BACH: The Well-Tempered Clavier, Book I (Preludes and Fugues 1-8) CLENN COULD PLANIST

Produced by Joseph Scianni and Paul Myers

The two parts of the Well-Tempered Clapter belong to widely separated periods. The first was finished in 1722, as appears from the dating of the autograph by Bach himself; the second was compiled in 1744, as we learn from the Hamburg organist Schwenke, who in 1781 made a copy of it from an autograph (now lost) be-

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The title of the First Part runs thus in the autograph:-"The Well-Tempered Clapier, or preludes and fugues in all tones and semitones, both with the fertiam reajorem or Ut, Re, Mi, and the tertism minorem or Re, Mi, Fa, For the profit and use of young musicians desirous of knowledge, as also of those who are already skilled in this studio, especially by way of pastime; set out and composed by Johann Sebastian Bach, Kapellmeister to the Grand Dake of Anhalt-Cöthen and Director of his chamber

The Well-Tempered Clapier is one of those works by which we can measure the peogress of artistic culture from one generation to another. When Rochlitz met with these preludes and fugues at the beginning of the nineteenth century, only a few of them really appealed to him. He placed a tick against these, and was astonished to find how the number of these ticks increased as he played the works. If some one had told this first of Bach prophets that in another hundred years every musically-minded man would have regarded each piece in the collection as perfectly easy to comprehand, he would hardly have believed it.

The fact that the work today has become common property may counter us for the other fact that an analysis of it is almost as impossible as it is to depict a wood by enumerating the trees and describing their appearance. We can only repeat again and againtake them and play them and penetrate into this world for yourself. Aesthetic elucidation of any kind must necessarily be super

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Stereo-MS 6406 Monaural-ML 5806

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ALBERT SCHWEITZER (From J. S. Beck, trans. Ernest Newman)

"The foremost pianist this continent has produced in recent decades," wrote critic Alfred Frankenstein in High Fidelity Magazine. "A pianist of divine guidance," added lay Harrison in the New York Hereld Tribone, A distinguished European critic, Heinrich Neuhaus, noted that he plays Bach "as if he were one of the pupils of the Thomashirche cantos. The music seems to sneak through his playing." Such is the praise that has greeted each appearance of Class Could the distinguished Canadian nignist who made his recording debut with a now-classic performance of the Goldbere Variations (ML 5000) and has some on to demonstrate his versatility in the diversent worlds of Berg, Schoenberg and Klenek (ML 5336), Beethoven's late sonatas (ML 5130), Haydn and Mozart (ML 5274), Brahms (ML 5637/MS 6237*) and Richard Strauss (ML 5741/ MS 6341*). Further aspects of this unique musician's achievement are revealed in his richly melodic String Quartet. Op. 1 recorded by the Symphonia Quartet, (ML 5578/MS 6178*) and an electrifying performance of Bach's Art of the Fugue (ML 5738/MS 6338*) played on the organ. The present recording is the first in a series which will encompass the entire Well-Tempered Clattler.

Frelade and Fugue No.7 in E-flat Major LINE I THE LANGE THE LINE IS NOT THE

SIDE 1 PRELUDE AND FUGUE IN C MAJOR. THE SELECTIONS—FUBILIC DOMAIN. PRICLIDE AND FUGUE IN C MAJOR. 4-17 PRICLIDE AND FUGUE IN C MAJOR. 5-5 PRICLIDE AND FUGUE IN C MAJOR. 5-5 PRICLIDE AND FUGUE IN C MAJOR. 5-5 PRICLIDE AND FUGUE IN D MAJOR. 5-5 PRICLIDES AND FUGUE IN D MAJOR. 5-5 PR	ARE FOLLOWED AY THEIR THINGS SIDE IN PRIVIPED AND YOUGH TO MINOR PRELIDE AND FLOGIE IN FLAT MAIOR PRELIDE AND FLOGIE IN FLAT MAIOR 1990 1990 1990 1990 1990 1990 1990 199

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Johann Sebastian Bach 1685-1750	
The Well-Tempered Clavier I BWV 846–853 Das Wohltemperierte Clavier I · Le Clavier bien tempéré I	
Prelude & Fugue No. 1 in C major BWV 846 C-Dur · en <i>ut</i> majeur 1 Praeludium 2 Fuga	2:22 1:55
Prelude & Fugue No. 2 in C minor BWV 847 c-Moll · en ut mineur 3 Praeludium 4 Fuga	2:08 1:35
Prelude & Fugue No. 3 in C-sharp major BWV 848 Cis-Dur · en <i>ut</i> dièse majeur 5 Praeludium 6 Fuga	1:05 2:02
Prelude & Fugue No. 4 in C-sharp minor BWV 849 cis-Moll · en <i>ut</i> dièse mineur 7 Praeludium 8 Fuga	2:41 3:06
Prelude & Fugue No. 5 in D major BWV 850 D-Dur · en ré majeur Praeludium Fuga	1:06 1:40

Prelude & Fugue No. 6 in D minor BWV 851 -Moll · en <i>ré</i> mineur	
1 Praeludium	1:20
2 Fuga	1:42
Prelude & Fugue No. 7 in E-flat major BWV 852 s-Dur · en <i>mi</i> bémol majeur	
3 Praeludium	4:13
4 Fuga	1:43
Prelude in E-flat minor & Fugue in D-sharp minor No. 8 BWV 853 s- / dis-Moll · en <i>mi</i> bémol / <i>ré</i> dièse mineur	
5 Praeludium	3:39
6 Fuga	5:12
Total Time	38·0 <i>6</i>

Glenn Gould piano

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September 21, 1962 [7/8]; September 20, 1962 [9/10/13–16]; June 14, 1962 [11/12]
Producers: Paul Myers [1/2/5–10/13–16]; Joseph Scianni [3/4/11/12]
Cover Photo: Henry Parker - Liner Notes: Albert Schweitzer
LP Matrix: XSM 58004 [1–10], XSM 58005 [11–16] (stereo);
xLP 58002 [1–10], xLP 58003 [11–16] (mono)

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