

Hanspeter Oggier, *pan flute*

Born in Valais, Switzerland, Hanspeter Oggier began studying the panpipes in his home town and in 1996 commenced taking lessons from master panflutist Simion Stanciu “Syrinx” in Geneva. From 2002, Hanspeter Oggier continued his education in Geneva and Zurich at the Société Suisse de Pédagogie Musicale (SSPM), and obtained a teaching degree in 2006 (Simion Stanciu Syrinx class). A laureate of the Kiefer Hablitzel Foundation in 2007, he acquired an Artist Diploma in Music Performance the following year (class of Kiyoshi Kasai), and released his first record with Musica nobilis, entitled Arpeggione, in collaboration with Marielle Oggier (flute) and Mathias Clausen (piano). He completed his musical training at the Hochschule Luzern-Musik with a Master of Arts mit Major Performance Klassik Panflöte (2010) with flautist Janne Thomsen.

Hanspeter has built a career as a chamber musician and soloist. He has participated in the series of concerts of Musik an der ETH (2009), he has successfully worked with the Ensemble Fratres (2010 and 2014), and he has distinguished himself at the Flötenfestival Freiburg (2013) at the invitation of the Deutsche Gesellschaft für Flöte. In addition to his concert activities, he teaches panpipes at the Hochschule Luzern-Musik. Hanspeter Oggier has a special interest in contemporary music dedicated to his instrument, and works closely together with composers. Nonetheless, over the years, early music has become the cornerstone of his work as a “researcher-performer”, especially thanks to his decisive meetings with sound engineer Jean-Daniel Noir, with harpsichordist and fortepianist Michel Kiener, and with luthier and musicologist Luc Breton. He is also one of the very few panflutists playing on instruments tuned to a Baroque temperament.

Like the Ensemble Fratres, Hanspeter Oggier is dedicated to integrating as much as possible the characteristics of the common language into the musical language. He derives his inspiration from the commitment of the musicians of the Renaissance and Baroque era to imitate the human voice as well as from testimonials from traditional music.