

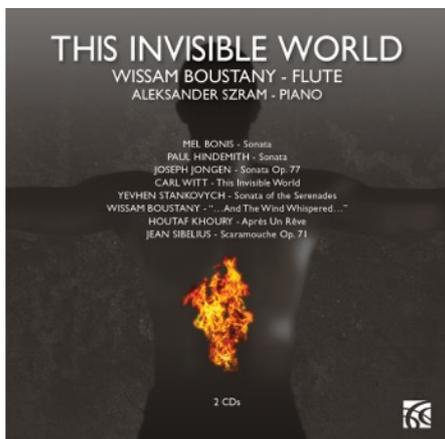
Wissam Boustany - Flute

“Music opens the doors of inspiration between people and nations and helps us reflect on our common humanity.”

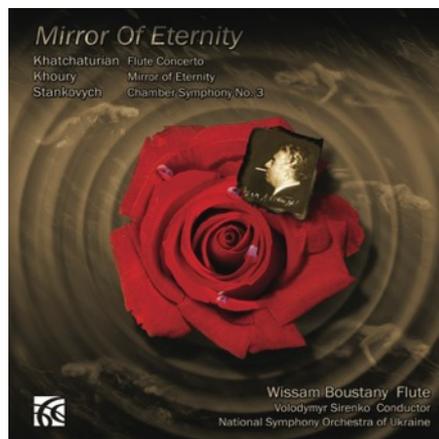


The flautist Wissam Boustany has established an international career as a concert artist and teacher touring South and North America, Europe and the Middle/Far East. In 1995 Wissam Boustany founded the initiative Towards Humanity which uses music as a catalyst to support humanitarian projects on an international scale. Find out more about Wissam and his duo partnership with the pianist Aleksander Szram.

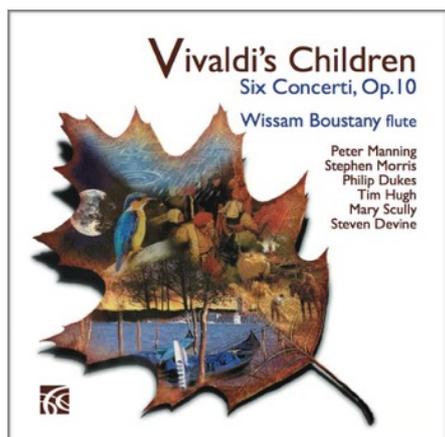
Click to listen to samples of Wissam's cd recordings on the Nimbus Alliance Label



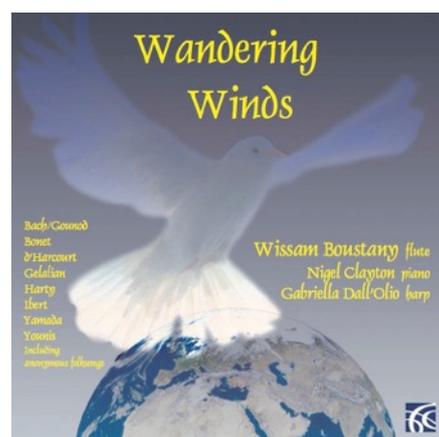
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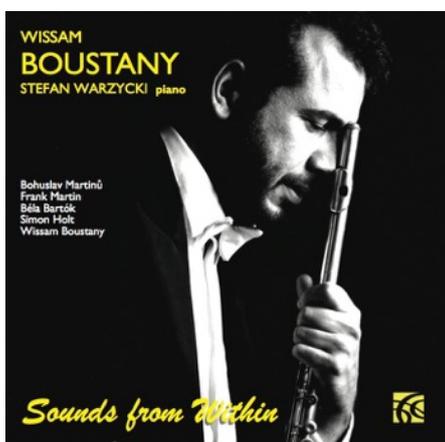
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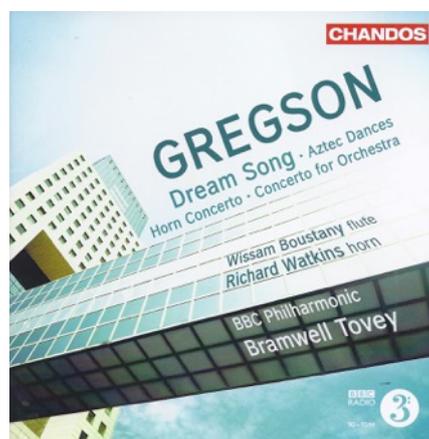
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Biography

Wissam Boustany's passionate musicality has helped him forge a unique reputation as an international flute soloist. His charismatic stage presence brings tremendous power and subtlety to a wide range of musical genres ranging from baroque, classical, romantic, contemporary and jazz settings. Imaginative programming often mixes the innovative with the traditional, captivating audiences with an engaging style that combines an improvisatory flair with a wide emotional and expressive range, and an acute sense of tone colour and nuance. Wissam has developed a unique duo partnership with pianist Aleksander Szram. In 2015, they toured in Australia, Canada, USA, Holland, and Norway, leaving audiences consistently overwhelmed by the way they both perform from memory, bringing a completely heightened experience and intensity into their adventurous music-making.

Wissam regularly performs and teaches in a variety of contexts, facilitating the growth of young talent. He has created his own teaching method titled "A Method Called Love" which focuses on improvisation, memory, self-reliance and the development of the concept of Love as a powerful motivator, facilitator and teacher. He has been a long-standing flute professor at Trinity Laban, London, and the Royal Northern College of Music, Manchester.

More recently, Wissam has ventured into composing. Audiences have responded enthusiastically to the transparent textures he weaves into a profoundly instinctive Middle Eastern tonality. His two recent works "And the Wind Whispered" and "Broken Child" are available through [Tetractys Publishing](#).

He has performed with some of the world's leading conductors including Claudio Abbado, Ivan Fischer, Bramwell Tovey, John Elliot Gardiner, Roger Norrington, George Solti, Peter Szilvay, Lubnan Baalbaki, James Judd, Jordi Mora, Volodymyr Sirenko, Levon Parikian, Nicholas Cleobury, Martyn Brabbins, Varujan Kodjan, Clark Rundell, Jerzy Maksymiuk and Ludwig Carrasco. Prestigious orchestras Wissam has worked with include the BBC SSO, BBC Philharmonic, LSCO, State Symphony Orchestra of Ukraine, Utrecht Chamber Orchestra, St Paul's Sinfonia, Polish Chamber Orchestra, Qatar Philharmonic Orchestra, Cairo Opera Orchestra, Orquesta 5 de mayo, the Chamber Orchestra of Europe, Lebanese Philharmonic Orchestra and Palestine National Orchestra. More recently he collaborated with the Kristiansand Symphony orchestra, as part of a three-year residency at University in Agder, Norway.

Collaborations with several composers have resulted in inspired new additions to the flute repertoire by: Bushra el-Turk, Houtaf Houry, Yevhen Stankovych, Edward Gregson, David Sutton-Anderson, Alun Hoddinott, Tarek Younis, Paul Reade, Peter Cowdrey, Carl Witt, Pierre Thillo, Paul Renan, Dai Fujikura, Michael Oliva, Beat Furrer, Simon Holt, Boghos Gelalian, Waleed Howrani, Marcel Khalife and Shaun Bracey. Please visit Curriculum Vitae page on [Wissam's website](#) for further details.

Six solo CDs are currently available: Wandering Winds, Sounds from Within, Vivaldi's Children, Mirror of Eternity and This Invisible World on the Nimbus Alliance label, and Edward Gregson's Concerto Aztec Dances on the Chandos label.

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 and the Royal Northern College of Music. During these years Wissam received numerous 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 Medalist in the Shell/LSO Competition and won the 2nd prize in the woodwind section of the first 'BBC Young Musician of the Year'. During his early professional career, Wissam was associated with the Chamber Orchestra of Europe in the early 1980s, with whom he appeared as soloist on the award winning Deutsche Grammophon recording of 'Il Viaggio a Rheims'. In more recent years he has free-lanced with the Philharmonia

Orchestra, London Philharmonic Orchestra, Palestine National Orchestra and the Liceu Opera Orchestra in Barcelona..

Wissam's experiences of the war in Lebanon have greatly influenced his outlook on both life and music, and have crystallised into a burning intensity, commitment, deep sadness, and spirituality that find their wings in the sound of his flute. 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; this was followed in 1997 by a knighthood by the Lebanese government (Chevalier de l'Ordre du Cèdre) in recognition of his music and peace work, and in 1998, he was presented with the Crystal Award at the World Economic Forum in Davos, Switzerland.

Wissam plays on a [Brannen Kingma-System](#) flute, a cocus wood headjoint made by [Tobias Mancke](#).

Press Comments

CONCERTS/RECITALS

"... 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)

"...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)

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

Musical Pointers (December 2011)

WISSAM /ALEKS DUO

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

Flute Talk (January 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)

"...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)

CD REVIEWS

"... 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)

"...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)

"...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)

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

Musicweb (February 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)

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)

"...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 Professor of Flute at the Royal Northern College of Music in Manchester and gives numerous masterclasses and flute courses (titled 'In Search of Inspiration') around the world. He has motivated young and mature musicians alike.

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 and confidence in performance.

Performance Skills: His classes offer the chance to begin defining the role of the 'performing musician'. An inspired definition of this role leads to deeper understanding of the challenges of building a career and of successfully communicating music to audiences.

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

Improvisation: This is a very important discipline for classically trained musicians to learn. Improvisation is used as a method of practice, leading to an improved and more natural sound and a deeper understanding of rhythm, phrasing, colour, freedom of expression and flexibility in music-making.

Breathing: The ability to breathe in harmony with the music is of fundamental importance – after all, breathing is the catalyst to the sounds flute players create. Wissam uses simple and natural ways to discover this, always using the music itself, rather than objective exercises.

Technique through Inventiveness: Wherever possible, Wissam encourages students to invent their own methods for achieving their aims. The creative process is about learning to ask the right questions, as a means to solving various challenges – after that, the process of consolidation (memory) takes its course.

Career Advice: Discussing short/mid/long term aims is important. Wissam is always happy to brainstorm with flutists wanting some feedback. This often leads to a clearer sense of direction and structure in the student's work.

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

Towards Humanity

Founded by Wissam Boustany in 1995, Towards Humanity is an enduring, non-political initiative, which uses the inspirational qualities of music as a catalyst to support the humanitarian work of charities and individuals in many parts of the globe. The inaugural event took place at the Royal Albert Hall in London on February 2nd 1995. Its purpose was to provide a platform for peace in the Middle-East and raise funds for each of five charities in Beirut, Amman, Jerusalem, Tel Aviv and Cairo.

Since then, numerous events have raised funds and awareness for projects in several countries. In 1997 Wissam was awarded a knighthood by the Lebanese government (Chevalier de l'Ordre du Cèdre) in recognition of this work. On 3rd February 1998 he was also presented with the Crystal Award at the World Economic Forum in Davos, Switzerland.

Towards Humanity has gone on to capture the imagination of music lovers and communities in several countries. After running Towards Humanity as a charity for seven years, Wissam Boustany decided to discontinue its charitable status in order to support the work of wonderful charities more efficiently and directly. Towards Humanity continues now, as a simple idea, a musical statement of solidarity in support of our fragile humanity on this planet.

This multi-decade, multi-media initiative creates numerous charitable opportunities in the form of high-profile concerts, masterclasses, recordings, and other musical initiatives, combining the energies of musicians, humanitarian organisations, international media networks and influential companies, with the aim of inspiring cooperation for peace outside of the political arena.

Towards Humanity has released three CDs, 'Wandering Winds', 'Vivaldi's Children' and 'This Invisible World', incorporating the Towards Humanity concept and principles. The newest release, 'This Invisible World', is a double CD that aims to support visually impaired people around the world.

Website: www.towardshumanity.org

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