling in love and involved with each other.

Act III: King Solomon and his entourage reach the island; Stunned, he sees the young couple holding hands; he accepts the situation and understands that it was God's will to bring them together; after a short interlude, they all participate in the great celebration in the city of Jerusalem. *Ami Maayani*

### 'Leading Astray'

see below: *Concerto for Percussion and Eight Wind Instruments*

*The War of the Sons of Light Against the Sons of Darkness: Fragment from the Dead Sea Scroll – original first page.*

Photo: archive



## Qumran Symphonic Metaphor

1970

16 min 30 sec

Orchestral excerpts from the opera-oratorio *The War of the Sons of Light against the Sons of Darkness*

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harps—cel—strings

*Commissioned by Zubin Mehta and the Israel Philharmonic Orchestra for its European tour 1974*

The 'Symphonic Metaphor' *Qumran* is based on the findings of the lost Scrolls of Essene sect in the Qumran Caves, on the Northwestern shores of the Dead Sea. The Essenes were an apocalyptic sect that existed in the early days of Christianity. A highly austere sect, they believed in the essence of Judaism, but the core of their faith was belief in the Day of Judgment, when the Sons of Light shall vanquish the Sons of Darkness.

In the Judean Desert a pilgrim is facing the Qumran Caves. He hears the prayers and chants of the Essenes. The middle section portrays the apocalyptic battle in sound rising and falling as described in the Scroll of the war. The vision of the final Judgment spreads when the battle is over. The slow opening theme emerges but fades out into the eternal stillness of the desert. *Ami Maayani*

*'This three-part piece for complex orchestra displays a superbly imaginative use of sound. Its slow beginning consists of spaciouly arranged chords that, though indifferent in terms of tonality, evoke a very pleasant atmosphere. Gradually, motivic figures evolve from this static groundwork. One of them, consisting of a rising fourth and a falling whole note, dominates the vivid middle section and the recapitulation. Characterised by time changes and asymmetrical rhythms, the style is lent an oriental quality by wind melismas but otherwise maintains its personal signature. The musical language, which shows a certain inclination towards the tonic but is rather modal than tonal, is distinctively modern, without belonging to any of the established avant-garde schools. The composer expressed his gratitude for the work's great success.'*  
(Hans Heinz Stuckenschmidt, Frankfurter Allgemeine Zeitung, 14 Sep 1971)

### World Premiere: 18 Jul 1971

Israel Festival, Jerusalem, Israel

Israel Philharmonic Orchestra

Conductor: Zubin Mehta

## Symphony No.2

1975

50 min

for orchestra

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harps—strings

**Ouverture solennelle****'Jubilee 82'****1982**

10 min 30 sec

2.picc.2.corA.2.bcl.2.dbn-6.4.3.1—timp.perc(4)—2harps—cel—strings

*Commissioned by the Israeli Philharmonic Orchestra for the 25<sup>th</sup> anniversary of the Philharmonic Auditorium (Mann), Tel-Aviv***World Premiere: 16 Oct 1982**

Tel-Aviv, Israel

Israel Philharmonic Orchestra

Conductor: Zubin Mehta

**Sinfonietta on Popular Hebrew Themes****Symphony No.4****1982**

27 min 30 sec

Original version: 2.2.2.2—2.2.0.0—timp.perc(1)—strings

Philharmonic version: 2.2.2.2—4.2.0.0—timp.perc(2)—harp—strings

Not many works have been written in which an attempt is made to combine Eastern and Western cultures, and featuring Jewish musical tradition – the traditional music as it was sung and played by the different communities, and as crystallized in the Western musical traditions of Central Europe. Israeli music has tried to present a kind of cultural encounter in the fifties and sixties of the 20th century combining original Jewish musical elements with musical forms borrowed from the classical tradition. The *Sinfonietta* is written in the traditional classical style of the Symphony, with four movements, each based on folkloric material from different Jewish communities: I. Adagio, Allegro – based on three Yemenite Melodies; II. Variations on Sephardic Themes; III. Scherzo – based on 'Klezmerim Waltz'; IV. Finale – based on traditional melody of Persian Jewry.

*Ami Maayani***World Premiere (Original version): 25 Jan 1983**

Tel-Aviv, Israel

Israel Sinfonietta

Conductor: Mendi Rodan

**Scherzo méditerranéen****1983**

11 min

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—harp—cel—strings

*Commissioned by the Jerusalem Symphony Orchestra for its European tour 1983***World Premiere: 20 Oct 1983**

Jerusalem, Israel

Jerusalem Symphony Orchestra

Conductor: Ole Schmidt

**Divertimento Concertante****1959**

15 min 30 sec

1.1.2.1—2.1.0.0—perc(1)—strings

**World Premiere: May 1959**

Jerusalem, Israel

Jerusalem Symphony Orchestra

Conductor: George Singer

**Songs of King Solomon****1962**

13 min 30 sec

strings(4.3.2.2.1)

**World Premiere: Dec 1964**

Jerusalem, Israel

Jerusalem Symphony Orchestra

Conductor: Mendi Rodan

**Sinfonietta No.1****1980**

13 min 30 sec

(Alternate version of *Songs of King Solomon*)

1.2.2.1—2.1.0.0—timp.perc(2)—harp—strings

**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

*'Engel' Prize of the Tel-Aviv Municipality, 1963**Obligatory Composition in the 3<sup>rd</sup> International Harp Contest, Israel 1965**Obligatory Composition in the International Competition at Harford, CT, USA 1969**Obligatory Composition in the 15<sup>th</sup> International Harp Contest, Israel 2003**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)*'It must be a great joy for any harpist to play Ami Maayani's concerto. The composer knows the instrument exceptionally well and has given the harp a leading role, rather than a supplemental one.'* (Phia Berghout, Holland)*'I think this concerto is remarkable and an important work for the contemporary repertoire of the harp. The harp part is handled deftly and the color of the orchestra is wonderful. It was a huge pleasure to hear the premiere; I congratulate the composer and the performer, Susanna Mildonian, with all my heart.'* (Marcel Grandjany, USA)**World Premiere: 13 Jul 1963**

International Harp Week, Laren, Netherlands

Susanna Mildonian, harp

Utrechts Stedelijk Orkest

Conductor: Paul Huppers

**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)—harp—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

**Concerto for Percussion and Eight Wind Instruments**

see below: Ensemble and Chamber Without Voice(s)

**Concerto for Violin and Orchestra****1967**

26 min 10 sec

2.picc.2.corA.2.E♭cl.bcl.2.dbn—2.2.1.1—timp.perc(3)—2harps—cel—strings

*Commissioned by the Israel Philharmonic Orchestra***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.E♭cl.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: Sep 1977**

Jerusalem, Israel

Uzi Wiesel, cello

Jerusalem Symphony Orchestra

Conductor: Mendi Rodan

**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 &amp; Yuval Admoni, pianos

Israel Symphony Orchestra Rishon LeZion

Conductor: Xu Yi An

## Sinfonia Concertante for Woodwind Quintet and Orchestra

1972

32 min

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

## 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 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

*Commissioned by Sharon Isbin*

*'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, guitar

Minnesota Orchestra

Conductor: Henry Charles Smith

**Concertino for Harp and String Orchestra**

1980

23 min

(or string nonet: 2.2.2.2.1)

*Commissioned by Nicanor Zabaleta*

*'... 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



At the world premiere of the *Concerto for Piano and Orchestra*.

Photo: Li Jin

**Arabesque No.4****1983**

12 min

for flute, harp and string orchestra

**World Premiere: May 1984**

Rochester, NY, USA

Grace Wong, harp

Rochester Symphony Chamber Ensemble

**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, People's Republic of China

Albert Mamriev, piano

Beijing Symphony Orchestra

Conductor: Tan Lihua

**L'Esprit baroque méditerranéen****2007**

30 min

Three pieces for four harps and string orchestra

*Commissioned by the World Harp Congress 2008***World Premiere: 20 Jul 2008**

Amsterdam, Netherlands

Quatuor de Harpes de Paris: Marie Saint-Bonnet / Sabin Chefson /

Caroline Rempp / Agnes Kammerer

Rotterdam Chamber Orchestra

Conductor: Conrad Van Alphen

**Mizmorim****Songs of Thanksgiving and Praise****1965**

15 min 10 sec

for soprano (or tenor) and chamber orchestra

Text: Psalms 131, 121 (Hebr)

1.1.1.bcl.0—0.0.0.0—perc(2)—harp—strings

Also available for voice and piano

*Commissioned by the Composers' Showcase, New York, USA**'... a glowing, shimmering piece with an orchestral style somewhat influenced by Ravel and a sinuous folk-derived vocal line. Some delicate percussive effects add much to its effect.'* (Alan Rich, *New York Herald Tribune*, 11 Mar 1965)*'... a dissonant but exotic-sounding work with plenty of advanced effects.'* (Harold C. Schonberg, *New York Times*, 11 Mar 1965)**World Premiere: 10 Mar 1965**

Philharmonic Hall, New York, NY, USA

Janice Harsanyi, soprano

American Symphony Orchestra

Conductor: Julius Rudel

**Régalim****Les Fêtes de pèlerinage (Pilgrimage Feasts)****1966**

28 min 25 sec

for soprano (or tenor) and large orchestra

Text: Psalm 122, Isaiah 55,12 (Hebr)

2.2.picc.af1.3.corA.2.E|cl.2bcl.asax.tsax.3.dbn—6.4.4.1—tmp.perc(8)—

2harps—cel—strings

Psalm 122 'Pray for the Peace of Jerusalem' also available for voice and piano

*'The music of Régalim contains all of Maayani's characteristic features – oriental melodic pattern built out of small intervals, heterophony, obstinate melodic and rhythmical repetitions, impressionistic coloring, etc. The composer gives us an almost visual description of the holy pilgrimage to the Temple: the festive Proclamation, the mysterious Prayer and the almost pagan, ecstatic Dance of Spring. In these three sections Maayani carries one away by sheer orchestral force – sweeping rhythm and melodic obstinacy... All this prepares the listener for the beautiful vocal part, a lyrical yet almost emotional interpretation of Psalm 122: the last movement, 'Procession', with its alternating vocal and instrumental parts is probably the most original part...'* (Benjamin Bar-Am, *Jerusalem Post*, 19 Oct 1969)**World Premiere: 13 Oct 1969**

Tel-Aviv, Israel

Raquel Adonaylo, soprano

Israel Philharmonic Orchestra

Conductor: Zubin Mehta

**Jüdische Lieder – Cycle No.1****Yiddish Songs****1973**

22 min 35 sec

Six Songs for soprano (or baritone) and orchestra

Text: Levick, Suzkover, Asia Guy &amp; Pappernikov (Yid)

2.picc.2.corA.2.bcl.2.dbn—4.4.3.1—timp.perc(4)—2harps—cel—strings

*The IBA Israel Broadcasting Authority Prize for the 25<sup>th</sup> Anniversary of Israel***World Premiere: 08 Aug 1973**

Jerusalem, Israel

Willi Haparnass, baritone

Jerusalem Symphony Orchestra

Conductor: Mendi Rodan

**Jüdische Lieder – Cycle No.2****Yiddish Songs****1974**

25 min 10 sec

Five songs for mezzo-soprano and orchestra

Text: Asia Guy (Yid)

2.picc.2.corA.2.bcl.2.dbn—4.4.3.1—timp.perc(4)—2harps—cel—strings

Also available for voice and piano

**World Premiere: 10 Jun 1992**

Jerusalem, Israel

Mira Zakai, alto

Jerusalem Symphony Orchestra

Conductor: Ami Maayani

**Symphonie de psaumes****Symphony No.1****1974**

52 min

for soprano, baritone, SATB choir, children's choir  
and orchestra

Text: from Psalms 60, 53, 15, 150, 147, 67, 85 (Hebr)

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harps—cel—strings

**Hebrew Requiem****Symphony No.3****1977**

51 min

for mezzo-soprano, SATB choir and orchestra

Text: Yitzhak Averbuch Opraz (Hebr)

2.picc.2.corA.2.bcl.2.dbn—6.4.3.1—timp.perc(4)—2harps—cel—strings

*1<sup>st</sup> Prize in International Competition 'Holocaust and Rebirth', 1978*

The original idea was to create a Requiem in the traditional Western European form and style. The Hebrew poems are interwoven with the Latin text of the Requiem Mass. This structure was later changed to a symphonic form. The work is now a mixture of the Romantic symphonic tradition with the Mediterranean esprit. *Ami Maayani*

*'Maayani's Hebrew Requiem is a masterpiece – monumental, profound and deeply moving. It has a wonderful balance between the instrumental and vocal parts and Yitzhak Opraz's beautiful poetry shapes the work's spiritual world... The first movement To the Memory of My Father and Mother erupts turbulently and then settles down to a dirge-like slow section which is declamatory in style. Edna Prochnik's voice rose from depth to dramatic heights with complete stability. The second movement Farwell: Dead, Dead is the Prophet is no less absorbing. The choir now moves into focus, giving cries from all directions which remain unanswered. There are dialogues which are cut off. Distress and pain are everywhere. The third movement, the scherzo-Ode is wild. In classic A-B-A form its main A section Halleluya uses a basic motif of simple diatonic, three-tone sequence of two major seconds which assume overpowering strength. When the motif returns after the lyrical B section the effect is breathtaking. The fourth movement is a wild dithyrambic hymn in honour of Jerusalem. Maayani has always had a marvelous talent for Orchestration and his Hebrew requiem opens up ever new horizons in his music. The essence of the Middle East is clearly there but the work also encourages a more universal language.'* (Benyamin Bar-Am, Jerusalem Post, 11 Apr 1990)

**World Premiere: 05 Apr 1990**

Tel-Aviv, Israel

Edna Prochnik, mezzo-soprano

Opera Choir

Jerusalem Choir

Chamber Choir of Rishon LeZion

Israel Symphony Orchestra Rishon LeZion

Conductor: Ami Maayani

**Adam and Eve****Cantata Aramaica****2009**

35 min

for mixed choir, soprano, tenor &amp; baritone soloists and ensemble

Text: (Aramaic)

0.0.0.0—3.3.3.1—perc(4)—harp

**Concerto pour octuor****Concerto méditerranéen****1963**

22 min 40 sec

fl.ob d'Amore.bcl—tpt—harp—hpd—vla.db

**World Premiere: 13 Nov 2001**

Tel-Aviv, Israel

'Kaprizma' Ensemble

Conductor: Israel Sharon

**Poème****1965**

12 min 10 sec

for flute, violin, viola and cello

*Commissioned by the Beth El Synagogue***World Premiere: May 1965**

Larchmont, NY, USA

**Concerto for Percussion and Eight Wind****Instruments****1966**

25 min 35 sec

1.1.1.1—1.2.1.0

Version for percussion and two pianos (1993)

*Winner of Casino de Divonne, International Competition for Chamber Music, Paris 1967***World Premiere: Apr 1967**

Paris, France

Jean Charles François, percussion

Ensemble Ars Nova

Conductor: Edgar Cosma

**Improvisation variée****1966**

17 min 10 sec

for harp, flute and violin

Revised version as *Trio* for harp, flute and viola (or violin), 1975*Commissioned by the Kathleen Alister Harp Trio, Johannesburg, South Africa***World Premiere: 11 May 1967**

Johannesburg, South Africa

Kathleen Alister, harp / Lucien Grujon, flute / Walter Mony, violin

## Three Preludes

1968

20 min 25 sec

for percussion quartet

Also version for percussion ensemble and piano

---

### World Premiere: Jul 1974

Israel Festival, Tel-Aviv, Israel

Israel Philharmonic Percussion Ensemble

Conductor: Mendi Rodan

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## Deux Madrigaux

1969

16 min 20 sec

for harp and wind quintet

fl.ob.cl.bn—hn—harp

*Commissioned by the Edna Phillips Foundation, Philadelphia, USA*

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### World Premiere: Jun 1974

Paris, France

Chantal Mathieu, harp

Quintette à vent de Paris



*Concerto for Percussion and Eight Wind Instruments* as choreographed by Moshe Efrati under the title 'Leading Astray' and performed by the Royal Ballet of Flanders, Belgium; Moshe Efrati's choreography was also performed by the Efrati Dance Company, Israel.

Photo: Yoram Rubin

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**Arabesque No.2****1973**

9 min 30 sec

for flute and harp

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**World Premiere: 24 May 1976**

New York, NY, USA

Gretchen Pusch, flute / Karen Kolin, harp

---

**Arabesque No.3****1973**

9 min

for harp quartet

*Commissioned by the New York Harp Quartet*

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**World Premiere: Jul 1985**2<sup>nd</sup> World Harp Congress, Jerusalem, Israel

Israel Harp Ensemble

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**Quartet****1975**

15 min 30 sec

for harp and string trio

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**World Premiere: 24 May 1976**

New York, NY, USA

Sara Cutler, harp

The Jewish and Art School Trio

---

**Brass Quintet****1977**

23 min 55 sec

for two trumpets, horn, trombone and tuba

*Commissioned by the Tel-Aviv Foundation for Literature and Art*

---

**World Premiere: 10 Jul 1981**

Tel-Aviv, Israel

Israel Philharmonic Brass Quintet

---

**Serenade in D Major**

by Ludwig van Beethoven, op.25

**arr.1980**

26 min 10 sec

arranged flute, viola and harp

---

**World Premiere: Apr 1983**

Tel-Aviv, Israel

Uri Shoam, flute / David Chen, viola / Ruth Maayani, harp

---

**Sonatine en trio****1985**

24 min

for clarinet (or violin), cello and piano

*Commissioned by the Tel-Aviv Foundation for Literature and Art*

---

**World Premiere: 03 Jul 1987** (Version for clarinet, cello and piano)

Tel-Aviv, Israel

Camerata Trio

---

**String Quartet****1998**

30 min 15 sec

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**World Premiere: 08 Jul 2001**

Moscow, Russia

'Musica Viva' String Quartet

---

**String Trio****1999**

26 min 30 sec

---

**World Premiere: 09 Jan 2002**

Moscow, Russia

'Musica Viva' String Trio

---

**Partita en mode phrygien****2007**

30 min

for violin and harp

---

**World Premiere: 15 Dec 2008**

Henry Crown Hall, Jerusalem, Israel

Sivann Maayani Zelikoff, violin / Ruth Maayani, harp

**Avant propos****Deux Préludes pour piano****1958**

7 min 35 sec

for piano

**Toccata****1961, rev.1969**

6 min 15 sec

for harp

*Obligatory Composition for the 2<sup>nd</sup> International Harp Contest, Israel 1962**Israel Ministry of Tourism Prize, 1962***Maquamat****Arabesque No.1****1961, rev.1984**

6 min 50 sec

for harp

**World Premiere: 1962**

Susanna Mildonian

**Five Pieces for the Young Harpist****1974**

10 min 35 sec

for harp (Pedagogical work)

**World Premiere: 1978**

Tel-Aviv, Israel / Ruth Maayani

**Deux impromptus****1974/76**

16 min 35 sec

for piano

*No.2: Obligatory Israeli Composition for the Arthur Rubinstein Piano Competition, Israel 1986***World Premiere: Apr 1978**

Tel-Aviv, Israel / Sara Fuxon Heyman

**Passacaglia dans le style oriental****1975**

9 min 10 sec

for harp

*Obligatory Composition for the 9<sup>th</sup> International Harp Contest, Israel 1985***World Premiere: May 1976**

New York, NY, USA / Grace Wong

---

**Sonata for Solo Violin****1978**

23 min 30 sec

*Commissioned by the Tel-Aviv Foundation for Literature and Art*

---

**World Premiere: May 1978**

Music Center, Jerusalem, Israel

Lydia Mordkovitch

---

**Sonata No.1****1979**

13 min 50 sec

for harp

---

**World Premiere: Aug 1981**

New York, NY, USA

Grace Wong

---

**Sonata for Solo Cello****1979**

17 min

*Commissioned by the Tel-Aviv Foundation for Literature and Art*

---

**World Premiere: May 1982**

Tel-Aviv, Israel

Alexander Kagonowsky

---

**Sonatina for Guitar****1979**

11 min 55 sec

*Commissioned by the Tel-Aviv Foundation for Literature and Art*

---

**World Premiere: Jun 1990**

Tel-Aviv, Israel

Naftali Lahav

---

**Sonata No.2****1990**

19 min 10 sec

for harp

---

**World Premiere: Mar 1991**

Tokyo, Japan

Naoko Yoshino

**Arabesque No.5****1999**

13 min 45 sec

for organ

**World Premiere: 21 Nov 1999**

Kansas City, MO, USA

Sabin Levi

**Twelve Fantasies in Prelude and Fugue Form  
based on medieval modes and ethnic scales****2000**

1 hr 17 min

for piano

*Homage to Bach (250<sup>th</sup> Anniversary of his death) and Shostakovich  
(50<sup>th</sup> Anniversary of the composition of his Preludes and Fugues)***World Premiere: 20 Jan 2001**

Tel-Aviv, Israel

Senior piano professors of the Israeli Academy of Music, Tel-Aviv University

**VOICE(S)****Hebrew Poems from Spain****Book I: Twelve Poems in Hebrew****1997**

22 min 30 sec

for voice and harp

Text: Moses Ibn-Ezra, Judah Ha-Levi, Samuel Ha-Nagid, Solomon Ibn Gabirol

**World Premiere: 25 Jul 1998**

Upper Galilee Music Days, Kibbutz Kfar Blum, Israel

Anna Skibinsky, soprano / Anat Eini, alto / Guy Bonné, bass-baritone /

Ruth Maayani, harp

**Hebrew Poems from Spain****Book II: Ten Poems In English Translation****1997**

19 min 30 sec

for voice and harp

Text: Moses Ibn-Ezra and unknown Medieval poets; English translation by  
Israel Abrahams**World Premiere: 25 Jul 1998**

Upper Galilee Music Days, Kibbutz Kfar Blum, Israel

Anna Skibinsky, soprano / Anat Eini, alto / Guy Bonné, bass-baritone /

Ruth Maayani, harp

**Hebrew Poems from Spain****Book III: Six Love Songs****1999**

10 min 30 sec

for voice and harp

Text: Moses Ibn-Ezra; English translation by Israel Abrahams

**World Premiere: 25 Jul 1998**

Upper Galilee Music Days, Kibbutz Kfar Blum, Israel

David Sebba, baritone / Ruth Maayani, harp

**Hebrew Poems from Spain****Book IV: Eight Wine Songs****1999**

22 min 10 sec

for voice and harp

Text: Samuel Ha-Nagid, Moïse Ben Jacob Ben-Ezra; French translation by Célestin de Moulleron

**World Premiere: 25 Jul 1998**

Upper Galilee Music Days, Kibbutz Kfar Blum, Israel

Silvie Bendova, soprano / Ira Barski, mezzo-soprano / David Sebba, baritone / Ruth Maayani, harp

**Five Sephardic Songs****on Ladino lyrics****2001**

12 min 30 sec

for mixed choir a cappella

**World Premiere: 17 Jun 2004**

Vilnius, Lithuania

Vilnius Municipal Choir 'Jauna Muzika'

Conductor: Vaclovas Augustinas

**MUSIC FOR TAPE****Study No.1****1965****Study No.2****1965****Microtonos****1965**

**Solo**

<i>Toccata</i> .....	see page 25
<i>Maqamat (Arabesque No.1)</i> .....	25
<i>Passacaglia dans le style oriental</i> .....	25
<i>Sonata No.1</i> .....	26
<i>Sonata No.2</i> .....	26
<i>Five Pieces for the Young Harpist</i> .....	25

**Voice(s) and Harp**

<i>36 Hebrew Poems from Spain – Book I–IV</i> .....	27/28
---	-------

**Duet**

<i>Arabesque No.2 for flute and harp</i> .....	23
<i>Partita en mode phrygien for violin and harp</i> .....	24

**Trio**

<i>Improvisation variée for harp, flute and violin</i> .....	21
<i>Serenade in D Major op.25 (Beethoven), arranged flute, viola and harp</i> ....	23

**Quartet**

<i>Arabesque No.3 for harp quartet</i> .....	23
<i>Quartet for harp and string trio</i> .....	23

**Sextet**

<i>Deux Madrigaux for harp and wind quintet</i> .....	22
---	----

**Harp(s) and Orchestra**

<i>Concerto for Harp and Orchestra No.1</i> .....	13
<i>Concerto symphonique (Concerto for Harp and Orchestra No.2)</i> .....	13
<i>Concertino for Harp and String Orchestra</i> .....	16
<i>Arabesque No.4 for flute, harp and string orchestra</i> .....	17
<i>L'Esprit baroque méditerranéen for four harps and string orchestra</i> .....	17

**FONS Music Foundation**

(Available at sivzel@hotmail.com / Fax: +972-3-6040735)

**Music for Harp:*****Triptique (Toccata – Maqamat – Passacaglia) / Sonatas No.1 & 2 / Five Pieces for the Young Harpist***

Naoko Yoshino

IMP Digital – FONS 02-9420

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Bing Jing Yu, violin / Natalia Khoma, cello / Tali Roth, guitar / Orit Wolf, piano

IMP Digital – FONS 01-2096 (2 CD Album)

**Piano Music – Percussion Music:*****Avant Propos – Deux Préludes pour piano / Deux Impromptus / Concerto for Percussion and Two Pianos / Three Preludes***

Aviram Reichert, Orit Wolf, Josef Reshef, pianos / Chen Zimbalista, percussion /

The Israel Academy of Music Percussion Ensemble / Alon Bor, conductor

IMP Digital – FONS 02-2096 (2 CD Album)

**Harp Trios:*****Beethoven–Maayani / Ibert / Debussy***

Amir Sela, flute / Fiona Vanderspar-Simon, violin / Richard L. Simon, viola /

Ruth Maayani, harp

FONS 36-2001

**Maayani Conducts Maayani:*****Jüdische Lieder – Song Cycle No.2***

Edna Prochnik, mezzo-soprano / Odessa Philharmonic Orchestra

***Concerto for Percussion and Eight Wind Instruments***

Gideon Steiner, percussion / Israel Philharmonic Ensemble

FONS 36-2002

**Harp Chamber Music:*****Arabesques No.1 & 2 / Trio for Harp, Flute and Viola / Quartet for Harp and String Trio / Deux Madrigaux***

Ruth Maayani, harp / Noam Buchman, flute / Nitai Zori, violin / Gad Lewertoff, viola /

Hillel Zori, cello / The Israel Woodwind Quintet

FONS 36-2003

**Music for Violin:*****Concerto for Violin and Orchestra / Sonata for Violin Solo***

Lydia Mordkovitch, violin / Jerusalem Symphony Orchestra / Mendi Rodan

FONS 36-2004

**The Harp Concerti:****Concerto No.1 for Harp and Orchestra**

Susanna Mildonian, harp / Jerusalem Symphony Orchestra / Carl St. Clair

**Concertino for Harp and String Orchestra**

Ruth Maayani, harp / The T. A. String Nonet / Nayden Todorov

**Arabesque No.3 for Harp Quartet**

The Pacific Harp Ensemble

FONS 36-2006

**Concerto for Viola and Orchestra**

Daniel Benyamini, viola / Jerusalem Symphony Orchestra / David Shallon

**Concerto for Guitar and Orchestra**

Sharon Isbin, guitar / The Jerusalem Symphony Orchestra / Kazuhiro Koizumi

FONS 36-2007

**Symphonic Music:****Régalm / Qumran / Ouverture solennelle / Scherzo méditerranéen**

Israel Philharmonic Orchestra / Jerusalem Symphony Orchestra / Zubin Mehta,

Eliahu Inbal, Laurence Foster, conductors

FONS 36-2008

**Hebrew Poems from Spain – Books I-IV**

Anna Skibinsky, Marla Joffe, Silvie Bendova, sopranos / Ira Barsky, mezzo-soprano /

Anat Eini, alto / David Sebba, baritone / Guy Bonné, bass-baritone / Ruth Maayani, harp

FONS 36-2009

**Chamber Music:****Poème**

Noam Buchman, flute / Yigal Tuneh, violin / Miriam Hartman, viola / Alexander

Kaganovski, cello

**Sonatine en trio**

Yevgeny Yehudin, clarinet / Hillel Zori, cello / Orit Wolf, piano

**Brass Quintet**

Ram Oren, Yigal Meltzer, trumpets / Michael Slatkin, french horn / Stewart Taylor,

trombone / Shmuel Hershko, tuba

FONS 36-2010

**Arabesques No.1-5**

1: Grace Wong, harp

2: Noam Buchman, flute / Ruth Maayani, harp

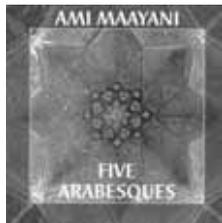
3: The Pacific Harp Ensemble

4: Noam Buchman, flute / Ruth Maayani, harp / Chamber Ensemble of the Israel

Academy of Music, Tel-Aviv University / Ami Maayani

5: Sabin Levi, organ

FONS 36-2011



**Twelve Fantasies for Piano in Prelude and Fugue Form**

Artists of the Faculty of the Tel-Aviv Academy of Music, Tel-Aviv University / Children from the Givatayim Conservatory  
FONS 36-2012-2 (2 CD Album)

**String Quartet / String Trio**

Alexander Mayorov, Natalya Yuchimchuk, violins / Anton Yaroshenko, viola / Alexey Makarov, cello  
FONS 36-2013

**Concerto pour octour (Concerto méditerranéen)**

Marcelo Ehrlich, flute / Dima Malkin, oboe d'amore / Elad Avakrat, bass clarinet / Naama Golan, trumpet / Gitit Alpert Boazson, harp / Yizhar Kershon, harpsichord / Amos Boazson, viola / Eyal Ganor, double bass / Israel Sharon, conductor

**Concerto Symphonique**

Florence Sitruk, harp / Philharmonisches Orchester Heidelberg / Romely Pfund  
FONS 36-2014

**'Between Yiddish and Ladino':****Jüdische Lieder – Song Cycles No.1 & 2**

Willy Haparnass, baritone / Mira Zakai, alto / Jerusalem Symphony Orchestra / Mendi Rodan, Ami Maayani, conductors

**Five Sephardic Songs**

Vilnius Municipal Choir 'Jauna Muzika' / Vaclovas Augustinas  
FONS 36-2016

**Violin and Harp Music:****Partita en mode phrygien / Sonata for Solo Violin / Passacaglia dans le style oriental**

Sivann Maayani Zelikoff, violin / Ruth Maayani, harp  
FONS 36-2017

**Other Labels (choice)****Sinfonietta on Popular Hebraic Themes (Symphony No.4)**

Israel Sinfonietta / Mendi Rodan  
Music in Israel MII-CD-9

**Poème**

Noam Buchman, flute / Yigal Tuneh, violin / Miriam Hartman, viola / Alexander Kaganovski, cello  
Music in Israel MII-CD-2D

**Sonata for Solo Harp**

Naoko Yoshino  
Sony 30DC 5311

**Sonatina for Guitar**

Tali Roth  
John Foxx Records 634479937477

**Toccata for Solo Harp**

Chantal Mathieu  
Eurodisc 259 515



Maayani conducts Maayani: World premiere of *Hebrew Requiem*.

Photo: Yaakov Aviram

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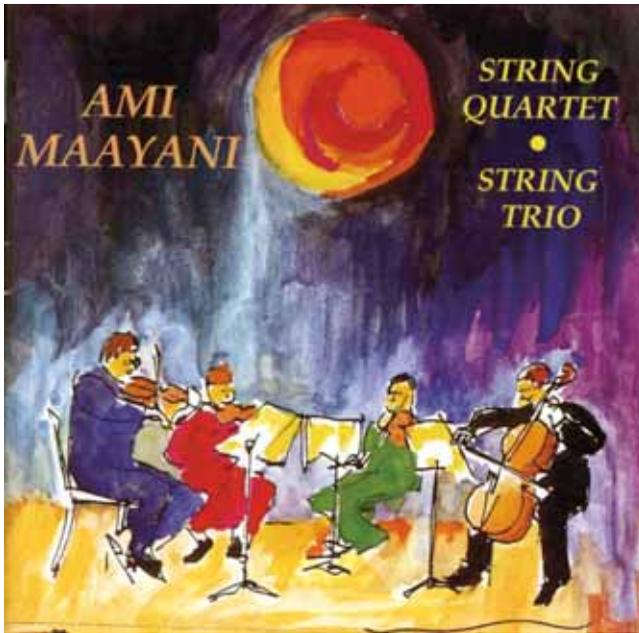
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