

Burtehude at the Harpsichord



Jacqueline Ogeil

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Buxtehude at the Harpsichord

1 *Praeludium in G minor* 6'38"

Suite in D minor

2 *Allemande d'Amour* 2'40"

3 *Courante* 1'22"

4 *Sarabande d'Amour* 2'05"

5 *Sarabande* 1'03"

6 *Gigue* 1'10"

7 *Canzona in C* 4'11"

8 *Canzonetta in E minor* 3'07"

Suite in G minor

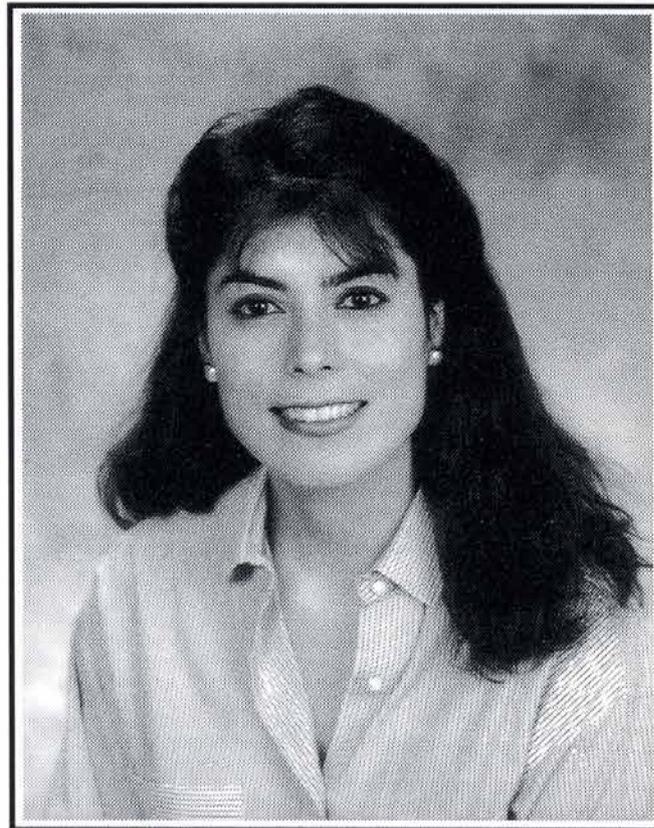
9 *Allemande* 2'38"

10 *Courante* 1'35"

11 *Sarabande* 1'30"

12 *Gigue* 1'01"

13 *Aria: More Palatino*
(12 variations) 12'59"



14 *Toccatà in G* 2'28"

Suite in E minor

15 *Allemande* 2'48"

16 *Courante* 1'42"

17 *Sarabande* 1'38"

18 *Gigue* 1'58"

19 *Canzona in D minor* 4'05"

Suite in C

20 *Allemande* 2'11"

21 *Courante* 1'39"

22 *Sarabande* 3'06"

23 *Gigue* 1'40"

24 *Aria: Rofilis (3 variations)* 2'11"

25 *Fuga in C* 2'42"

The Buxtehude family originated in the small North German town of Buxtehude, south-west of Hamburg. In the early sixteenth century the family migrated to the Duchy of Holstein, where in 1637 Dietrich Buxtehude was born, the son of a church organist. Dietrich was to hold similar positions throughout his life, most importantly at the Marienkirche of Lübeck, where he succeeded Franz Tunder, upholding tradition by marrying the latter's daughter. Whilst in this position he reinstated the practice of Abendmusiken, which became famous throughout Europe.

The story of Johann Sebastian Bach's 200-mile journey to hear the great master is well known, the young musician walking the entire distance and then staying four times longer than agreed to by his employer. Buxtehude was held in particularly high esteem by his contemporary Johann Pachelbel, who named him as one of the dedicatees of his *Hexachordum Apollonis* (1699), his student Nicolaus Bruhns, whose mastery perhaps equalled that of his teacher, George

Frideric Handel, the source of one of whose borrowings (for the chorus "And he shall purify") is heard in the opening work of this recording, Johann Mattheson, who travelled with Handel to visit the master (and consider the prospect of marrying his daughter and succeeding to the position), and, much later, Johannes Brahms.

Whilst Buxtehude's organ music is frequently performed (his position as one of the most important organ composers before Bach is widely acknowledged, his style being considered a direct influence on Bach) and even his cantatas get an occasional airing, his harpsichord music (most of which was lost until the middle of this century) is rarely played, though its quality is of a high order. J G Walther and Mattheson bemoaned the fact that Buxtehude had never published any of his keyboard music, and perhaps this would have guaranteed a wider knowledge of his harpsichord music today. Mattheson (1739) specifically mentioned seven keyboard suites, now lost, depicting the nature of the planets. Two World Wars have further reduced the original sources.

The harpsichord is a copy, by Marc Nobel (Melbourne, 1988), of a 17th-century Flemish instrument by Jean Couchet. Its pitch is A=415, and for this recording it is tuned in a well-tempered system such as was used by Buxtehude in his later years.

Jacqueline Ogeil studied at the University of Melbourne, from which she graduated with Bachelor of Music, Bachelor of Music Education and Master of Music degrees. Her teachers have included Colin Tilney (with whom she studied in Toronto as the recipient of a Rotary International Foundation Scholarship, 1990-1991), Gustav Leonhardt (Amsterdam, 1993) and John O'Donnell (Melbourne). Her concerts have included numerous performances of Bach's "Goldberg" Variations, the first Melbourne performance of Manuel de Falla's *Harpsichord Concerto* and the Australian première of Hakim's *Shasta*. She has performed in the Melbourne International Festival of Organ and

Harpsichord, as well as the Melbourne Fringe, Castlemaine, Port Fairy and Collins Street Festivals. Ogeil has recorded for the ABC and 3MBS, was a semi-finalist for the Young Achiever of the Year awards and is a recipient of the Queen Elizabeth II Silver Jubilee Trust award. Her first CD *The Virtuoso Harpsichord*, released by Move Records, has met with critical acclaim, and she has just recorded for release in 1998 her third CD *La Follia* with the Berlin recorder virtuoso Susanne Ehrhardt with whom she will tour Europe next year.

Painting on front cover: Johannes Voorhout "Domestic Music Scene", Hamburg 1674 (Hamburg Museum für Hamburgische Geschichte). Buxtehude is seated second from the right with the music (from one of his cantatas) on his lap. This is the only known painting of Buxtehude. Another great North German composer/organist, Reincken, is actually seated in front of the harpsichord.

Producer: John O'Donnell
Digital recording and editing: Martin Wright and Vaughan McAlley
Program notes: Jacqueline Ogeil

*The critics on Jacqueline
Ogeil's first CD:
The Virtuoso Harpsichord*

“Ogeil’s playing is full of excitement and digital dexterity; such qualities augur well for her future career.”

Tony Way *The Age* October 1995

“Even he [Sir Thomas Beecham] might have been seduced by the playing of Melbourne-based harpsichordist Jacqueline Ogeil ... The plangent pleasures of an instrument of such quality ... played with consummate musicianship, quite dizzy the senses.”

Bob Crimeen *The Herald Sun*
February 1996

“The gifted young harpsichordist Jacqueline Ogeil gives passionate and energetic performances ...”

Barney Zwartz *The Age*
January 1996

“Hers is no ordinary talent, and I found the playing from Bach to Hakim as riveting in its technical assurances as it is satisfying in its musical qualities.

The *Suite: Shasta* ... is the most remarkable item ... the instrumental writing is highly virtuosic in intent and distinctly contemporary in content, and Ogeil’s playing is quite breathtaking.”

W. L. Hoffman *The Canberra Times*
February 1996

“There’s little doubting Ogeil’s technical skill in this recital, but more interesting is her musicality, in evidence from the arresting opening bars of the Bach *Fantasy* through to the extreme contrasts of the first of Hakim’s pieces.”

Andrew Ford *24 Hours*
March 1996

“What a wonderful surprise! Thank you so much for the very beautiful CD and for your *excellent* playing. Your interpretation of *Shasta* is superb, both energetic and poetical.”

Naji Hakim (composer of *Shasta*)
Paris, September 1995