



8.110314-15

ADD

Johann Sebastian
BACH
(1685-1750)

Playing
Time
2:13:07

The Well-Tempered Clavier, Book I

CD I	64:00	CD 2	69:07
1.2 Prelude and Fugue BWV 846	4:17	1.2 Prelude and Fugue BWV 858	3:31
3.4 Prelude and Fugue BWV 847	3:51	3.4 Prelude and Fugue BWV 859	5:42
5.6 Prelude and Fugue BWV 848	3:40	5.6 Prelude and Fugue BWV 860	4:20
7.8 Prelude and Fugue BWV 849	8:14	7.8 Prelude and Fugue BWV 861	6:23
9.10 Prelude and Fugue BWV 850	3:08	9.10 Prelude and Fugue BWV 862	5:08
11.12 Prelude and Fugue BWV 851	3:25	11.12 Prelude and Fugue BWV 863	4:33
13.14 Prelude and Fugue BWV 852	7:47	13.14 Prelude and Fugue BWV 864	4:49
15.16 Prelude and Fugue BWV 853	10:10	15.16 Prelude and Fugue BWV 865	6:47
17.18 Prelude and Fugue BWV 854	3:13	17.18 Prelude and Fugue BWV 866	3:29
19.20 Prelude and Fugue BWV 855	4:16	19.20 Prelude and Fugue BWV 867	7:33
21.22 Prelude and Fugue BWV 856	2:45	21.22 Prelude and Fugue BWV 868	4:20
23.24 Prelude and Fugue BWV 857	9:14	23.24 Prelude and Fugue BWV 869	12:32

Wanda Landowska, harpsichord

Recorded 26th March, 31st March, 7th May, 15th May, 21st May,
11th June, 12th June and 6th July 1949 in New York City
(from BWV 846 to BWV 852)

2nd February, 25th May, 27th May, 28th May, 4th June, 10th June, 24th June,
27th June, 18th November, 20th November, 10th December, 11th December 1950
and 6th, 7th and 14th January, 1951 in Lakeville, Connecticut
(from BWV 853 to BWV 869)

Wanda Landowska, who continued to perform and record up to her death in 1959, was renowned as the greatest harpsichordist of the first half of the twentieth century, resurrecting the instrument and taking a scholarly approach to the performance of music from the seventeenth and eighteenth centuries. This recording of Bach's *Well-Tempered Clavier*, made between 1949 and 1954, was begun to commemorate the bicentenary of the death of Bach in 1750. As with all of Landowska's recordings, what strikes the listener most is her vitality, her musical integrity, and her total commitment to the music she is playing. A contemporary reviewer noted at the time, "All such features of her playing should be studied and pondered, for here is a great musician interpreting in the light of long and fruitful experience and study. Those who know the score best should forget their theories and listen to what she has to say."

Reissue producer and Audio Restoration Engineer: Mark Obert-Thorn
Special thanks to Mike Gray for discographic information
Cover photo: Wanda Landowska (The Tully Potter Collection)



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