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# THIS INVISIBLE WORLD

WISSAM BOUSTANY - FLUTE

ALEKSANDER SZRAM - PIANO

MEL BONIS - Sonate  
PAUL HINDEMITH - Sonate  
JOSEPH JONGEN - Sonate Op 77  
CARL WITT - This Invisible World  
YEVHEN STANKOVYCH - Sonata of Serenades  
WISSAM BOUSTANY - "...And The Wind Whispered..."  
HOUTAF KHOURY - Après Un Rêve  
JEAN SIBELIUS - Scaramouche



2 CDs



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Recorded 2nd & 3rd April and 19th & 20th July 2011 at Wyastone Concert Hall, Monmouth, UK.

**Recording Producer:** Andrew Keener **Sound Engineer:** Oscar Torres

**Cover / Layout:** Doubletake Design Limited **Photo of Duo:** Carla Rees **Photo of Wissam & Aleks:** Oscar Torres

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On this recording Wissam Boustany is playing on a silver Kingma-System flute made by Brannen, with a gold headjoint by Rainer Lafin. Flute Maintenance by Stephen Butler. The piano is a Steinway Model D, belonging to Wyastone Concert Hall and tuned and maintained by Philip Kennedy.

## CD 1

### MEL BONIS - Sonate

- 1 Andante con moto XX.XX
  - 2 Scherzo - Vivace XX.XX
  - 3 Adagio
  - 4 Finale - Moderato
- 

### PAUL HINDEMITH - Sonate

- 5 Heiter bewegt
  - 6 Sehr langsam
  - 7 Sehr lebhaft
  - 8 Marsch
- 

### JOSEPH JONGEN - Sonate Op 77

- 9 Prelude
  - 10 Très animé
  - 11 Modéré
  - 12 Gigue - Allegro
- 

## CD 2

### CARL WITT - This Invisible World

- 1 Gathering light XX.XX
  - 2 Labyrinthine
  - 3 Luminous shadows
  - 4 Descent into darkness
- 

### YEVHEN STANKOVYCH - Sonata of Serenades

- 5 Incredible
  - 6 Elegy
- 

### 7 WISSAM BOUSTANY - "...And The Wind Whispered..."

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### HOUTAF KHOURY - Après Un Rêve

- 8 Funèbre
  - 9 Allegro drammatico
  - 10 Love Song for a Dead Child
  - 11 Funèbre
- 

### 12 JEAN SIBELIUS - Scaramouche

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## Introduction

As a musician, I have always deeply admired Visually Impaired people. My initial fascination centered on their highly sensitized and refined sense of hearing, which is so crucial to their day-to-day survival and should be a total revelation to any serious musician. But my respect goes far beyond their hearing skills...into their inner world – a world of determination, resilience, courage and deep sensitivity.

This Invisible World is inspired by the Blind...but dedicated to the world within us all... the world that defines our deeper reality, which remains elusively invisible to the eye. I plan to use this recording as a catalyst for a Towards Humanity initiative supporting the Blind and raising awareness about their challenges and achievements.

I hope you enjoy this double-cd release. The first cd features romantic and impressionistic music, while the second cd consists of works that have been written for me over the last years, including a work of my own.



*Wissam Boustany*

## About the pieces

### **MEL BONIS (1858-1937)**

### **SONATE**

Andantino con moto - Scherzo vivace - Adagio - Finale/Moderato

Love unfulfilled...life in its passionate yolk... vulnerable sensuality...

I have grown to love this Sonata by this extraordinarily sensitive French woman composer. Mel Bonis's compositional style is deeply romantic, with a delightful impressionistic twist, combined with a Mendelssohnian transparency of texture. Bonis really understands the subtle sensual and vocal qualities of the flute, whilst creating great harmonic warmth and depth from the piano. Each movement is delicately and concisely conceived, weaving an intimate and sensual emotional structure. There is a total absence of virtuosity for its own sake, which makes the piece such an honest and vulnerable musical statement.

For more information about the composer: <http://geliot.mel.bonis.free.fr/melboanglais.htm>

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### **PAUL HINDEMITH (1895 - 1963)**

### **SONATA**

Heiter bewegt - Sehr langsam - Sehr lebhaft/Marsch

Merry oblivion...blind to the hidden abyss...victory march of the deluded...

Partly as a result of having been labeled as a 'neo-classical' composer, I feel Hindemith's music has been somewhat sidelined and misunderstood over the years. Hindemith may be considered a little backward looking, compared to the bold new compositional styles that were dominating musical life during his lifetime. Hindemith was very outspoken during the rise of Nazism in the run-up to WWII; the Nazi propaganda machine tried its best to intimidate conductors and performers into dropping his compositions from their concerts. In spite of this, he still managed to develop a loyal following. Hindemith's Flute Sonata is a concise work, economic, mysterious, introverted, unpredictable and subtly subversive in

nature. The slow movement, which is the heart of this three-movement work, speaks of desolation, despair and a claustrophobic sense of foreboding, while the outer movements portray a sense of uncomfortable merry abandon and irony, seemingly determined to ignore any sense of danger, except for the occasional brief glimpse into the abyss...as though a nation were sleep-walking towards inevitable calamity. Whenever I play this work, more than seventy years after WWII, I am gripped by a great sense of sadness because humankind has not learned much since then....we still live in a worldwide culture that glorifies and profits from war.

For more information about the composer: [www.hindemith.org](http://www.hindemith.org)

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## **JOSEPH JONGEN**

### **SONATE Op. 77**

Prelude - Très animé – Modéré - Allegro

Luminosity...peasant dances...breathless innocence giving way to ominous clouds...  
indomitable and intoxicating youthful fire

This epic Sonata by Joseph Jongen is conceived on a truly grand scale – it is a masterpiece in texture, structure and sound, sustaining an exhilarating emotional intensity. The piano part is a formidable tour de force, with the flute melodies soaring above and weaving within textures with sensual and exalted clarity. There is a very clear influence of Debussy's impressionism in Jongen's writing, however the music is often more virtuosic and romantic than Debussy's. Jongen develops and manipulates his inspired themes with an irresistibly sustained energy and urgency, and the slow movement is a ravishingly simple and sad poem, developing into an ecstatic and powerful climax in the middle. It is very surprising that this piece is so rarely heard, considering the profundity and scale of its conception.

For more information about the composer: [www.karadar.com/Dictionary/jongen.html](http://www.karadar.com/Dictionary/jongen.html)

## **CARL WITT**

### **THIS INVISIBLE WORLD**

Mask of physicality...covering our hidden oasis of beauty...Will to overcome...exposing blindness

I commissioned 'This Invisible World' after I fell in love with Carl Witt's 'Duo' for flute and piano. It is my hope that this recording and specifically this piece will eventually be linked to a long-term Towards Humanity initiative supporting visually impaired people and institutions. Working with the blind, I have often been deeply inspired by their inner strength in rising above their 'disability' – they succeed in transforming the absence of sight into a catalyst for tremendous insight, inventiveness and achievement. 'This Invisible World' is written in one continuous movement. There is an obsessive recurrence of a cellular theme, which is accompanied with quasi-minimalistic and jazz-influenced rhythmic variations and counterpoint. The main theme reappears relentlessly, with the bass often repeating a haunted pulse that is rather like the way blind people feel their way around with their walking sticks, as they negotiate their way through life. Although written with the Blind in mind, 'This Invisible World' takes a peek into the inner world within us all, the world of love, hope, will, and yearning...the inner world, which helps us reveal and overcome so much in life.

For more information the composer: [www.carlwitt.com](http://www.carlwitt.com)

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**YEVHEN STANKOVYCH****SONATA OF SERENADES**

Incredible – Elegiac

solitude uncovered...question unanswered...

I met Yevhen Stankovych when I recorded his dark and severe 'Chamber Symphony No. 3' (on my cd titled 'Mirror of Eternity'). As a result of this collaboration, Yevhen went on to write 'Sonata of Serenades' for me. As with the chamber symphony, the music is predominantly dark and manic – in fact, SO dark, that the unbearably sad Elegiac...comes as a relief!! Most of the piece is based on a very simple thematic cell. The heart of the Sonata is the 'Elegiac', a sustained and poignant outpouring, an oasis of sadness, which returns at the end with devastating inevitability. The last notes appear as a spectre, sudden and unresolved. Stankovych is influenced by composers such Shostakovich, Khatchaturian and Schnittke, all of whom he knew. I gave the world premiere performance in 2005, at St John's Smith Square in London.

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

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**WISSAM BOUSTANY****"...AND THE WIND WHISPERED ..."**

living lies of worthless identities...politics, religion and greed...wind soaring above our human hell...

As fluteplayers, our creative life is forever bound in the air we breathe and blow - this wonderful invisible resource that is the foundation of a wind player's Art. The first performances of '...And The Wind Whispered...' took place in Botswana and Zimbabwe, February 2009 - but it took until 2011 before the piece was written down. '...And The Wind Whispered...' seeks to make a statement about our fractured world...I have always been very weary of organized nationalism, religion and politics because they fragment and diminish our humanity. At one point in my piece, I say "the wind never shows its passport,

when it crosses the border". Sit back and let the wind take you on a journey of its own choosing. This piece carries a wish with it - that humanity can one day rid itself from its self-imposed spiritual prisons (organized religion).

For more information about the composer: [www.towardshumanity.com](http://www.towardshumanity.com)

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**HOUTAF KHOURY****APRÈS UN RÊVE**

Funebre - Allegro drammatico - Song for a Dead Child - Funebre

scorching sands...lifeless child in a father's arms...dreams lost forever...

After recording Houtaf Khoury's Flute Concerto 'Mirror of Eternity' (on the same cd as the Khatchaturian and Stankovych works for flute and orchestra), this sparked a close collaboration that has resulted in this second work. The world premiere performance of 'Après un Rêve' took place in 2006, at St John's Smith Square in London. This is an overwhelmingly dark piece, speaking without compromise of the disillusionment that comes after the euphoria of misplaced hopes and dreams, which is the story of Lebanon, the Middle East and beyond enduring so much injustice and violence - with no end in sight. It is an attempt to look truth straight in the eye...News coverage of countless wars all too often focuses on narrow and filtered perspectives, driven by local propaganda. Political, religious and economic injustice, are never being convincingly addressed...as for the pain and suffered that are left behind – they are virtually ignored. The wordless sounds of this Sonata reveal the stark reality of death and loss, whoever the victor or vanquished are. The middle movement features a heartbreaking lament titled "Song For a Dead Child". How can such senseless and tragic loss ever be justified?

For more information: <https://sites.google.com/site/houtafkhoury>

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## JEAN SIBELIUS

## SCARAMOUCHE

Dance of suspended sadness...

I simply could not end this recording with 'Après un Rêve', although perhaps I should have...I suppose life has to go on, whatever tragedy engulfs us...'Scaramouche' is one of the most poignant melodies that I have ever heard. It was written as part of Poul Knudsen's tragic pantomime, but the music seems to have outlived the actual pantomime it was written for; it exudes a mesmeric atmosphere, generated by a dance of perpetual sadness and ethereal weightlessness that are simply beautiful.

For more information: <http://www.sibelius.fi/suomi/index.html>

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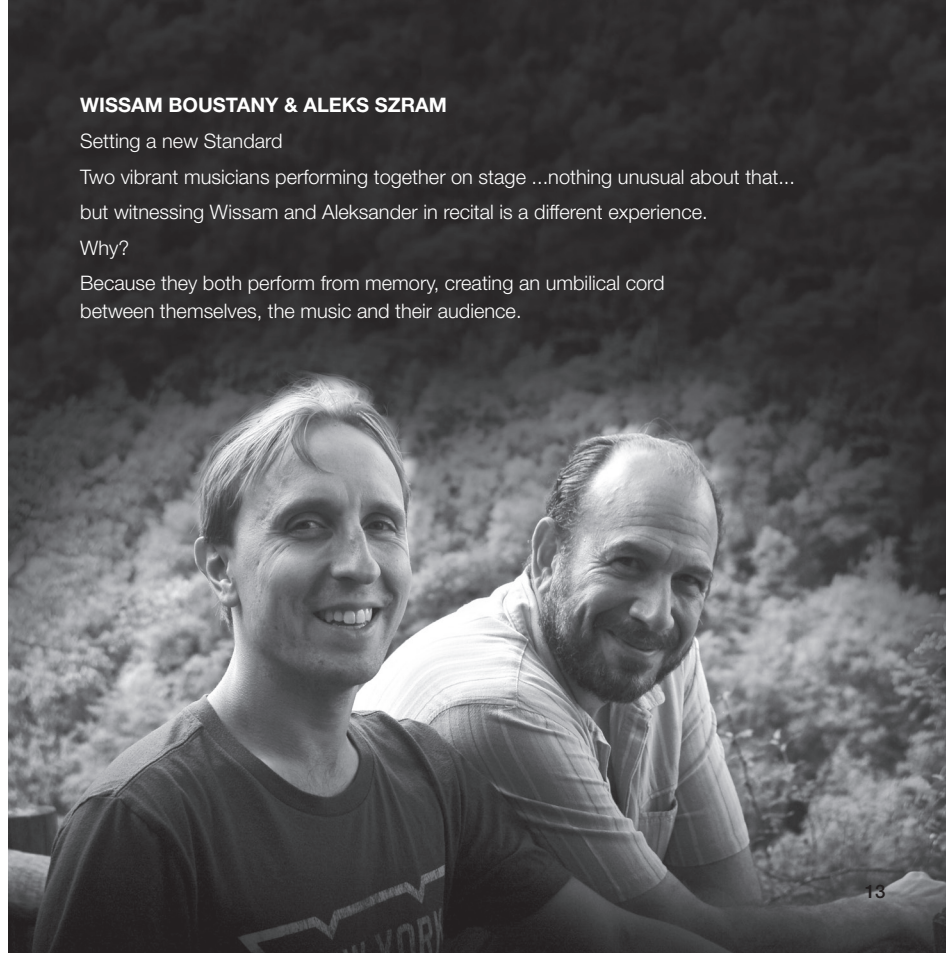
## WISSAM BOUSTANY & ALEKS SZRAM

Setting a new Standard

Two vibrant musicians performing together on stage ...nothing unusual about that... but witnessing Wissam and Aleksander in recital is a different experience.

Why?

Because they both perform from memory, creating an umbilical cord between themselves, the music and their audience.



## WISSAM BOUSTANY – FLUTE

Wissam Boustany's international career as a concert artist and teacher has taken him to South and North America, Europe and the Middle and Far East. In 1995 Boustany founded *Toward Humanity*, an international initiative which uses music as a catalyst to support humanitarian projects on an international scale. Born in Lebanon, Boustany began his musical studies with his stepfather. He moved to Britain in 1977 where he studied at Chetham's School of Music & the Royal Northern College of Music, with Trevor Wye. 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 received the silver medal in the Shell/LSO competition and won the 2<sup>nd</sup> prize in the woodwind section of the first BBC Young Musician of the Year. 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 3<sup>rd</sup> 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'. He is Professor of Flute at the Royal Northern College of Music in Manchester, UK.

For more information: [www.wissamboustany.com](http://www.wissamboustany.com)

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## ALEKSANDER SZRAM – PIANO

Aleksander enjoys a varied schedule of solo piano, concerto and chamber music performances across the world, having played in more than thirty countries over four continents. He was awarded the Wilner Scholarship to study at Trinity College of Music under Anthony Green and Douglas Finch, where he won prizes for piano, chamber music, vocal accompaniment and composition. Upon graduation, Aleksander was awarded the TCM Trust Silver Medal, as well as the Haynes Scholarship, the Stopford Scholarship and the Joan Greenfield Fellowship to fund his study for a MMus Degree, which he passed with Distinction. He was subsequently awarded the Worshipful Company of Musicians' Silver Medal for Excellence in Performance, and the Wilfred Stiff Prize. Aleksander has also studied with Martino Tirimo, Mikhail Kazakevich and Yonty Solomon. Aleksander completed his DMA on a full scholarship at the University of British Columbia in Vancouver, Canada, where he studied piano with Jane Coop, and harpsichord and organ with Doreen Oke.

Aleksander is particularly interested in contemporary repertoire and has given first performances of works by Frederic Rzewski, Daryl Runswick, Dai Fujikura, Harris Kittos, Anthony Green and Danny Ledesma among others, leading to several releases with the German label Fonorum. He has performed at the major UK venues and many concert societies, including collaborations with Wissam Boustany, Nora Cismondi, Ian Clarke, Paul Edmund-Davies, Philip Fowke, Leonid Gorokhov, Alexander Ivashkin, Jill Kemp, Lorna McGhee, Ian Pace and Andras Adorjan, as well as concertos with Jan Latham-Koenig, Peter Stark and Andrew Morley. Aleksander is an enthusiastic composer, having studied with John Ashton Thomas, Francis Pott and William Benjamin, and also electronic composition with Keith Hamel. He now teaches piano and lectures in performance practice at Trinity College of Music, London.

For more information: [www.aleksanderszram.com](http://www.aleksanderszram.com)

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## About 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 organizations 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 organizations, 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 2<sup>nd</sup> 1995; it's 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.



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. During this period Towards Humanity also released two CD recordings, “Wandering Winds” and “Vivaldi's Children” incorporating the *Towards Humanity* concept and principles. This current recording will eventually be used as a catalyst for projects relating to Visually Impaired people around the world.

For more information please visit [www.towardshumanity.org](http://www.towardshumanity.org)

### LIST OF BENEFICIARIES OF AID FROM TOWARDS HUMANITY

Egypt - Right to Live Association  
Jordan - Al Hussein Society  
Lebanon - National School for the Blind & Deaf  
West Bank - Library on Wheels  
Israel - Peace Child  
Kazakhstan - Almaty School for the Blind  
Kosovo - Refugees  
Worldwide - SOS International Children's Villages  
And others

**Also available by Wissam Boustany on Nimbus Alliance**

**Mirror of Eternity**

*with Volodymyr Sirenko and the National Symphony Orchestra of Ukraine*

Aram Katchaturian	Concerto
Houtaf Khoury	Mirror of Eternity
Yevhen Stankovych	Chamber Symphony No. 3

**Sounds From Within**

*with Stefan Warzycki – piano*

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

**Vivaldi's Children**

*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

**Wandering Winds**

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

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