

Starce "NO.55000" represents the ultimate in Estending enjoyment. Every aspect of recording activity has been carefully supervised by Columbin's engineers and craftsman, using the very latest electronic equipment. Stand "MF JUND" creates the effect of surrounding the listener with glorious, true-to-life active sound. It is as if one were satisful in the first now center at an actual performance.

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tank markings and inspect and half to Columbia's own spacifications. The rape mechanics and reserved and daint to Columbia's own specimizations. The microphones used are chosen for their individual sound properties depending around the notification, the artist and the constant of the products of the properties. ing. Some of the microphones are: the Sony CSFA; Telefunken-Neumann's UST; UST; N490; KM54A; KM50; the AVG's CSO, C13 and Electro Voice 655C. Only high-output tape affording maximum signal to noise ratio is used. Such tape, of great tensile strength and thickness, affollossile side in the elimination of vint-through and neduction of distortion and hiss.

The reduction of the original multi-tack tape to the final master tape is performed on edition consoles hand-includ by Columbia's engineeries staff to normed on earling concess nano-coned by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lumber is made via a Western or Ortofon cutter installed on a Scutte lathe apped with automatic variable pitch and electronic depth conproduction is begun, a marter pressing is compared to the final tape (A-B checked). It is only after the recording has passed this critical test that Colors bia's analysers give the first approval for manufacture, secure in the knowledge that each Steney "355 50009" disc will have the same full-bodied, malt diseassional sound as that congrailly recorded in the studie.

> Stereo-MS 6538 Monaural-ML 5938



Volume 2 of a Series

BACH **GLENN** GOULD

The Well-Tempered Clavier

> Book 1 Preludes and Fugues 9-16

> > Produced by Paul Myers

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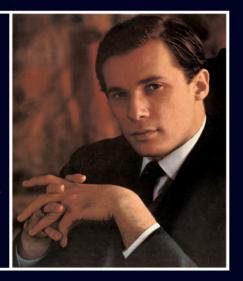


Volume 2 of a Series **BACH GLENN**

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Johann Sebastian Bach 1685-1750		Prelude & Fugue No. 14 in F-sharp minor BWV 859 fis-Moll · en <i>fa</i> dièse mineur	
The Well-Tempered Clavier I BWV 854–861		11 Praeludium	1:01
Das Wohltemperierte Clavier I · Le Clavier bien tempéré I		12 Fuga	3:50
·		Prelude & Fugue No. 15 in G major BWV 860	
Prelude & Fugue No. 9 in E major BWV 854		G-Dur · en <i>sol</i> majeur	
E-Dur · en <i>mi</i> majeur		13 Praeludium	0:43
1 Praeludium	1:35	14 Fuga	2:20
2 Fuga	1:01	Prelude & Fugue No. 16 in G minor BWV 861	
Prelude & Fugue No. 10 in E minor BWV 855		g-Moll · en <i>sol</i> mineur	
e-Moll · en <i>mi</i> mineur		15 Praeludium	2:30
3 Praeludium	2:50		
4 Fuga	0:59	16 Fuga	2:17
Prelude & Fugue No. 11 in F major BWV 856			Total Time 34:49
F-Dur · en fa majeur		01 0 11	10tai 11111c 3 1.13
5 Praeludium	0:58	Glenn Gould piano	
6 Fuga	1:17		
Prelude & Fugue No. 12 in F minor BWV 857			
f-Moll · en fa mineur			
7 Praeludium	4:56		
8 Fuga	3:25	Original LP: MS 6538 / ML 5938 · Released January 13, 1964	
Prelude & Fugue No. 13 in F-sharp major BWV 858		Recording: Columbia 30th Street Studio, New York City, April 9, 1963 [1/2/5/6]; June 18-20 & September 18/25 [3/4]; June 18, 1963 [7-10]; August 29, 1963 [11/1:	21.
Fis-Dur · en fa dièse majeur		August 29/30, 1963 [13/14]; June 18–20, August 30 & September 18/25, 1963 [15/1	
9 Praeludium	2:17	Producer: Paul Myers · Cover Photo: Henry Parker	10]
10 Fuga	2:16	LP Matrix: XSM 75820 [1–8], XSM 75821 [9–16] (stereo);	
in the	2.10	xLP 75818 [1-8], xLP 75819 [9-16] (mono)	
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