WISSAM

BOUSTANY

STEFAN WARZYCKI **piano**

Bohuslav Martinů
Frank Martin
Béla Bartók
Simon Holt
Wissam Boustany

Sounds from Within

…Sounds from Within…

Wissam Boustany - flute
Stefan Warzycki - piano

1.	**Frank Martin**	Ballade for flute & piano	7.23
2.	**Simon Holt**	Maiastra for solo flute (première recording)	10.24
3.	**Béla Bartók**	Suite Paysanne Hongroise	13.13
	(Chants populaires tristes), arrangements by Paul Arma for flute & piano		
4.	**Wissam Boustany**	Improvisation I for flute	7.42
	Bohuslav Martinu	First Sonata for flute & piano	**19.07**
5.	I *Allegro moderato*		6.32
6.	II *Adagio*		7.05
7.	III *Allegro poco moderato*		5.30
		Playing time	58.13

Produced with generous support from OTRAM TRIBE

Producer Jonathan Stracey.
Engineer Steve Portnoi.
Photograph of Wissam Norman McBeath.

Recorded on 6th and 7th September 1990 in St. George's, Brandon Hill, Bristol, UK

At the time of this recording Wissam Wissam was playing on a flute made by Lebret (#2159), re-tuned with new keywork by Mr Tanaka in Taiwan. The headjoint was made a Louis Lot (#3284), with a lip-plate by Albert Cooper.

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FRANK MARTIN (1890-1974)

Ballade for flute and piano

During the 1920s and 50s Frank Martin was at the centre of musical life in his home city of Geneva. He founded the Chamber Music Society of Geneva with some friends (he himself was a distinguished pianist and harpsichordist) and in 1933 was appointed director of the Technicum Moderne de Musique, a post he held until 1939. In that year, sheltered somewhat by Switzerland's neutral status from the political ravages of the time, the city inaugurated its International Music Performance Competition (still running today). Martin was commissioned to write a set piece for flute entrants, and the result was *Ballade pour flûte et piano.*

The ballade form became a favourite of Martin's. He had already written one for alto saxophone the year before, and followed the flute ballade with similar works for piano and orchestra (1939), trombone and piano (for the 1940 International Competition), cello and piano (1949), and viola and orchestra (1972). Each is a concertante work and the earliest four can perhaps be seen as 'concertos in miniature' in preparation for the more substantial *Petite Symphonie Concertante* (Martin's best-known work, for harp, harpsichord, piano and double string orchestra, composed in 1945). The *Ballade pour flûte*, which also exists in versions with accompaniments for piano and strings and full orchestra (the latter arranged by the conductor Ernest Ansermet), has a free form in which the tempo and figuration are in constant flux. As the use of the title suggests. Martin, as it were, 'tells a story' - an unidentified one but nevertheless a miniature drama in music.

SIMON HOLT (b.1958)

Maiastra for solo flute (Première Recording) *

Shortly after graduating from the Royal Northern College of Music, Simon Holt was firmly established on the new music circuit with a series of commissions and fruitful collaborations with the London Sinfonietta and the Nash Ensemble. Influenced by Messiaen, Xenakis and Feldman as well as visual artists such as Goya, Giacometti and Brancusi, his music is complex, dramatic and often enigmatic. The intricate internal structures of his works are concealed by a seemingly impulsive nature. During the 1980s he worked primarily in complex soundworlds, while since the 1990s the dense textures have often been offset by Feldmanesque moments of calm, that Holt refers to as ‘still centres’. The music of Simon Holt is published exclusively by Chester Music Limited.

Maiastra was written for Wissam Boustany in 1981, during the time when they were both studying at the Royal Northern College of Music in Manchester. Wissam gave the first public performance in February 1983 at the Wigmore Hall, London. The title comes from a sculpture of the same name by Constantin Brancusi dating from 1915. *Maiastra* or *Pasarea Maiastra* is a magic golden bird in Rumanian folklore noted for its marvellous song, which had miraculous powers. The work is approximately 10 minutes long.

Brancusi said about *Maiastra*: 'I wanted to show the Maiastra as raising its head, but without putting any implications of pride, haughtiness or defiance into this gesture. That was the difficult problem and it was only after much hard work that I managed to incorporate this gesture into the motion of flight.'

BÉLA BARTÓK (1881-1945)
Suite Paysanne Hongroise for flute and piano
The original of Bartók's *Suite Paysanne Hongroise*, a set of fifteen Hungarian peasant songs for piano, dates from 1914-17, when he was also occupied with the *String Quartet No. 2* and the ballet *The Wooden Prince*. The songs and dances are essentially miniatures - the longest, the Ballade (omitted from the Suite in this arrangement), is only two-and-a-half minutes long, and Bartók gives a timing of just ten seconds each for the third and fourth of the dance tunes. They are all typical of the stage in his career when, with his studies of central European folk music drawing to a close, he concentrated on making use of his discoveries in his own music. Unlike the quartet and the ballet, which both draw on the style of this folk music, here in the *Suite Paysanne Hongroise* he transcribes actual melodies and dance tunes collected during his forages in the Hungarian country side.

The arrangement we hear in this recording is by Paul Arma, and does not attempt to stick rigidly to Bartók's original: in fact he omits one of the movements entirely, and adds certain contrapuntal details to the music. He has done this, whilst preserving the essential character and mood of the music.

VVISSAM BOUSTANY (b.1960)
Improvisation I for solo flute *
As the title suggests, this is an improvisation: certain fixed ideas have established themselves, but the basic notes and duration change each time I perform this work.

I have always found the process of improvising fascinating, and have used it to discover my own voice and origins. The war in Lebanon has strongly affected my approach to life and music, and I find myself trying to express the hopeless tragedy of a beautiful people and country that has been destroyed.

BOHUSLAV MARTINU (1890-1959)
Flute Sonata No. 1 for flute and piano
Martinu spent more than half of his life exiled from his Czech homeland, first voluntarily - he simply found the Paris of the 1920s and 'Les Six' a more conducive compositional environment than Prague - but later, like so many others, he fled from Nazi-occupied Europe to the USA. The years that followed were artistically particularly prolific (his music had preceded him across the Atlantic, so he arrived to find himself something of a musical celebrity), though homesickness never really left him. One of his most powerful works of the war years was *Memorial to Lidice* written in the wake of hearing of a blood-bath in his Bohemian village which was completely wiped out by Hitler Youth in June 1943 as a reprisal for an assassination in Prague.

In February 1945 Slovakia was liberated and by May the Germans had been ousted from Prague. Martinu turned his thoughts to returning to his homeland, but his mother died the year before and his closest friend, Stanislav Novak, died just months before Armistice. With these ties to Czechoslovakia lost, he hesitated about going back immediately and took a holiday that summer to Cape Cod on the Massachusetts coast to sort out his ideas though he didn't in fact leave the States until 1953. Here he kept composing, producing in a matter of weeks a *Czech Rhapsody* for violin and piano, a cycle of *Polkas* and *Etudes* for piano and his *Sonata for flute and piano*. The latter, dedicated to Rene le Roy, is a three-movement work and the motif of the finale is said to be derived from the song of the whippoorwill, a bird that sang all night long during that summer. Incidentally, fifty years before, Dvorak had been similarly pestered by a birdsong, enough to incorporate it in his *American String Quartet*.

Programme notes by Matthew Rye
* Notes with an asterisk by Wissam Boustany

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

Stefan Warzycki

Born in Tokyo of Polish and Japanese parents. Stefan U'arzycki is a graduate of the San Francisco Conservatory of Music. In the past few years he has made a number of concert tours in the United States. South America. Switzerland and Japan. He is currently living in London, where his most recent appearances include concerto performances and solo recitals at St John's Smith Square, the Wigmore Hall and the South Bank. In February 1990 he performed with Wissam Boustany in a highly acclaimed recital at the Purcell Room which included much of the music on this record.

Also available by Wissam Boustany on Nimbus Alliance

Mirror of Eternity (NI6168)

with Volodymyr Sirenko – conductor & the National Symphony Orchestra of Ukraine

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

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 Peruviens	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 Procesion
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 Devine (cembalo)

The Six Flute Concerti, Op. 10

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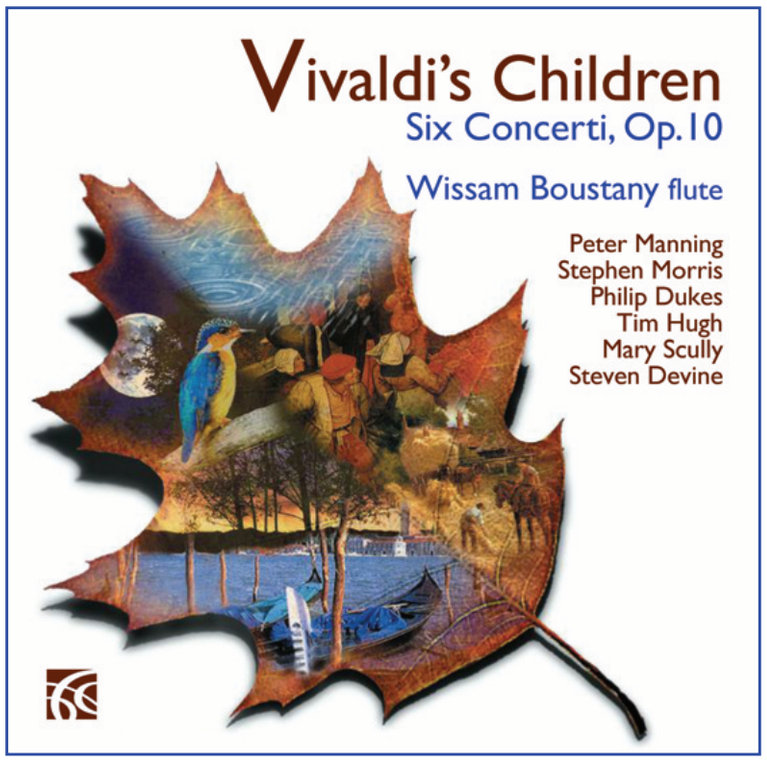
with Aleksander Szram – piano

CD 1

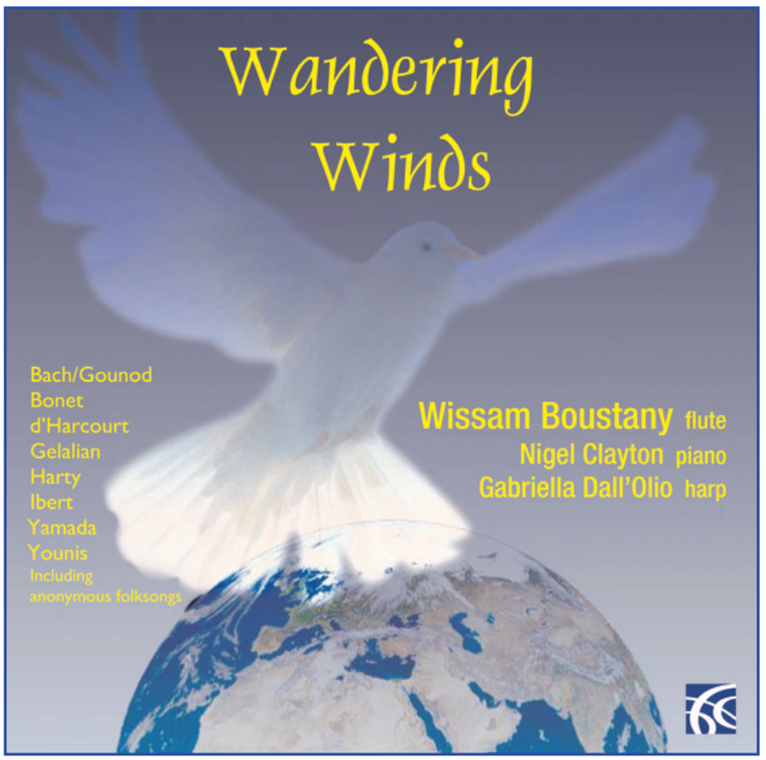
Mel Bonis	Sonata
Paul Hindemith	Sonata
Joseph Jongen	Sonata Op 77

CD 2

Carl Witt	This Invisible World
Yevhen Stankovytch	Sonata of the Serenades
Wissam Boustany	"…And The Wind Whispered…"
Houtaf Khoury	Aprés Un Rêve
Jean Sibelius	Scaramouche



NI 6167



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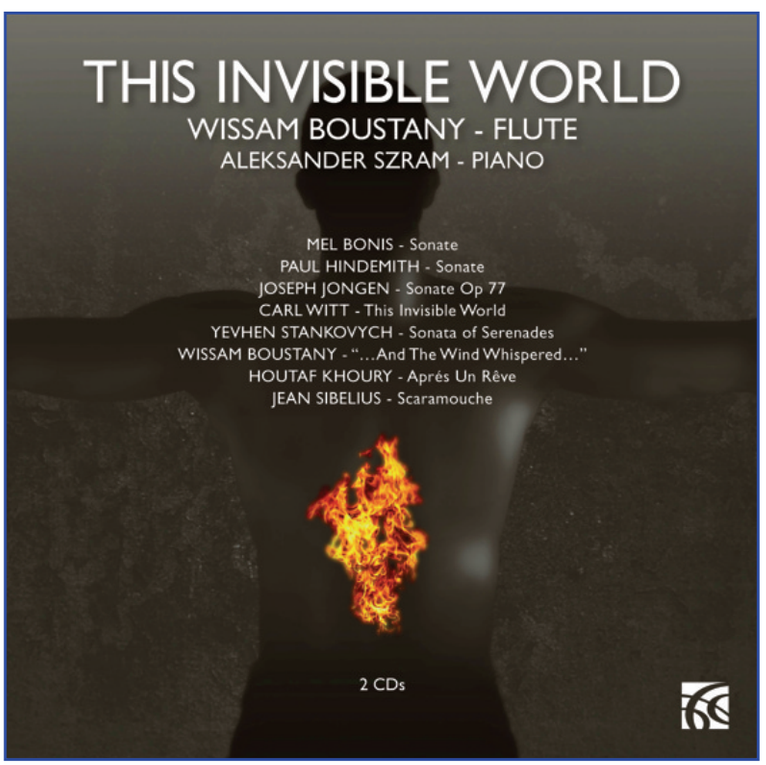

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