

Wandering Winds



Bach/Gounod

Bonnet

d'Harcourt

Gelalian

Harty

Ibert

Yamada

Younis

including
anonymous folk songs

Wissam Boustany *flute*

Nigel Clayton *piano*

Gabriella Dall'Olio *harp*



Wandering Winds

Wissam Boustany flute

Nigel Clayton piano

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1	Rising from the ashes	Tarek Younis	11.09
2	Ave Maria	Bach-Gounod	5.02
	Chants Peruvians	arr. Beclard d'Harcourt	
3	Harawi		1.10
4	Baile		0.34
5	Pastorale		1.04
6	Khachampa		1.31
7	Ripusakme		2.02
8	Baile		1.35
9	Zas		1.42
10	Wayno		2.25
11	Baile De Los Danzantes		0.34
12	Pasña Pitaci		0.55
13	In Ireland Fantasy	Hamilton Harty	7.12
	Quatre Jeux	Boghos Gelalian	
14	Calmo		2.25
15	Allegro		1.07
16	Tranquillo		2.26
17	Allegro		1.02

18	Lullaby from the Chugoko area	K.Yamada, arr. Yashiro	2.23
19	Entr'Acte	Jaques Ibert	3.07
20	Sakura Sakura	trad. Song arr. Yashiro	6.50
21	El Quintapesares	Anon.	2.21
22	El Frutero	Anon.	1.59
23	El Cameleon	Anon.	1.44
24	La Partida	C. Bonet)	2.14
25	Bailetico de Procesion	adapt. Gustavo Samela	1.34
26	Camino Pelao	Anon.	1.13
			Playing time 67.44

Recording Producer Jonathan Stracey
Recording Engineer Geoff Miles
Design and artwork ATX Design

Recorded 9th, 10th & 11th September 1997 at St Georges' Brandon Hill, Bristol.

Wissam Boustany is playing on a flute made by Lebre (#2159), re-tuned with new keywork by Mr Tanaka in Taiwan. The headjoint is made by Louis Lot (#3284), with a lip-plate by Albert Cooper.

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Introduction

Visions of the beauty and diversity of life on earth have gripped mankind's imagination ever since the spark of thought took root in our consciousness. I never cease to be amazed by the similarity of these visions, which seem to express our collective yearning for more than what we see around us in physical life - this yearning lies at the root of inspired and productive living. This alone, is reason enough for music to be considered as more than just a luxury in our lives.

In spite of this, over the years I have felt a growing disenchantment with the atmosphere and energies I encountered in so many of the concerts I attended and indeed gave – I wanted more... I wanted my music to be a catalyst for leaving something tangible behind, after the applause has died down. This is how Towards Humanity was conceived, growing out of the initial anger and frustration of seeing the worst aspects of mankind triumphing time and time again, expressed through endless cycles of wars, alienating us from our own lives and origins. I launched a series of initiatives using my music to bring people together, using inspired musical gatherings to raise funds for humanitarian charities in traumatised and war-torn countries, bringing hope and opportunity into the lives of many people and their important projects. This work has led me to the discovery of deeper dimensions within myself and others.

Sit back and take a journey riding on the winds of humanity and delight in the diversity of life on our planet. Towards Humanity will donate approximately £1 out of the sale of each CD released to LIBRARY ON WHEELS, a wonderful project in Palestine.



Wissam Boustany

ABOUT THE MUSIC

I commissioned **Rising from the Ashes** as a result of meeting the young Jordanian composer, Tarek Younis, while I was touring in the Middle East. The piece is heavily influenced by arabic rhythms, moods (maqamaat) and improvisations (mawaal), as well as traditional western idioms. It is inspired by the myth of the PHOENIX, a legendary bird with supernatural powers. Sacred in Egypt, the Phoenix, which was always male and had a beautiful red and gold plumage, was fabled to live 500 years or longer. At the end of that time it built a nest from twigs of spice trees, to which it set fire. Both the bird and its nest were consumed in flames. Out of the ashes a worm emerged, from which the new Phoenix grew. The theme of resurrection figures strongly in many religions and carries with it a strong message of 'hope beyond despair', 'life after death' or 'peace after war'. May we all be inspired by this message, in order to help build a saner and more peaceful world.

I have always been deeply moved by **Ave Maria**, a piece which grew out of a masterpiece by J.S. Bach, the Prelude in C. One century later, another composer, Gounod, added the melody. The result is a fusion of genius across centuries and countries - countries which have fought each other ferociously at various times in European history. The symbolism for humanity encapsulated in this moving tune is significant.

Beclard d'Harcourt must have had a fascinating time travelling in Peru during a time when travelling and tourism had not yet become so popular there. This collection of folk tunes, titled **Chants Peruvians**, is so charming in its expressive scope, honesty and integrity. The people of South America have had a painful history that has eradicated all but their strong sense of identity and this is very deeply felt in their music. Almost everyone there plays an instrument of some sort, even if they live in total poverty - something that cannot be said about some other cultures.

In Ireland Fantasy was written by Hamilton Harty, who used to conduct the Hallé Orchestra. The piece starts with an expansive, nostalgic introduction eventually giving way to two dances, the first of which seems slightly militaristic but which soon gives way to more traditional folkloric rhythms and harmonies. The exuberance of the Irish Spirit is in evidence throughout, ending in a flamboyant climax.

Lebanon was indeed a sad and broken place in the late 70's. Boghos Gelalian, one of Lebanon's most prominent composers, lived in a part of Beirut that was under constant bombardment for many years. In spite of this he managed to write **Quatre Jeux** for me in 1979 and I have played it in several countries. This piece takes the form of a simple motive that gets repeated in many different ways across four movements. Arabic moods and scales feature prominently as part of the expressive language of this piece.

We decided we could not leave out this exquisite **Lullaby from the Chugoku Area**, a piece that I confess to knowing very little about - that doesn't stop me loving it!

Jaques Ibert was a Frenchman and one of this century's leading composers, but there is nothing French about **Entr'Acte**. This piece is completely inspired by Spain, depicting the rhythmic and melodic flair of Flamenco. The fact that people can identify with (and indeed thrive in) other countries' traditions and cultures is a source of great encouragement and hope to mankind. We need not feel trapped by our heritage - on the contrary: we can take joy from experiencing the diversity that exists between civilisations, thus appreciating our own heritage even more.

Sakura Sakura (Cherry Blossom) is well known around the world. The cherry blossom possesses a unique and peculiar magic in the way it so fleetingly erupts into blossom every year, before returning to its stark and bare look. This intense and fleeting beauty is expressed beautifully here and is all the more haunting in its curiously timeless setting - there is once again a real sense of stillness and acceptance.

The second collection of **South American Dances** I have chosen all come from two books published by Trevor Wye. These are a set of extremely lively dances, perhaps coming from the larger cities of Venezuela. Although less "ethnic" than the folk-based Peruvian tunes, they are nevertheless full of exciting rhythms and tunes of this part of the world.

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>





NIGEL CLAYTON – piano

Nigel Clayton studied with Stephen Savage and Angus Morrison at the Royal College of Music, London, where he won prizes in every category of piano performance and was awarded the College's yearly prize for his Bachelor of Music Degree. Whilst there, a particular interest in chamber music and accompanying developed and was further encouraged by international prizes from competitions in London, New York (Concert Artists Guild) and from the English Speaking Union. Since then his worldwide travel has included major tours of India, Sri Lanka and Pakistan with the Indian cellist Anup Kumar Biswas, tours of the Middle East and America with Wissam Boustany, of Scandinavia with Gerard LeFeuvre and throughout every European country. He performs more than eighty concerts every season and has also played at most of the music clubs and festivals in his native Great Britain, appearing regularly on the BBC's radio network, at the Wigmore Hall and at the South Bank Centre, where he has already performed over fifty recitals.

Nigel also continues to perform as a soloist and has given more than one hundred solo recitals on board the British cruise liners SS Canberra, Oriana, Victoria and Arcadia. He has performed concertos by Beethoven, Shostakovich,

Ravel, Rachmaninov, Mozart and Liszt and was a soloist in Poulenc's two piano concerto in the Royal Albert Hall whilst still a junior student at the Royal College of Music.

Apart from several long standing partnerships, Nigel has appeared alongside such artists as Michael Collins, Sylvia Marcovici, Ofra Harnoy, Tasmin Little and Bryan Rayner Cook, the Chilingirian, Sorrel and Bingham Quartets and with instrumentalists from Japan, Korea, Canada, Spain, America, Poland and Iceland. He teaches at a specialist school for young pianists in Surrey, is visiting professor of piano at the North East of Scotland Music School and is Professor of Piano at the Royal College of Music, London.



GABRIELLA DALL' OLIO — harp

Born in Bologna, Italy, Gabriella began her musical studies at the Conservatory of Bologna. As a student of Anna Loro, she received her harp diploma with honours from the Conservatory of Verona. She continued her studies in France with Jaqueline Borot and Pierre Jamet, who greatly influenced her musical development, and was awarded a scholarship by the French government at the Ecole Normale de Musique of Paris as a student of Fabrice Pierre (harp) and Michael Hentz (chamber music). A scholarship by the German government provided the opportunity for her master studies at the Musikhochschule in Wurzburg, where she studied with Giselle Herbert, receiving her Meisterklassdiplom in 1994. Internationally active as soloist and chamber musician, Gabriella has given recitals and concerts throughout Europe, USA, Far East and Middle East. She lives in London, where she freelances with some of the major orchestras including: BBC Symphony Orchestra, Chamber Orchestra of Europe, Royal Opera House, Royal Ballet, Philharmonia Orchestra, Royal Philharmonic Orchestra, English Chamber Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment. Gabriella has earned considerable recognition and won prizes in numerous competitions, and has been supported by the Swiss fund 'Junge

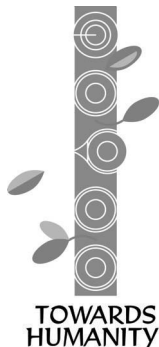
Kunstler'. Gabriella has recorded for international radio and television corporations, including Radio France, RAI, Bayerischer Rundfunk and Radio Suisse. She has appeared regularly with 'Gruppo Musica Insieme di Cremona', and with the German ensemble 'Kontraste', playing mostly works by contemporary composers. Her recordings include solo, chamber and orchestral works on Claves, Koch, Stradivarius, Dal Segno and Ambitus.

TOWARDS HUMANITY

Towards Humanity is a long-term, non-political initiative, which takes the form of high-profile concerts to support non-violent resolution of conflict and provide a focus for peace organisations. Founded by international flutist Wissam Boustany who grew up in Beirut, Towards Humanity has captured the imagination of communities around the world. In his own words: "Music opens the Doors of Inspiration between People and Nations and helps us reflect on our Common Humanity..."

Towards Humanity combines the energies of musicians, humanitarian organisations, international media networks and influential companies to inspire global co-operation for peace outside the political arena. The inaugural event took place at the Royal Albert Hall, February 2nd 1995; its purpose was to provide a platform for peace in the Middle-East and, on a practical level, the aim was to raise £20,000 for each of five charities in Beirut, Amman, Jerusalem, Tel Aviv and Cairo. Since then, numerous concerts have taken place in the Middle East, Europe and North America, which have aided various initiatives for Bosnia, Lebanon, Zimbabwe and Ireland.

In 1997 Wissam Boustany 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.



LIBRARY ON WHEELS
For Non - Violence and Peace (LOWNP)
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Summary of Activities

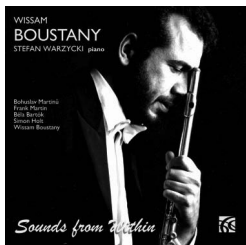
1. LOWNP visits more than 100 locations throughout the West Bank, distributing/loaning children's books in Arabic to Palestinian children in isolated villages.
2. LOWNP also distributes educational materials and supplies such as crayons, pencils, markers and colouring books to kindergartens that lack proper supplies.
3. Arabic copies of the "UN Convention on the Human Rights of the Child" and "Teach the Children Peace (published by LOWNP) are given to parents and teachers that LOWNP visits.
4. LOWNP provides books and cassettes for blind children.
5. Touring Puppet Shows are used as an effective vehicle to teach children cooperation, non-violence and peace.
6. LOWNP gives financial support for children's school fees in situations where the family cannot afford the costs.
7. Children are invited to prepare clay with locally produced flour, olive oil, non-toxic colours and salt as a productive activity.
8. Volunteers collect empty cans, filling them up with different stones and sand, in order to make percussion instruments for kindergartens, to teach them differences in sound.
9. Video shows of educational cartoons are organised.
10. LOWNP has initiated tree-planting campaigns in the office's neighbourhood, responding to Chairman Arafat's appeal for making Palestine green.
11. As a contribution to infrastructure building for the local Al Bireh municipality, LOWNP has also initiated a campaign to provide names to Oum Al Sharait / Samiramis neighbourhood's streets (90% still unnamed).

LOWNP operates throughout the year, seven days a week, relying on voluntary work. LOWNP's primary goal is education and leadership training, serving as an active library promoting peace and non-violence and young leadership training. They listen to the problems that children and residents face, describing the conditions in reports and newsletters, which often guide recipients towards peaceful non-violent responses to their grievances.

Contributions

Funding for LOWNP comes from Dutch, French and Finnish organisations; donations from individuals are welcome, and can be made through our website

Also available by Wissam Boustany on Nimbus Alliance



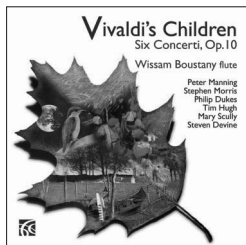
NI6166

with Stefan Warzycki – piano
Bela Bartok, Frank Martin, Wissam Boustany
Simon Holt, Bohuslav Martinu



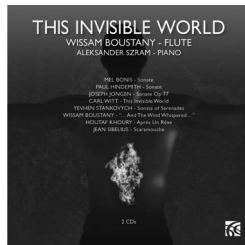
NI6168

*with Volodymyr Sirenko – conductor & the National
Symphony Orchestra of Ukraine*
Aram Khatchaturian, Yevhen Stankovych, Houtaf Khoury



NI6167

*with Peter Manning (violin), Stephen Morris (violin),
Philip Dukes (viola), Tim Hugh (cello),
Mary Scully (doublebass) and Steven Devine (cembalo)*
Vivaldi - The Six Flute Concerti, Op. 10



NI6170 - double CD

with Aleksander Szram – piano
Mel Bonis, Carl Witt, Paul Hindemith, Yevhen Stankovych
Wissam Boustany, Houtaf Khoury, Jean Sibelius