



Das Wohltemperirten Claviers
Zweiter Theil,
bestehend
in
Praeludien und Fugen
durch
alle
Tone und Semitonien
verfertigt
von
Johann Sebastian Bach,
Königlich Polnisch und Churfürstl. Sächs.
Hoff-Compositour, Capellmeister
und Director Chori Musici
in Leipzig.

Brenda Lucas Ogdon - Piano

*The Well-Tempered Clavier,
Second Part, consisting of
Preludes and Fugues*

*through all the Tones and Semitones, written by
Johann Sebastian Bach, Royal Polish and
Electoral Saxon Court Composer, Capellmeister
and Director Chori Musici in Leipzig.*

Prelude
B. #.

Cover: Title page of J.C.Altnickol's copy of 1744, Mus. ms. Bach P 430,
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zu Berlin-Preussischer Kulturbesitz, Musikabteilung.



Recorded at Master Chord Studio, London, on the 9th, 10th April and June 4th 2018.

Produced and Recorded by Jonathan Allen, assisted by Michele G. Catri,
Piano tuned by John Elliott from Steinway Hall London Tuning Department,
Piano Model: Steinway & Sons Model D Concert Grand Piano No. 589330 - ca. 2011

Personal Assistant to Brenda Lucas Ogdon - Ms. Annabel Ogdon

Programme notes by Guy Rickards

Photographs: Mrs. Lucas Ogdon by Joanna Hudson of Joanna Hudson photography.

Photograph of Brenda Lucas Ogdon and Jonathan Allen in recording studio
by Luke Lv, Video Producer at Lumira Studios.

Bach: The Well-Tempered Klavier, Book 2, BWV 870-893

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Bach: The Well-Tempered Klavier, Book 2, BWV 870-893

CD 2

01	Prelude No 13 in F# major	BWV 882	03:15
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			78:08



Brenda Lucas Ogdon

Brenda graduated with Honours from the Royal Northern College of Music in 1957. John Ogdon was a Student at the College at the same time and John and Brenda were married in 1960.

Brenda embarked on a Solo career making her first appearance with the Royal Liverpool Philharmonic Orchestra at the age of 21 and giving Solo Recitals for the BBC from the Manchester Studio She also gave a Solo Recital at the Wigmore Hall during the early sixties.

John and Brenda performed as a Duo partnership and were invited to play at several major Festivals i.e. Edinburgh (1962/63) Cheltenham, Aldeburgh, Sintra to name but a few.

Brenda has appeared with the following orchestras; London Symphony; BBC Scottish Orchestra; Royal Philharmonic; Birmingham Symphony; Royal Liverpool Philharmonic; Minnesota Orchestra; Dartmouth College, U.S.A. Houston Symphony; Northern Sinfonia; Academy of St. Martin in the Fields; London Philharmonic; All Principal Orchestras in Australia.

In 1985 Brenda and John toured in the Soviet Union, giving Duo Recitals in Moscow, Leningrad, and Kiev. The Moscow Recital was part of the Russian "Winter Nights" Festival. In addition to performing with the above American Orchestras, Brenda has played in Dallas, Texas; Jackson Hole, Wyoming; Indiana University; and Colby College, Maine. In 1996 Brenda gave recitals in Hong Kong and broadcast on film for RTHK.

In 1993 she founded the John Ogdon Foundation - a Charity dedicated to the preservation of John's memory.

1997 Brenda appeared on the South Bank at a Gala Concert for John's 60th Birthday and again at yet another Gala in Q.E.H. in 1999 with three other international pianists.



In 2003 she gave a Recital in Maine, U.S.A. to an ecstatic review from the critic - Brenda also finds time to teach and is a Member of the I.S.M.

Records are available by John Ogdon and Brenda Lucas on Warner Classics; Universal Music; a CD of John Ogdon Compositions performed by Brenda was issued by the John Ogdon Foundation in 2005.

In 2014 the BBC produced a Documentary film “Living with Genius” broadcast on BBC Channel 4 in June 2014. This was a film about Britain’s greatest ever classical pianist and one of the most successful musical partnerships of the last 50 years, that of John Ogdon and Brenda Lucas. It is a profile of their lives together, one that covers their roller coaster ride from extraordinary and deserved success to tragic adversity and despair. It can be seen on YouTube today.

A Selection of Brenda’s reviews

“always technically adept and fluent” - Evening Standard

“Throughout she played with elegance, a sure technical command and the full involvement and fluidity of movement of arms and upper body - she brings a unique Personality - she elicited tones of exquisite beauty from the Steinway Model DPiano.”

- Ellesworth American 2003

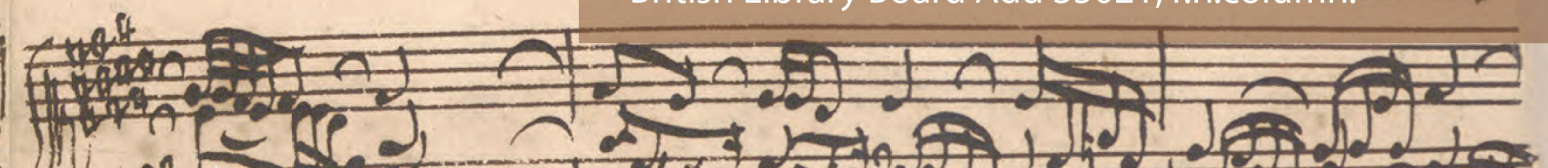


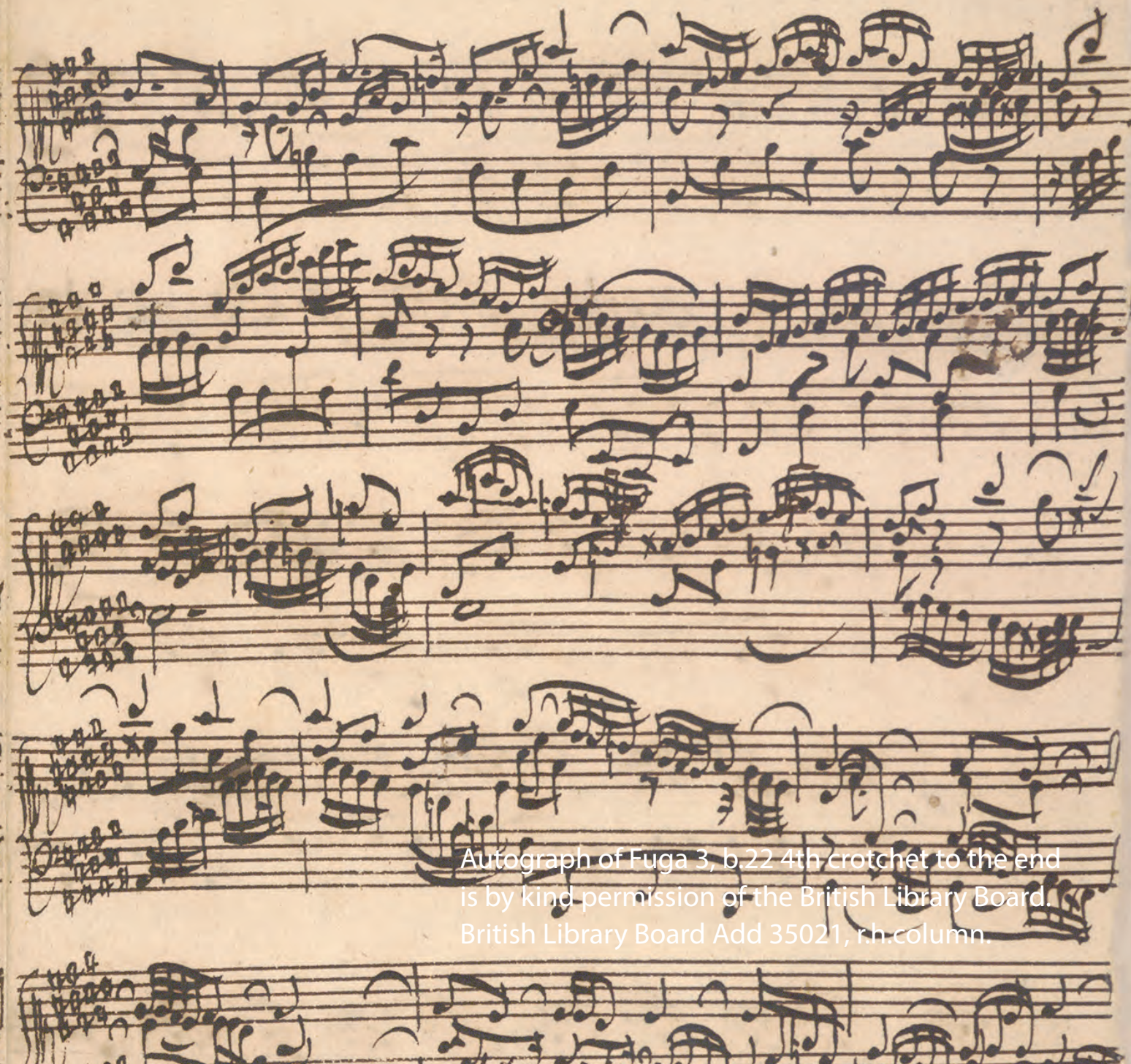
“a reading of insight and devoted understanding” - Birmingham Post

“Ogdon and Lucas make a fine musical Duo, with brilliant techniques and a sure unanimous grasp of rhythmic energy and sweeping eloquent phrasing. Warmly recommended Rachmaniov.” - Manchester Evening News 1989



Autograph of Fuga 3, b.22 4th crotchet to the end
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Programme Notes

The forty-eight preludes and fugues that constitute The Well-Tempered Klavier (in German, Das wohltemperierte Klavier) had a complex genesis. Bach was an inveterate borrower and reworker of his own (and other people's) music, so it should come as no surprise that the first book of twenty-four, completed in 1722, contained, in their turn, reworkings of eleven preludes from his earlier Klavierbüchlein für Wilhelm Friedemann Bach, a teaching manual for his eldest son, from 1720. Its origins may extend further back still, to his period of ignominious house arrest in November 1717 when, according to the son of one of his former pupils (as noted by Sir John Eliot Gardiner in *Music in the Castle of Heaven*, Allen Lane, 2013), the "Well-Tempered Klavier was conceived during his period of incarceration when he was fed up and without access to any musical instrument." At its fullest extent, the Klavierbüchlein contains over sixty pieces, including a few not of Bach's authorship, increasing in difficulty as the collection proceeds, and from which the Inventions, BWV 772-786, and Sinfonias, BWV 787-801, also derive.

Whatever their origins, Bach's repurposed preludes were doubled in number, each enhanced by the addition of a fugue in the same key, deliberately tracing all twenty-four major and minor tonalities of the chromatic scale. While there had been didactic or pedagogical collections of works in all the modes previously - for example by Pachelbel (c1653-1706), of Canon and Gigue fame - or collections which traversed a wide range of keys, such as *Ariadne musica* (published 1702) by J. C. F. Fischer (c1656-1746), Bach's book appears to have been the first of its kind for a keyboard instrument which traversed all twenty-four. So comprehensive did he feel it to be that he used it with his students over the next twenty years or so. Indeed, its title page declared that it was composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study". If the latter phrase suggests an eye on commercial opportunity, this was not to be realised in his lifetime (Book 1 was only published well after his death.)

By the late 1730s, Bach felt the need to expand the collection with a grander set (in performance usually running well over two hours in duration where Book 1 should not), of increased difficulty. In doing so, he seems not to have intended to replace the earlier collection - had that been the case, one would have expected him to rework the first set of 24 - but rather to take the genre to the next level. He retained a similar format, once again traversing the full range of keys from C moving upwards to B (H in German nomenclature), alternating major and minor. However, in Book 2 this journey is unlike that in Book 1, where the preludes and fugues increase in scale and gravity as they progress to conclude with the mightiest of the set: at around eleven minutes in length, the B minor (BWV 869) is some five times the size of several of its companions. Book 2's B minor Prelude and Fugue (BWV 893) [CD2, tracks 23-24], ironically perhaps believed to be one of the earlier pieces to be composed, is lighter in tone and amongst the more compact (though not slight) in dimensions. Book 2 was also created slowly, over a period of four years beginning in 1738 and completed finally in 1742. Once again, Bach seems to have recycled earlier pieces, transposing them as necessary to fill in the gaps of his tonal map; those in C minor [CD1, tracks 3-4] and A^b major [CD2, tracks 9-10] are thought to have been among the last written. As there are no surviving sketches or autograph of the whole collection, only fair copies wholly or partly in other hands than the composer's (albeit family members), it is impossible to be certain of the precise compositional sequence.

This more piecemeal compilation of Book 2 is another significant difference with its precursor and has led some commentators, such as Christoph Wolff (in *New Grove I*, 1980) to regard it as "less unified" than the first. Wolff regarded Book 1 as "surpassing, in logic, in format and in musical quality, all earlier endeavours of the same kind by other masters" and, aside from Bach's reuse of earlier material, noted only of Book 2 that "some of the preludes, particularly, show elements of the galant style." Be that as it may, musical recycler though he may have been, in Book 2 Bach may not have wished to merely repeat himself. Put another way, having attained the high plateau of Book 1, in its

successor his purpose may have been to explore further and build on it at an individual level. The grandeur then of the Second Book is not, as with Book 1, greater than the sum of its parts, but rather through each component's individual stature. Duration or size are not here the expressive goal (which is just as well as the question of tempi in these pieces is highly debatable and different interpreters adopt often highly different solutions to the riddles of how fast or slowly to play this music.) Rather, it is variety - seemingly endless in inspiration—that is the primary expressive concern.

Symphonic cohesion or integration are not terms that can be associated usefully with Bach; sonata-form, the bedrock of symphonism as we know it today, was still embryonic when he was alive, and he wrote a tiny number of pieces using the form. (It would be his son, Karl Philipp Emmanuel, and other members of the 'Mannheim School', that developed it into the recognisable first-movement format that reached its first pinnacle in Haydn.) Yet, looking over the whole of The Well-Tempered Klavier Book 2, what impresses most is - to contradict Christoph Wolff - the unity of the language. How is it that the composer could take twenty-four preludes and twenty-four fugues with no thematic interconnections and configure them in such a way as to form a near-seamless entity? The English composer Rutland Boughton (1878-1960) may have inadvertently put his finger on it when he commented, in his monograph on Bach (J. Curwen & Sons, 1930), that in "the Forty-Eight Preludes and Fugues... the master asserted the musician's right to the use of a full palette." The full palette of Book 2 is just constituted and deployed in a different way to Book 1.

Boughton also noted that as with "Chopin later on, Bach recognised that certain keys hitherto unused were peculiarly suited to the lie of the hand upon the fingerboard. We have only to examine those pieces in The Forty-Eight Preludes and Fugues which are written in several sharps or flats to realize that the form of the hands in those keys actually indicated to the master many a passage of fresh and effective music. The rapid fingerwork of the Preludes in E flat minor and F sharp major in the First Book, and the

Preludes in C sharp major [CD1, track 5], F sharp major [CD2, track 1], and G sharp minor [CD2, track 11] in the Second Book, offer examples of delicate areas possible just because of the position of the hand in those particular keys. Such influence shows to a lesser extent in the Fugues, because in them the master is limited by his greater consideration for the polyphonic scheme; but even in some of the Fugues a similar tendency is to be noticed - in the F sharp major Fugue of the first set, and the Fugues in C sharp major [CD1, track 6] and B major [CD2, track 22] in the second set”.

Variety of means in the Second Book can also be seen in the at times disparate lengths and complexities of the preludes with their respective fugues. For instance, while several preludes follow the seamless flow of the opening C major [CD1, track 1] as if in one unbroken paragraph, others such as the C# minor [CD1, track 7] are heavily ornamented and ornate, or more chordal in structure, for example the G# minor [CD2, track 11]. The F minor Prelude [CD1, track 23] by contrast, is a miniature composition in its own right, a set of theme and variations which traverse several keys (including E^b major) before cadencing in F in a brief coda; its Fugue [CD1, track 24] also modulates freely before its close - one of the high points of the series. If one were to play Book 2 in a different sequence, starting midway through with the F sharp major [CD2, track 1] and then proceeding stepwise upwards as Bach arranged things but with the C major following on from the B minor, the F minor makes a fine culmination.

Brenda Ogdon takes no such liberties on these discs, playing the pieces as published (in the Urtext edition of G Henle Verlag, Herausgegeben Otto von Irmer, 1970) on a Steinway Model D Grand. Somewhat modestly, she wrote to the present writer (in an e-mail of 19th January 2018) that there would not “be any interpretative novelty in my recording” - for example, she will not pair the E^b major Fugue from Book 1 with the Prelude from Book 2 or vice versa as did Busoni and Zuzana Růžicková - “and I will be doing all the repeats. I am recording them because I love them.” Which is exactly as it should be.



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