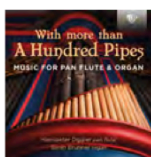


## With more than a hundred pipes: music for pan flute & organ



Trad. from Bukovina  
*Cântec vechi  
bucovinean*; Trad.  
from Romania  
*Ungurica argeseana*;  
*Hora niculinei*;

*Geamparalele ca la nunta*; Vivaldi  
*Flute Concerto in C Major, RV  
443*: I *Allegro* II *Largo* III *Allegro  
molto*; Froberger *Toccată VI – da  
sonarsi alla leuatiune* (organ solo);  
Lambert *Goûtons un doux repos*;  
Purcell *Let Us Dance, Let Us Sing*;  
Handel *Rinaldo*, HWV 7b, Act II: I  
*Lascia ch'io pianga*; Tanase *Lume,  
lume*; J.S. Bach *Sonata in E Minor,  
BWV 1034*: I *Adagio ma non tanto*  
II *Allegro* III *Andante* IV *Allegro*;  
Muffat *Toccată duodecima et  
ultima in B-Flat Major* (organ);  
Trad. from Romania *Doina din  
Transilvania*; *Rustemul de la  
listeava*; *Brâu oltenesc*

Sarah Brunner plays the  
1722 Carlen organ in Valais,  
Switzerland, with Hanspeter  
Oggier (pan flute)

This is a strikingly unusual  
but enjoyable disc, featuring both

traditional Romanian melodies  
and Baroque works performed  
on soprano and tenor pan flute  
with organ accompaniment. The  
traditional melodies display both  
performers' virtuosic ability;  
Oggier's dexterity, phrasing and  
articulation are remarkable,  
and the ensemble playing in  
these rhythmically vital works  
is extremely impressive and  
compelling. The distinctive  
modal language of these pieces  
allows Oggier to exploit the pan  
flute's flexibility to great effect,  
yet the intonation with the organ  
is never jarring. The original  
instrumentation of the Vivaldi  
concerto is unclear; the soprano pan  
flute gives it a remarkable vitality  
in the outer movements, with  
intricate figuration and dazzling  
ornamentation, while the earthy  
timbre suits the slow movement  
surprisingly well. Just occasionally,  
however, the use of mixtures on the  
organ creates some tension in the  
blending between the instruments.  
The opening slow movement of the  
Bach sonata draws conspicuous

attention to the pan flute's ability  
and tendency to create *glissando*  
effects; for some listeners this  
might be off-putting, but there is  
much about the duo's musicality  
to overcome such concerns; their  
phrasing is particularly effective in  
this movement. The arrangements  
of vocal music draw on the pan  
flute's naturally breath-like timbre  
to exhibit the origin of these pieces  
rather more than is possible in  
most instrumental arrangements;  
the intake of breath appears to be  
a deliberate feature in the Handel  
aria, which also features use of  
vibrato. Brunner's organ solos  
also deserve mention; she plays  
with sensitivity and conviction,  
capturing the ethereal character of  
the Froberger *Toccată* beautifully.  
Listening to the whole programme,  
one is constantly aware of the  
unusual juxtapositions of both  
instruments and repertoire, but  
this should not detract from the  
fine musical performance of these  
musicians.

**Martin Clarke**