



Wissam Boustany

Flute soloist / Educator / Conductor

“Love is a healing power, discipline and way of life
that raises our every deed to an exalted level”

Wissam Boustany

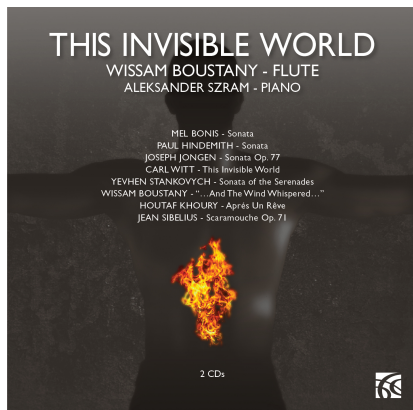
Recently appointed President of the British Flute Society, Wissam has established his unique brand of musicianship over decades worldwide. His approach to finding intense, sincere and emotive music-making has become known as the ***Method Called Love***, inspiring musicians and audiences alike. It harnesses three key elements: love, improvisation and memorisation. Recently, Wissam has reinvented the live concert, transforming the musical experience into ***Inner Journeys*** and creating an arena for shared inspiration and debate, using technology as a supplement (rather than a substitute) to life.

In tandem with his performing, Wissam's ***Method Called Love*** masterclasses, discussions, presentations, workshops and one-to-one lessons have continued to open up new creative horizons for emerging musicians of all ages and abilities, whether live or online.

Having launched the **Pro Youth Philharmonia** in 2018 and embarked on two tours, this inspired and ambitious undertaking had to wind down due to the the pandemic. Wissam now enjoys combining his roles as flute soloist/educator/conductor in residencies involving emerging young professional musicians around the world, facilitating the development of attitudes that bring out empowering leadership qualities among individual musicians.

Wissam has begun work on his first book, titled ***Journey of a Sensualist***, which sets out the life lessons, attitudes and methods that his musical journey and his beloved flute have taught him.

Click to listen to samples of Wissam's cd recordings on the Nimbus Alliance Label.



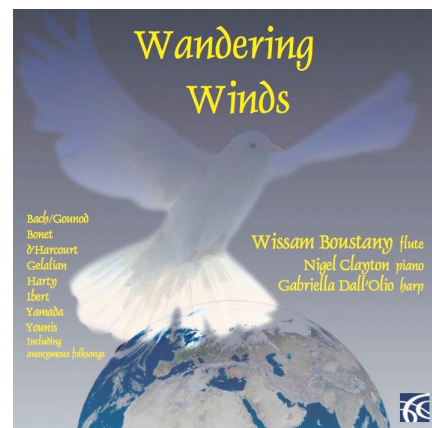
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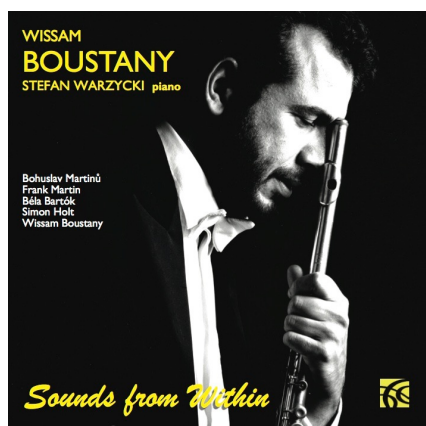
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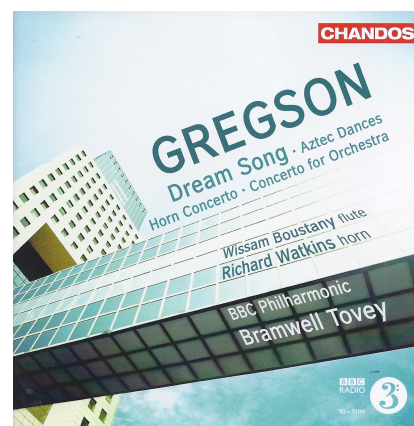
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Biography

One of only a few flautists to have launched a successful career as an international soloist, Wissam Boustany is a performer who inspires audiences with his energetic and communicative music-making. His flute has taken him on numerous tours to Europe, the Middle-East, Far East, USA and Latin America, where he continues to present many concerts, master-classes and workshops. He embraces a wide repertoire, and has developed a keen interest in introducing the music of today within the context of imaginative program planning, which combines the innovative with the traditional. Amongst the composers who have written for him: Beat Furrer, Alun Hoddinott, Simon Holt, Tarek Younis, Carl Witt, Houtaf Khoury, Bushra el-Turk, Boghos Gelalian, Yevhen Stankovych, David Sutton-Anderson, Peter Cowdrey, Pierre Thilloy, Dai Fujikura, Walid Howrani, Marcel Khalifeh and Shaun Bracey.

During Wissam's brief orchestral career he was principle of the Chamber Orchestra of Europe (under Claudio Abbado) in the early 1980s, with whom he appeared as soloist on the award winning Deutsche Grammophone recording of 'Il Viaggio a Rheims'. He also freelanced with the London Symphony Orchestra and other orchestras in London.

Born in Lebanon, Wissam Boustany began his musical studies in Beirut with his stepfather. He moved to Britain in 1977 where he studied at Chetham's School of Music & the Royal Northern College of Music. He has received many awards, notably the Silver Medal in the 1982 Madeira International Flute Competition and (in the same year) the woodwind prize in the Royal Overseas League Competition. He was also the Silver Medallist in the Shell/LSO Competition and won the 2nd prize in the woodwind section of the first 'BBC Young Musician of the Year'.

Wissam's experiences of the war in Lebanon have greatly influenced his outlook on both Life and Music. In 1995 he founded Towards Humanity, a multi-decade international initiative working with musicians and charities, helping communities who suffer from the tragedies of war. This project was inaugurated in February 1995 at the Royal Albert Hall, London. In 1997 he was awarded a knighthood by the Lebanese government (Chevalier de l'Ordre du Cedre) in recognition of his music and peace work. On 3rd February 1998 he was presented with the Crystal Award at the World Economic Forum in Davos, Switzerland. Wissam continues to use his music as a powerful healing force to open the doors of inspiration between people and nations, and help us reflect on our common humanity.

In recent years Wissam has fused his teaching (now known as his 'Method Called Love') with a keen interest in conducting. This resulted in the launch of the **Pro Youth Philharmonia**, which had to wind down its activities after two tours, due to the pandemic, but has opened the door to a complete transformation of the concert experience for audiences and orchestras in his *Inner Journeys* concept, creating an arena for shared inspiration and debate using technology as a supplement (rather than a substitute) to life.

Appointed President of the British Flute Society in October 2022, Wissam plays on a Kingma-system Brannen Brothers flute, with a head-joint made by Miguel Arista.

Press Comments

Recent press comments

"... A fantastic flutist...

...Then Wissam Boustany entered the stage...Boustany made a deep impression. His playing was virtuosic with beautiful tone, superb technique and deeply musical. Khatchaturian's music is influenced by the East and West, is exotic and a little mystical, especially in the middle movement, and was intoxicating for an audience so excited that the applause was reverberating already after the first movement..."

Emil Otto Syversten, Faædrelandsvennen, Kristiansand, Norway (2015)

"... a fizzlingly gripping chamber Flute Concerto, originally inspired by the British Museum's splendid 'Moctezuma : Aztec Ruler' exhibition. Wissam Boustany... plays with superlative technique and verve ..."

Gramophone (September 2014)

"...Right from the start we are seduced by the large enveloping, even dominating sonority of his flute: in the initial Allegretto W.B. plays this movement with such eloquence and a Mendelssohnian nostalgia that is omnipresent...breathtaking phrasing, a sublimely elegant legato, as well as an acute sense of color...the hyper-virtuosity of the soloist leads an orchestra that is completely galvanized..."

Etienne Kupélian (originally in French), Agenda Culturel (March 2014),

"...We miss the absences of that songbird...At every instance I question my pen as to what it can tell of that songbird that it hadn't told before.....a sublime musicality...that brings us back to W.B.'s flute playing, youthful and pure. The passing time has not obscured its transparency..."

An-Nahar news (March 2014), May Menassa (originally in Arabic)

"...The playing by both Boustany and Szram is sensitive, lyric, and emotionally charged..."

Flute Talk (January 2012)

"...Les deux volumes révèlent un puissant tempérament, un profond sens de la ligne musicale et de la forme, et un engagement total. Les œuvres du second volume constituent un ensemble homogène, d'une grande force et intériorité..."

Temp Flûte N.5 (Premier semestre 2012)

"... a marvellous recital...very special; recommended unreservedly..."

Musical Pointers (December 2011)

"...Boustany is a performer who wears his heart on his sleeve, and this disc is no exception, with a wide range of expression, tone colour changes and nuances throughout... a dramatic and highly engaging recording, which leaves its mark on the listener...this fascinating disc has much to offer, both in terms of the repertoire and the musicianship with which it is delivered..."

Musicweb - (February 2012)

"...I am quite staggered by this soloist...The playing is remarkable; there are no gasps for breath or oral noises and the sound is excellent...Listen to the mighty climax at 11.50 in the slow movement the control of soloist and orchestra is impeccable throughout. The cadenzas are spellbinding; the intonation faultless. And what an invigorating finale!..."

Wrightmusic.net (February 2012)

"...hauntingly beautiful...an incredibly talented flautist..."

Musicweb (February 2012)

"...Il y a comme un cordon ombilical qui relie ces deux artistes. Quand l'un souffle, l'autre caresse ou tape les touches de son piano...toutes les musiques contenues dans le souffle de Wissam Boustany seront en parfait accord. Il suffisait de fermer les yeux rien qu'un instant pour les étendre résonner en nous..."

L'Orient Le Jour (December 2011)

"...The audience was immediately struck by 'the sound' this duo has and their ensemble playing. Each note was taken care of; each phrase soared whether lyrical or grotesque..."

...Techniques and agility don't make a piece, but when combined with an innate musicality and an extraordinary concept of sound, the effect was breathtaking as well as profound as Boustany pleased us with his composition. It was a beautiful end to a mind-blowing concert...

...It was clear that Boustany and Szram have exceptional interplay and communication - slight lift of the flute, a tilt of the head - something possible when they are no longer dependent on the written notes and page turns. Their strong personalities complement each other to create a deep bond that communicates out to us as their audience and encompassed us in this experience - the boundary between the stage and the audience became invisible as we were drawn into and made a part of the shared energy in their performance..."

Norway Flute Festival (June 2011)

Comments from the past

"... demonstrated the utmost control of the expressive powers of his instrument, captivating the audience with intense changes of dynamic and timbre, as well as effortlessly handling the technical demands of the music... took the audience on a journey around the world, as if following the breeze, with impressive folk-influenced melodies played with dramatic and enormously convincing timbral changes..."

Seen and Heard (September 2009)

"...Pour atteindre l'indicible, la flûte va chercher des sonorités au plus loin de l'imaginaire sans oublier une part de soleil et de poussière bien levantins dans des élans charriés parfois..."

Salve d'applaudissements d'un public ravi, mais où Wissam Boustany était absent du salut final. On aurait tout simplement aimé l'applaudir bien fort et lui dire qu'avec lui, la flûte a un charme irrésistible...

L'Orient Le Jour (October 2008)

"...intense, amazing, ultra-communicative, shake-me-to-the-core style. He and his phenomenal piano collaborator, Aleksander Szram, both played the entire recital by memory...The audience yelled on their feet afterwards, and no wonder, after the passion, depth, and pure powerful presence that Wissam puts into his music like no other flutist I've ever seen..."

Helen Spielman, M.A., FLUTE List on the Internet (September 2008)

"...whipping through its bustling pages with an unstoppable fervour in an exciting exhibition of virtuosity..."

The Age, Australia (March 2007)

".... Charismatic, engaging, thrilling and expressive...great musical understanding and improvisatory flair... Wissam's sound was full, colourful and rich, with depth and dynamic flexibility..."

PAN Magazine (March 2006)

"...Wissam Boustany plays the flute like a singer uses his voice. The expression radiates outwards from within, leaving the audience hypnotised by the sheer charisma and energy of his playing..."

Arts Focus, Aberdeen, Scotland (November 1997)

"...This time the orchestra's soloist was one of the greatest...Wissam Boustany belongs to the instrumental elite...Wissam Boustany lives through his music..."

Ilkka, Finland (May 1992)

"...But most notable among them was undoubtedly the extraordinarily fluent and forthright young flautist Wissam Boustany, who, in terms of expressive power, defies the bounds imposed by his chosen instrument..."

Daily Telegraph (Aug 1987)

"...The Chamber Orchestra of Europe, mainly English, played well; its flutist was a star..."

International Herald Tribune (Aug 1984)

Masterclasses

Wissam Boustany teaches with the same passion that he performs with. He is a former Professor at Trinity Laban and the Royal Northern College of Music and gives numerous masterclasses and flute courses around the world. He has motivated musicians of all abilities and ages.

Non-Competitive: Wissam's teaching is highly intense, yet essentially non-competitive. He seeks to create the opportunity for students to explore and develop their individual inner talent and potential, leading to increased creativity, confidence and self-esteem.

Performance Skills: His classes offer individuals the opportunity to define the role of the 'performing musician' for themselves, leading to a deeper understanding of the challenges of building a career and of successfully communicating with audiences.

Memory: Wissam is a keen advocate of performing the solo, recital and concerto repertoire from memory, as a means to internalising and communicating music deeply. Memory also serves as a solid foundation for solving many technical issues. Wissam's vivid and inspiring descriptions have empowered many young flutists to adopt memorisation as their 'minimum personal standard'.

Improvisation: Improvisation emerges as a pivotal discipline for the classically trained musician to embrace. Improvisation is used as a method of practice leading to an individual voice, natural technique and deeper understanding of breathing, rhythm, phrasing, colour, freedom of expression and flexibility in music-making.

Breathing: The ability to breathe in harmony with our bodies, life and music is of fundamental importance; after all, it is the breath that gives birth to the sound. Wissam uses simple and natural ways to discover this, always using real life analogies to create vivid concepts to inspire the student.

Technique through Inventiveness: Wherever possible, Wissam encourages students to invent their own exercises for achieving their aims through improvisations, rather than relying on past masters and their ideas. Creative thinking, whether in a musical or technical context, is about learning to ask the right questions and listening/trusting the inner voice in order to create a deeply personal relationship with the instrument.

Career Advice: Discussing short/mid/long-term aims is important. Wissam is always happy to brainstorm with flutists wanting feedback, which often leads to a clearer sense of motivation, direction and structure in the student.

Budgets/proposals: Wissam is also happy to give advice regarding the process of putting together projects (one-off events, touring, recordings, humanitarian work etc).

Towards Humanity

Towards Humanity is an enduring, non-political initiative, taking the form of high-profile concerts, which support a peaceful resolution to conflict, as well as providing a focus for peace organisations and humanitarian work. The founder is international flautist, Wissam Boustany, who grew up in war-torn Beirut. In his own words: “ Music opens the doors of inspiration between people and nations, and helps us reflect on our common humanity...”

This multi-decade, multi-media initiative combines the energies of musicians, humanitarian organisations, international media networks and influential companies, inspiring a global co-operation for peace outside of the political arena. The inaugural event took place at the Royal Albert Hall, London on February 2nd 1995; its purpose was to provide a platform for peace in the Middle-East and - on a practical level - aimed to raise £20,000 for each of five charities in Beirut, Amman, Jerusalem, Tel Aviv and Cairo. Since then, numerous concerts, master classes and musical initiatives have successfully raised funds for many countries (see list below).

In 1997 Wissam was awarded a knighthood by the Lebanese government (Chevalier de l'Ordre du Cedre) in recognition of his music and peace work. On 3rd February 1998 he was presented with the Crystal Award at the World Economic Forum in Davos, Switzerland. Towards Humanity has featured in two of Wissam Boustany's CD recordings, 'Wandering Winds' and Vivaldi's Children' incorporating the Towards Humanity concept and principles by supporting 'Library on Wheels' and 'SOS Children's Villages'. There are also plans for Wissam's CD 'This Invisible World' to be used as a catalyst for projects relating to Visually Impaired people around the world.

Website: www.towardshumanity.org

List of beneficiaries of aid from Towards Humanity

[Egypt - Right to Live Association](#)

[Jordan - Al Hussein Society](#)

[Lebanon - Lebanese School for the Blind & Deaf](#)

[West Bank - Library on Wheels](#)

[Israel - Peace Child](#)

[Worldwide - SOS International Children's Villages](#)

Kazakhstan - Almaty School for the Blind

Kosovo - Refugees

And others