

# Mirror of Eternity

Wissam Boustany - flute

Volodymyr Sirenko - conductor

National Symphony Orchestra of Ukraine

	<b>Aram Khatchaturian - Flute Concerto</b>	
1.	Allegro con fermezza	13.46
2.	Andante sostenuto	13.34
3.	Allegro vivace	9.29
	<b>Houtaf Khoury - Mirror of Eternity</b>	
4.	Molto lento	9.06
5.	Allegro con ritmico	4.28
6.	Largo	11.14
	<b>Yevhen Stankovych - Chamber Symphony No 3</b>	
7.	Allegro	5.35
8.	Allegro	7.57
9.	Molto allegro	4.38

Playing time 79.47

Producer Houtaf Khoury.  
Engineer Andrij Mokritsky  
Editing Houtaf Khoury & Andrij Mokritsky.

Booklet Design Jason Croucher.  
Photograph of Wissam Norman McBeath.

Recorded on 24th and 26th June 2004 in the Studio of the National Radio Company of Ukraine, Kiev.

At the time of this recording Wissam was playing on a silver Brannen-Kingma quarter-tone flute. The headjoint was a nickel Louis Lot with a lip-plate made by Reiner Lafin.

I would like to thank Houtaf Khoury, whose guidance and experience as a composer, musician and producer were invaluable. A special thanks to Mr Omar Harfouche for his generous support and sponsorship, as well as Mr Maroun Merhej and Mr Suhail Saba. My deep gratitude also goes to Mrs Voumna Asseily, who helped put together the many smaller donations that allowed this CD to materialise.

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# Mirror of Eternity

Much of the music on this CD has been shaped, inspired or influenced by the spirit of angst that has prevailed in many parts of the world, born out of the consequences of oppression, injustice and war. Whilst this music comes from Armenia, Ukraine and the Lebanon, it speaks beyond its geographic boundaries. Militarism and violence may change their faces/names/ideologies, but the results are sadly universally tragic. 'Courage' is not the sole property of soldiers in battle, nor are 'morality' and 'love' the unassailable turf of religion - as for 'honesty' in politics ... we only need to look at cold reality to see corruption and hypocrisy in full glory. There are two important ways to respond to these realities of life: 1) to expose and deal with the darkness that lives within, or 2) to reveal the light that lives within us ... to nurture the spirit of wonder in the perpetual creation and evolution that life is. Both these realities are represented very powerfully in the music featured here, much of it inspired by rich folkloric traditions. This music carries with it a dream: that mankind can one day reach beyond make-believe boundaries imposed by ourselves, or those who will divide humanity into 'enemy and ally' or 'us and them' ... refuse to live and act out these destructive principles ... be free to see and exploit the endless possibility that life is when unrestricted and unconditional love are the heart of who we are.



Wissam Boustany

## Aram Khatchaturian

Khatchaturian's love of Armenian, Azerbaijani and Georgian folklore is at the root of his musical philosophy. He also had a great fascination with improvisation and strived to compose in a way that gave structure and form to very spontaneous and instinctive musical impulses and traditions. His music is from the heart, deep, direct and powerful; it is lyrical and has an irresistible rhythmic drive. Originally written for violin in 1940, this concerto was dedicated to David Oistrakh. When flautist Jean-Pierre Rampal heard the piece he asked Khatchaturian if he could write a concerto for flute. Khatchaturian responded by suggesting that Jean-Pierre transcribe the violin concerto. This recording is based on Jean-Pierre's transcription, with some minor adjustments to suit my own playing. The music is a marathon of creative folkloric melody and dance, its drive irresistibly sustained and developed.

*For more information on the composer: <http://www.khachaturian.am>*

## Houtaf Khoury

The Concerto 'Mirror of Eternity' is dedicated to Wissam Boustany and this is the world premiere recording. It has a socio-philosophic message, reflecting life in the Arab world, where society remains closed and entrenched. It therefore represents a person who is shaped by the characteristics of his cultural environment: where all is forbidden under the threat of attracting the wrath of God ... this is the idea behind the first movement, where there is a sense of birth and contradiction, a desolate figure living in the middle of a society in denial. The second movement represents the material life of this person, a life of cabarets and dancers. Time quickly passes by and he finds himself depressed and disillusioned again ... the third movement appears suddenly, the music taking on the form of a mirror image of the first movement (hence the title), retreating backwards towards the depressed banality of his life ... all has been lost ... but memories of good moments still linger ... and life continues to its inevitable conclusion.

(Programme note by Houtaf Khoury)

*For more information on the composer: <https://sites.google.com/site/houtafkhoury>*

## Yevhen Stankovych

The Chamber Symphony No. 3 is a stark and obsessive work, using a very small nucleus of very clearly defined ideas to create a structure of awesome power and emotional depth. The three basic ideas are: 1) a simple rhythmic motive/progression introduced by the orchestra, 2) contrasted descending chromatic motive that is like a sigh, introduced by the flute and integrated into long improvisatory recitatives and developed obsessively to reach great intensity, 3) sudden islands of ethereal, spiritual melody played by the orchestra. Throughout there is a sense of foreboding, darkness and despair, interspersed by sudden moments of visionary peace, ending with...no conclusion.

(Programme note Yevhen Stankovych)

*For more information on the composer: <http://stankovych.org.ua>*

## Wissam Boustany

Wissam Boustany has toured South/North America, Europe and the Middle/Far East and Africa. In 1995 Boustany founded the international initiative *Toward Humanity*, which uses music as a catalyst to support humanitarian projects on an international scale. Born in Lebanon, Boustany moved to Britain in 1977 where he studied at Chetham's School of Music and the Royal Northern College of Music. After being awarded the Bass Concerto Award, he won the Silver Medal in the 1982 Madeira International Flute Competition, the woodwind prize in the Royal Overseas League Competition and the silver medal in the Shell/LSO Competition. He was 2nd prize winner in the woodwind section of the first BBC Young Musician of the Year in 1978. In 1997 he was awarded a knighthood by the Lebanese government in recognition of his music and humanitarian work. The next year he was presented with the Crystal Award at the World Economic Forum in Davos, Switzerland. He teaches at the Royal Northern College of Music, in Manchester.

*For more information visit <http://www.wissamboustany.com>*



## Volodymyr Sirenko

Volodymyr Sirenko has established a reputation for himself as a brilliant conductor, with the international press often comparing him with conductors such as Esa-Pekka Salonen and Simon Rattle. He was born in the Poltava region of Ukraine on 1 November 1960 and studied conducting at the Tchaikovsky Conservatory, winning the international Conducting Competition in Prague in 1990. Since 1991 he has served as the music director of the Ukrainian State Radio and Television Symphony Orchestra. At the same time he appeared as guest conductor with many orchestras in Europe and the United States. He is now the Principal Conductor of the National Symphony Orchestra of Ukraine, formally known as the Ukrainian State Symphony Orchestra. The National Symphony Orchestra of Ukraine is recognised as one of the most accomplished symphonic ensembles of the former Soviet Union and one of the greatest exponents of the eastern European symphonic repertoire in the world today. Established in 1937, the orchestra's first chief conductor was Nathan Rachlin, who conducted the world premiere of Shostakovich's Symphony No. 11, and who remained in this position for the next 25 years, until 1962. His successors as music directors have included Stepan Turchak, Feodor Glushenko and Igor Blajkov. Theodore Kuchare was appointed the orchestra's Artistic Director and Principal Conductor in 1994 and was succeeded by Vladimir Sirenko in 2000.

*For more information visit <http://vladymyrsirenko.narod.ru/ENGLISH.VS.index.html>*

## Also available by Wissam Boustany on Nimbus Alliance

### Sounds From Within (NI6166)

*with Stefan Warzycki – piano*

Frank Martin	Ballade	Bela Bartok	Suite Paysanne
Simon Holt	Maiastra (solo flute)	Wissam Boustany	Improvisation 1
		Bohuslav Martinu	First Sonata

### Wandering Winds (NI6169)

*with Gabriella Dall'Olio – harp and Nigel Clayton – piano*

Tarek Younis	Rising From The Ashes	Yashiro	Sakura Sakura
Bach/Gounod	Ave Maria	Anonymous	El Quintepesares
Beclard d'Harcourt	Chants Peruvians	Anonymous	El Frutero
Hamilton Harty	In Ireland Fantasy	Anonymous	El Cameleon
Boghos Gelalian	Quatre Jeux	C. Bonet	La Partida
K. Yamada	Lullaby From Chuggoko Area	Gustavo Samela	Bailecito De Procecion
Jacques Ibert	Entr'Acte	Anonymous	Camino Pelao

### Vivaldi's Children (NI6167)

*with Peter Manning (violin), Stephen Morris (violin), Philip Dukes (viola),  
Tim Hugh (cello), Mary Scully (doublebass) and Steven Divine (cembalo)*

The Six Flute Concerti, Op. 10

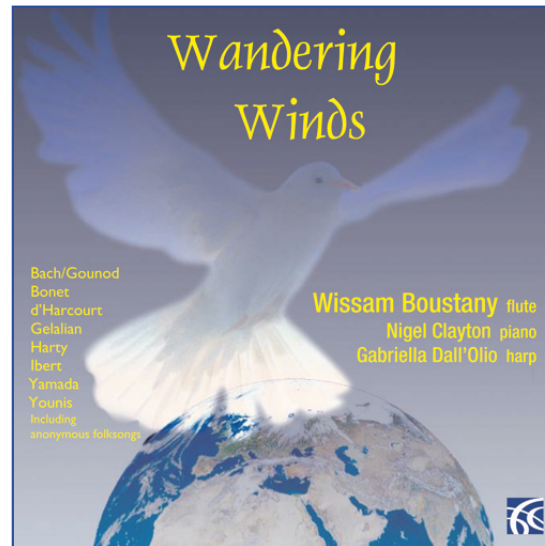
### This Invisible World – double CD (NI6170)

*with Aleksander Szram – piano*

CD 1		CD 2	
Mel Bonis	Sonate	Carl Witt	This Invisible World
Paul Hindemith	Sonate	Yevhen Stankovytsch	Sonata of Serenades
Joseph Jongen	Sonate Op 77	Wissam Boustany	"...And The Wind Whispered..."
		Houtaf Khoury	Aprés Un Rêve
		Jean Sibelius	Scaramouche



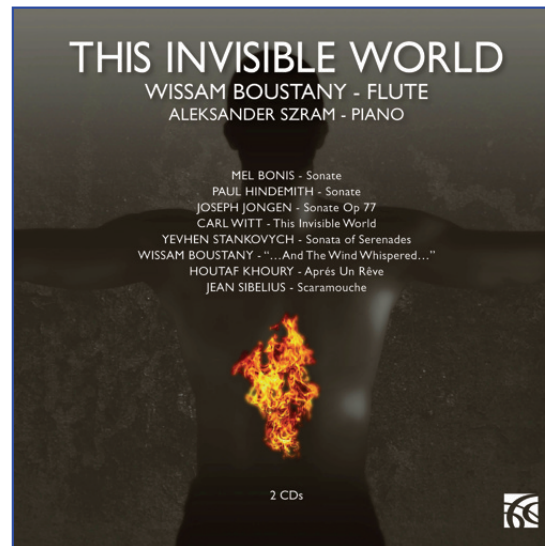
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