

## Aperçu du document

Texte intégral | Magazines

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

Clarke, Martin. **Organists' Review; Stoke on Trent** (Dec 2020): 74.

*Mascarada oder Judentanz in G Minor*, WV 108; Correa de Arauxo *Tiento y discurso de segundo tono*, FO 2

The Badia Fiorentina is a monastery in the centre of Florence. It has one of the best examples of an Italian renaissance organ. The instrument was built in 1558 by the Tuscan organ builder Onofrio

stop in the Pasquini variations.)

Ms Riboli is native to Florence. She studied at the conservatoire in Amsterdam with Peter van Dijk and later with early-keyboard specialists such as Paul Badura-Skoda, Martin Haselböck and Gustav Leonhardt. While a student, she was assistant organist at the Oude Kerk in Amsterdam from 2009 to 2012, and is now titulaire

and the Scheidemann. Through all of the programme the tempo relationships seem to me to be both logical and entirely satisfying.

The organ acquits itself very well in the repertoire chosen, though it is a pity that the specification is not given in the otherwise informative booklet.

**David Dewar**

### 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 leuatione* (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**



74 ■ December 2020 **Organists' Review**

Inform

Copyrig  
Organi:

Accéd

Il s'agit  
biblioth  
donner  
docum