



J. S. BACH
THE SIX KEYBOARD PARTITAS
Diana Boyle, piano

Johann Sebastian Bach:
Six Keyboard Partitas, BWV 825-830

disc 1

Partita No. 1 in B flat major, BWV 825

1	I.	Praeludium	2:29
2	II.	Allemande	1:48
3	III.	Courante	1:39
4	IV.	Sarabande	3:24
5	V.	Menuet I	1:22
6	VI.	Menuet II	0:43
7	VII.	Gigue	1:11

Partita No. 3 in A minor, BWV 827

8	I.	Fantasia	2:15
9	II.	Allemande	2:36
10	III.	Courante	1:53
11	IV.	Sarabande	2:20
12	V.	Burlesca	2:33
13	VI.	Scherzo	0:43
14	VII.	Gigue	1:45

Partita No. 4 in D major, BWV 828

15	I.	Ouverture	6:49
16	II.	Allemande	6:25
17	III.	Courante	2:08
18	IV.	Aria	2:50
19	V.	Sarabande	3:52
20	VI.	Menuet	1:36
21	VII.	Gigue	2:21

total playing time:

52:51

Diana Boyle, piano

disc 2

Partita No. 2 in C minor, BWV 826

1	I.	Sinfonia	5:37
2	II.	Allemande	2:33
3	III.	Courante	1:30
4	IV.	Sarabande	2:54
5	V.	Rondeau	1:48
6	VI.	Capriccio	2:15

Partita No. 5 in G major, BWV 829

7	I.	Praeambulum	2:29
8	II.	Allemande	2:48
9	III.	Corrente	1:06
10	IV.	Sarabande	2:39
11	V.	Tempo di Minuetta	1:17
12	VI.	Passepied	1:21
13	VII.	Gigue	2:25

Partita No. 6 in E minor, BWV 830

14	I.	Toccata	7:34
15	II.	Allemande	2:18
16	III.	Corrente	2:47
17	IV.	Air	1:29
18	V.	Sarabande	4:49
19	VI.	Tempo di Gavotta	1:10
20	VII.	Gigue	3:36

total playing time:

54:34

Johann Sebastian Bach: *The Six Keyboard Partitas*

J.S. Bach (1685-1750) brought out his six keyboard Partitas in 1731 under the title *Clavier-Ubung*. This was the first work that he published himself, and he had issued one each year from 1726 onwards. *Clavier-Ubung* or *Keyboard Practice* should not be understood only in the pedagogic sense as a work for students' practice, but rather in the musical sense as a composition for keyboard.

Bach's son Wilhelm Friedmann once remarked that *galanteries* such as the movements of these Partitas are neither "objectively mathematical" nor simply "playful" music. They are to be brought to life by the performer "as an innately musical person who has it in him through a plastic, cantabile style".

Bach demands an extraordinarily elastic and expressive touch, yet gives few directions in this respect, since the many degrees and styles of legato and staccato that he envisaged could barely be represented by mere graphic symbols. The performer therefore has to sense "the finest and best ideas" from the internal evidence of the music itself.

The rendering of these Partitas also demands a deep feeling for Bach's polyphonic musical language in melody and form; an understanding that the ornaments must be executed as a living expression of the delicate inner emotional agitation of the melody, and above all, that the awakening to life of Bach's music carries infinite possibilities for "pleasurable diversion"

J.B.

The Pianist

Diana Boyle was born in London and educated at St Paul's Girls School. She won a Foundation Scholarship to the Royal College of Music at the age of 15, and continued her studies under Enrique Barenboim in Tel Aviv. In 1973 she was awarded a Fulbright Scholarship to study with Artur Balsam in New York. Balsam's profound musical insight into the classical and chamber music repertoire, together with his friendship and encouragement until his death in 1994, proved to be the pivotal influence on Diana's musical life.

After making her London recital debut in 1979, Diana gave concerts in the USA, Canada, Spain, Portugal and England. She also taught piano and chamber music in London and at summer chamber music courses in the USA.

In 1987, she was invited to make a series of recordings for National Public Radio in Boston. This included the Bach Partitas, late Schubert Sonatas and Beethoven's *Diabelli Variations*. The Beethoven recording was originally released on CD by Centaur Records USA in 1989 and is now on Divine Art as a digital only release.

In 1990 Diana returned to the Bach Partitas, recording this time at Forde Abbey, England. This programme of late Brahms piano works followed and in 1997-8 Diana recorded Book 2 of Bach's *Well Tempered Clavier* (released by Métier, in 2000). Bach's *Goldberg Variations* were recorded in 2003 though not released until 2017, and in 2007 Diana recorded the *Art of Fugue* (issued by

Divine Art in 2011). This was followed by a double album of Mozart Piano Sonatas (Divine Art, 2016).

Diana has a fascination for the recording process: The years of preparation, followed by intense recording sessions and many months of score marking and making all editorial decisions. She has been able to think about music with deep concentration and in privacy for twenty five years.

Enormous thanks must go to Brad Michel, her sound engineer for all the recordings. Brad has been the most loyal and patient of colleagues, contributing hugely with his exceptional technical skills and acute ear for the tiniest differentials during recording and editing.

In 2001 Diana moved from London to a quiet hilltop in the south of Portugal, where the quality of light, astonishing sunsets and silence have enabled her to think about music in peace and solitude.

She is currently working on another Bach project.

More fine recordings from Diana Boyle

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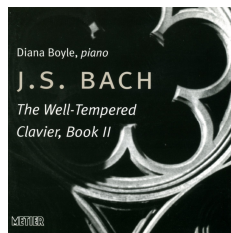
"Diana Boyle breathes fresh life into these sonatas... always supremely musical... this pianist's phrasing, use of dynamics and varied tempi revealing so any lovely facets."
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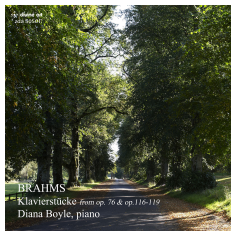
J.S. Bach: The Well-Tempered Clavier, Book II métier msvcd 2002 (2CD)

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"As a Bach player Diana Boyle is at once fastidious and a free spirit. Everything is newly invented, and crackling with intellectual energy." - Paul Driver (The Sunday Times)

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Johann Sebastian Bach



Diana Boyle

Recorded at Forde Abbey, Dorset, England, 30 October - 2 November, 1990

Sound engineer: Brad Michel

Edited at Sound Mirror, Jamaica Plain, Massachusetts, USA

Piano: Grotrian-Steinweg

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