

PRESS

**"Little can be said of Daniel Oyarzabal that is not known at this point. Having a keyboardist of this level is a real luxury for Spain, not only because he is able to meet up to a great amount of challenges from the standpoint of excellence, but also because he stands as one of the most capable harpsichordists and organists of his generation in the world".**

Mario Guada, Codalario | November 25, 2018

"(...) an impressive contribution of the basso continuo, with Daniel Oyarzabal [positive organ/harpsichord] creating depth with great energy, as well as ornamentation – especially when we talk about Oyarzabal – both measured and accurate, bringing colour and imagination in right measure. (...) with a passage from Oyarzabal on the solo harpsichord with great accomplishment, with enormous flexibility and refined delicacy of touch. (...) A stunning performance here by Oyarzabal in his accompaniment on the continuo".

Mario Guada, Codalario | January 18, 2020

"(...) the concert would not have been the same without the mastery and dazzling imagination of Daniel Oyarzabal on the continuo, both on the harpsichord and the positive organ".

Teresa Cascudo, Mundoclásico.com | January 22, 2020

"(...) Oyarzabal is always a musical safe bet".

Luis Suñén, Scherzo | January 23, 2020

"(...) 'Concert for harpsichord in B flat major' by Francesco Durante. Here the leading light in that performance was a spectacular Daniel Oyarzabal who played throughout giving us a lesson in how to manage a solid and at the same time imaginative basso continuo".

Luis Suñén, Scherzo | October 31, 2019

"With an excellent team of instrumentalists, each of them a true virtuoso of their instrument (...). Excellent were the interventions of Daniel Oyarzabal on the positive organ, standing out in the Variations on 'The Knight's Song' by Antonio de Cabezón and the 'Corrente Italiano' by Juan Bautista Cabanilles".

Mercedes García Molina, Ritmo | July 10, 2019

"Daniel Oyarzabal is an excellent performer (...). The section of continuo, nearly always unparalleled (...) Oyarzabal himself on the harpsichord and organ – I have always insisted on the highest quality and proficiency of this Basque instrumentalist".

Mario Guada, Codalario | March 12, 2019

"(...) and Daniel Oyarzabal on the harpsichord, a sure asset bringing rich quality to the continuo".

Simón Andueza, Ritmo | March 10, 2019

"(...) and the well-recognised Oyarzabal. (...) The continuo was simply magnificent, with that spectacular energy that is its trademark [of Forma Antiqua]".

Luis Suñén, Scherzo | January, 2019

"As at other times, counting on Daniel Oyarzabal's harpsichord – always so precise, well-balanced, intelligent, imaginative at the right place and particularly brilliant in the most complex passages of such an exquisitely crafted continuo – makes for utter luxury for the various ensembles in this country with whom he collaborates".

Mario Guada, Codalario | December 21, 2018

"Little can be said of Daniel Oyarzabal that is not known at this point. Having a keyboardist of this level is a real luxury for Spain, not only because he is able to meet up to a great amount of challenges from the standpoint of excellence, but also because he stands as one of the most capable harpsichordists and organists of his generation in the world. His work as a continuist is, perhaps together with that of Alfonso Sebastián, the most solid and effective of any that can be found; but he is also able to undertake a solo concert with immense capacity and intelligence, as he demonstrated extensively in the Durante concert, both in the treatment of the harmonics a in resolving the various themes that make up the three movements, especially those at the end".

Mario Guada, Codalario | November 25, 2018

"The evening ended with Saint-Saëns Symphony No. 3, popularly called 'the organ symphony'. While this may be true, the work is much more than presence of this instrument so strongly associated with Christian liturgy: it is colossal. This was shown by the conductor [Marin Alsop] at her best and a brilliant orchestral ensemble, with Daniel Oyarzabal, an expressive and subtle organist, sitting above on the imposing organ in the symphony hall".

Alessandro Pierozzi, Bachtrack | November 5, 2018

"For his part, the Basque organist and harpsichordist from Vitoria is one of the best exponents of period keyboards in Spain at the moment, which is to say a lot. Perhaps better known for his organ playing, we should not forget that Oyarzabal is able to provide an exceptional seamless continuo, carried out with the greatest mastery and the deepest skill required. Counting on him is a sure guarantee, able to support as a cornerstone the interpretative construction of the whole. But he also offered an exemplary Albero, endowed with superlative vigour, brilliance and intelligence, being able to bring out in a clear way all the basic motifs in these compositions so as to offer a perceptive and technically flawless version of the work. A delight".

Mario Guada, Codalario | July 6, 2018

"Organist Daniel Oyarzabal and trumpeter Manuel Blanco make up a spectacular duo. The strength of their wind invades the National Auditorium".

Miguel Pérez Martín, El País | January 8, 2018

"Daniel Oyarzabal's organ/harpsichord shone out, managing to provide – especially with the latter – a multitude of colours in full agreement with the character of the different arias".

Mario Guada, Codalario | November 19, 2017

"The virtuosity of the performers was the third key to success. Nereydas had exceptional performers on this occasion. (...) The harpsichord solo, so well played by Daniel Oyarzabal, was just like magic".

José María Domínguez, La Tribuna de Toledo | May 29, 2017

"Daniel Oyarzabal, protagonist of the interludes on the Blancafort organ of the concert hall, did what he usually does: absorb the energy of the place by offering clean and at the same time solid versions of the pieces set between the choral music. His Fantasy on 'Komm heiliger Geist' was particularly vibrant with his transparency in the performance of the themes, his exact use of the tempos and a very high conception of music, which took us to territories close to genius".

Daniel de la Puente, Scherzo | May 2017

"Magnificent work from Daniel Oyarzabal, who continues to prove to be a first-class organist and an extraordinary connoisseur of the 17th-century German organ, as well as Bach's work. His passion, technique and expression are beyond doubt and it is a luxury to be able to behold him so present in the Spanish music scene".

Mario Guada, Codalario | May 26, 2017

"There were also three pieces by Padre Soler (two sonatas and his famous Fandango), magnificently executed by Oyarzabal on the harpsichord. (...) An unforgettable experience that some of you will be able to witness in person this evening if you are one of those lucky enough to hold one of those tickets that went on sale last week and sold out in just one hour".

Eduardo Torrico, Scherzo | November 17, 2016

"Oyarzabal proved to be an accomplished harpsichordist playing Scarlatti's Sonatas magnificently (fantastic expressive clarity in the fugal passages of the K.82) and in a lively and brilliant version of Larrañaga's Sonata".

Andrés Moreno Mengíbar, Diario de Sevilla | August 25, 2016

"Daniel's piano made that night magical. A spectacular concert, with great doses of rhythm, elegance, class and brilliance. Events as special as this can contribute to enrich the culture and beauty of the surroundings. Congratulations".

Rosi Curbelo, Yes! | June 25, 2016

"Bach is my god and Oyarzabal his prophet. Replacing St. Patrick's organist, of all the New York churches, seemed impossible to do in a hurry, but only Oyarzabal could meet up to the challenge of 'our Bach', knowing the instrument perfectly and with enough quality to leave us an impressive concert. Abundance of registering and emotions, amazing power followed by almost intimate sensuality, the Lutheran melody of heavenly reeds on the pedal or the vital progression of a Bach capable of condensing sonic wisdom with Oyarzabal as prophet of such a legacy".

Pablo Siana, La música en Siana | May 20, 2016

"Our Daniel Oyarzabal was admirable in the very difficult organ solos (...) The Spanish National Orchestra had interpreted the 'Glagolytics' before now but surely this has been the best of the performances heard as of yet".

José Luis Pérez de Arteaga, Beckmesser | May 10, 2016

"Locking oneself in with Bach's six motets is complex and dangerous for any musician. Fighting these six Miura bulls of choral music is brave. With Oyarzabal on the organ: impeccable".

Teobaldos, Diario de Noticias | March 17, 2016

"Daniel Oyarzabal shone outstandingly at the organ concert as a soloist although his work on the continuo was vital and with fine attention to detail. In addition, the Basque musician acted as a multi-instrumentalist dominating both the harpsichord and organ alike as well as the deconstructive and random language of Maxwell Davies. A deserved and thunderous ovation laden with 'bravos' and cheers. May I also add my applause here. A concert like this one reminds us that music is alive, and when that sublime art makes us feel alive ourselves (stirring and moving us) it makes sense to share it and feel it as our own".

Milagros Alféizar, Noticias Digital.es | January 25, 2016

"Daniel Oyarzabal began the concert with a superb performance of J.S. Bach's Prelude in G major, BWV 568. If we could encapsulate his interpretation in just two adjectives, we would say that it was exquisite and sublime. A magnificent group of starters that made very clear the highest quality of the menu. We can highlight the fact that in the intense and difficult programme he offered he included two transcriptions of his own. An aspect that emphasized his extensive musical training and underlined his quality and passion as an artist. His reading of the indescribable Messiaen's Prière was also noteworthy. For all that said, it is not too daring to say that we stand before one of the greatest organists. All you have to do is listen to the music he rewarded the audience with. Clean articulation, understanding of sound planes, good choice of instrumental timbres and discrimination of differing styles are some of the qualities that yesterday we noted. Strange is the occasion when we cannot express in these lines what we experienced at the concert. Well, today is one of those days when only those lucky ones present in the Buen Pastor [San Sebastian's Cathedral, tr.] were able to feel what Oyarzabal communicated. Something as easy as getting carried away by the fantastic performance and something as difficult as trying to put it into words here."

Teresa Alberro, El Diario Vasco | August 6, 2015

"I really don't even know how to get started. Maybe I shouldn't. Concerts like this you have to live, feel, enjoy and keep in your memory. And that's it. Maybe I could start by saying the concert was a candy. Then why go on? There is nothing more to say. This music is so special that it only deserves to be attempted by true professionals. These Rameau concertos lend the same importance to the harpsichord as to the violin or the viola. The French composer also makes it a virtuoso element that is always present, that never stops playing and has little basso continuo. It is much more than that. That is why a secure support is needed and Oyarzabal was just that. Always clear, attentive and where he should be, Oyarzabal convinced as a soloist and accompanist from the Fifth Concerto on. As I said: a candy".

Aitor Álvarez, El Diario Vasco | August 14, 2010

"Yesterday Salamanca had the privilege of being able to listen to the Goldberg Variations in three very different formats on the last day but one of the Florilegio festival: in the morning, it was with the prodigious harpsichord performer Daniel Oyarzabal, who filled the church of San Esteban with the version nearest to what Bach had conceived. Oyarzabal had to reappear three times after and ended up holding up Bach's score for all to see, proving that the merit is really in the genius of the god of music".

Luis Cadenas, La Gaceta de Salamanca | July 12, 2009

"A first example of Bach came with the interpretation of the popularly called Goldberg Variations. Although he welcomed us with unparalleled sound from his 2004 Restelli harpsichord, his playing grew in crescendo in interpretive terms, gaining in expressiveness in the variations such as 26 and 29, and his re-exposition of the aria".

Fernando Anaya Gámez, Málaga Hoy | July 11, 2008

"The harpsichordist Daniel Oyarzabal chose a copy of a 1738 German harpsichord as the instrument to entice us with his version of the Goldberg Variations. A masterful interpretation, full of colour, that brings out the instrument itself and an elegant touch provided on the last evening by Oyarzabal himself on the keyboard. Nothing more real than the concert version, away from the cuts and repetitions of recordings, which highlight the talent of the performer, his own particular reading of the work. Oyarzabal's Bach won over with moments of real passion, it didn't take much more to seduce the audience. Oyarzabal played a lively version of just over fifty minutes, marking up a before and an after for the listener".

Alejandro Fernández, La Opinión de Málaga | July 10, 2008

"A festive toccata for organ and orchestra. The extensive and varied instrumentation of the work does not diminish its discursive unity or its connection to the solo organ, thanks to the technical and artistic precision between Mena's conducting and Oyarzabal's interpretation, an excellent organist. Alongside the vigorous task of the Bilbao Orkestra Sinfonikoa, it is worth noting Oyarzabal's eloquent and skilful performance, even at moments of high virtuosity such as an exceptional cadence on the pedal, performed with as much precision as the score requires. The Basque musician would offer as an encore a Bach chorale and the last part of O. Messiaen's Resurrection, a work as profound in significance as it is far-ranging artistically, magnificently recreated by Oyarzabal".

J.A.Z., *Deia* | December 14, 2007

"Thomas Blunt is conducting English Voices tonight. Daniel Oyarzabal's contributions are also remarkable, with an exceptionally bright and agile version of the famous K. 30 Fugue where legend sees a cat walking on his keyboard and playing a strange series of notes: G, B flat, E flat, F sharp...".

Andrés Ibáñez, *ABC* | April 21, 2007

"The organist Daniel Oyarzabal displayed his technique in Jesus Guridi's delicate Pastorela and his skill as accompanist, full of nuances in the rest of the concert".

Joseba Lobera, *El Correo* | September 26, 2006

"Everything is a joy for the senses, there is no other way to call it. The organist loves and understands this music in such a way that he conveys the true essence of the score. You couldn't ask for more".

Álvaro de Dios, *La Gaceta de Salamanca* | July 10, 2006

"Daniel Oyarzabal artfully managed the fantastic organ at the Euskalduna Jauregia, evidencing at home his mastery on the organ, already recognized internationally, which he has also shown at times with dexterity and ability on the harpsichord in ancient music. It was a revelation of the Basque musician, a master of multiple manuals and pedals, especially in the pedal solo undertaken and achieved with art and an accomplished rhythmic-melodic precision".

Otxandio, *Gara* | September 30, 2005

"From tender to explosive. The virtuoso Spanish organist of the new generation, Daniel Oyarzabal Gómez-Reino, made his strong point clear in the interpretation of the greatest organ compositions of all times, in particular those by Johann Sebastian Bach. At the end with his interpretation of Louis Vierne, the brilliant 29-year-old performer constructed once again a building of majestic sounds that transported us and made us recall the Cathedral of Notre Dame".

Jürgen Kück, *Süddeutsche Zeitung* | May 8, 2003

"He was able to create such an intimate atmosphere that emotion filled the air."

Xicu Lluy, *Diario de Ibiza* | July 30, 2002

"If the outcome of the program was pleasing, the performance was even more convincing. The organist, technically impeccable, expressive in his development of the works and even in his gestures and movements, offered us Tariverdiev's beautiful Basso Ostinato full of sensitivity. He grasped perfectly the rhythm imposed by Litaize's Prélude et Danse Fuguée and took it up with absolute cleanliness, precision and above all, conviction. Messiaen's Dieu parmi nous and Apparition de l'Église Éternelle made up the rest of his exhibition of excellence. Oyarzabal premiered Joseba Torre's Plegaria, performed with the same quality and passion as the rest of the programme. It was a perfect ending for an encounter that made very clear the power of expression of both yesterday's and today's music".

María José Cano, *El Diario Vasco* | February 16, 2002

"His future is promising. He can prove to audiences throughout Europe that his music has earned him on his own merits a place in all the big festivals".

Nuria Nuño, *El Correo* | June 19, 2001

"Good jazz can be heard here. A sober and rounded recital. The ensemble began its recital with a creation by Oyarzabal, Unísonos, where he made it clear that his thing is not only to perform but also to compose jazz. From the beginning it became clear that Oyarzabal's piano was going to stand out from among the rest of the group. After their triumphant visit to Vitoria and yesterday's concert it cannot be said that they are not prophets in their own country".

Frederic Alzola, *El Periódico de Álava* | July 15, 1998

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