A high-contrast, black and white close-up photograph of a piano's internal metal frame. The image shows the intricate, curved metalwork of the frame, with bright highlights and deep shadows. The background is dark, making the metallic parts stand out prominently.

Diana Boyle, *piano*

J.S. BACH

*The Well-Tempered
Clavier, Book II*

METIER

Johann Sebastian Bach (1685–1750)

The Well-Tempered Clavier Book II

Disc 1

(Total length: 75'49)

Time

Prelude and Fugue No. 1 in C major, BWV 870

- | | | |
|-----|------------|------|
| [1] | Praeludium | 2'58 |
| [2] | Fuga | 2'02 |

Prelude and Fugue No. 2 in C minor, BWV 871

- | | | |
|-----|------------|------|
| [3] | Praeludium | 2'04 |
| [4] | Fuga | 1'51 |

Prelude and Fugue No. 3 in C-sharp major, BWV 872

- | | | |
|-----|------------|------|
| [5] | Praeludium | 2'16 |
| [6] | Fuga | 2'26 |

Prelude and Fugue No. 4 in C-sharp minor, BWV 873

- | | | |
|-----|------------|------|
| [7] | Praeludium | 6'57 |
| [8] | Fuga | 2'38 |

Prelude and Fugue No. 5 in D major, BWV 874

- | | | |
|------|------------|------|
| [9] | Praeludium | 3'29 |
| [10] | Fuga | 2'51 |

Prelude and Fugue No. 6 in D minor, BWV 875

- | | | |
|------|------------|------|
| [11] | Praeludium | 1'57 |
| [12] | Fuga | 2'46 |

	Time
Prelude and Fugue No. 7 in E-flat major, BWV 876	
[13] Praeludium	2'28
[14] Fuga	2'29
Prelude and Fugue No. 8 in D-sharp minor, BWV 877	
[15] Praeludium	2'23
[16] Fuga	5'23
Prelude and Fugue No. 9 in E major, BWV 878	
[17] Praeludium	2'48
[18] Fuga	3'01
Prelude and Fugue No. 10 in E minor, BWV 879	
[19] Praeludium	2'49
[20] Fuga	3'09
Prelude and Fugue No. 11 in F major, BWV 880	
[21] Praeludium	3'54
[22] Fuga	1'57
Prelude and Fugue No. 12 in F minor, BWV 881	
[23] Praeludium	1'56
[24] Fuga	2'17
Prelude and Fugue No. 13 in F-sharp major, BWV 882	
[25] Praeludium	3'47
[26] Fuga	3'07

Disc 2

(Total length: 72'19)

	Time
Prelude and Fugue No. 14 in F-sharp minor, BWV 883	
[1] Praeludium	4'11
[2] Fuga	4'42
Prelude and Fugue No. 15 in G major, BWV 884	
[3] Praeludium	1'17
[4] Fuga	1'25
Prelude and Fugue No. 16 in G minor, BWV 885	
[5] Praeludium	2'42
[6] Fuga	3'30
Prelude and Fugue No. 17 in A-flat major, BWV 886	
[7] Praeludium	5'53
[8] Fuga	3'06
Prelude and Fugue No. 18 in G-sharp minor, BWV 887	
[9] Praeludium	2'45
[10] Fuga	4'54
Prelude and Fugue No. 19 in A major, BWV 888	
[11] Praeludium	2'18
[12] Fuga	1'47

	Time
Prelude and Fugue No. 20 in A minor, BWV 889	
[13] Praeludium	2'49
[14] Fuga	2'07
Prelude and Fugue No. 21 in B-flat major, BWV 890	
[15] Praeludium	5'41
[16] Fuga	2'20
Prelude and Fugue No. 22 in B-flat minor, BWV 891	
[17] Praeludium	3'28
[18] Fuga	5'18
Prelude and Fugue No. 23 in B major, BWV 892	
[19] Praeludium	2'29
[20] Fuga	4'39
Prelude and Fugue No. 24 in B minor, BWV 893	
[21] Praeludium	2'33
[22] Fuga	2'13

Recorded at Forde Abbey, Dorset, on 21-28 October, 1997 and 28-31 March, 1998

Sound Engineer: Brad Michel Executive Producer: David Lefeber

Edited on 2-9 September, 1998 at Clarion Productions, Newton, MA, USA

Piano: Grotrian-Steinweg

Design and Layout: Peter Campbell

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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 released on CD in 1989 (Centaur, *na*) and digitally by Divine Art in 2017.

In 1990 Diana returned to the Bach Partitas, recording this time at Forde Abbey, England). Late Brahms piano works followed and in 1997-8 Diana recorded this album.

Bach's Goldberg Variations were recorded in 2003, and in 2007 Diana recorded the Art of Fugue followed by her latest recording of 8 Mozart Sonatas (2014).

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.

Diana Boyle – The Recordings

CD and digital



Mozart: 8 Piano Sonatas Divine Art DDA 21227

“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. Fine performances.” – *The Classical Reviewer*



Bach: The Art of Fugue Divine Art DDA 25097

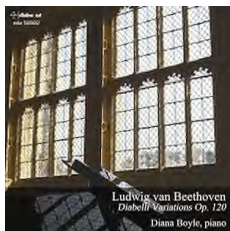
“A supreme masterpiece and here is given a brilliant and individual interpretation, in which Diana brings out classical-style emphasis and phrasing, to bring the music alive more than in traditional dry and academic accounts.” – Jagan Nath Khalsa

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Diana Boyle