



WOLFGANG AMADEUS MOZART (1756-1791)

The Piano Sonatas

Die Klaviersonaten
Les Sonates pour piano
Le sonate per pianoforte

DISC 1 *Total time: 70'11*

- 1 - 3 Sonata No. 1, K. 279 (189d)
- 4 - 6 Sonata No. 2, K. 280 (189e)
- 7 - 9 Sonata No. 3, K. 281 (189f)
- 10 - 12 Sonata No. 4, K. 282 (189g)
- 13 - 15 Sonata No. 5, K. 283 (189h)
- 16 - 18 Sonata No. 6, K. 284 (205b)
"Dürnitz"

DISC 2 *Total time: 51'49*

- 1 - 3 Sonata No. 7, K. 309 (284b)
- 4 - 6 Sonata No. 8, K. 310 (300d)
- 7 - 9 Sonata No. 9, K. 311 (284c)
- 10 - 12 Sonata No. 10, K. 330 (300h)

HIGH DEFINITION
REMASTERING

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SM4K 52627
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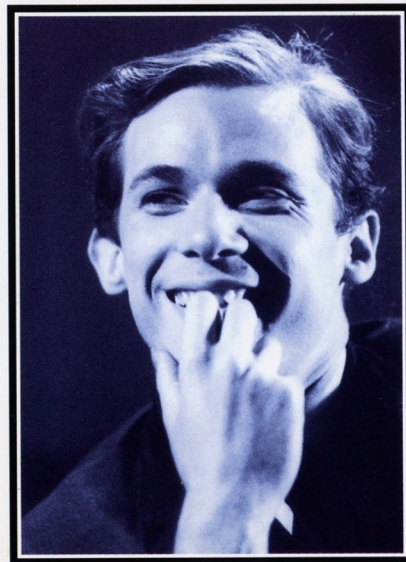
DISC 3 *Total time: 66'53*

- 1 - 3 Sonata No. 11, K. 331 (300i)
- 4 - 6 Sonata No. 12, K. 332 (300k)
- 7 - 9 Sonata No. 13, K. 333 (315c)
- 10 - 12 Sonata No. 14, K. 457

DISC 4 *Total time: 65'51*

- 1 - 3 Sonata No. 15, K. 533/K.494
- 4 - 6 Sonata No. 16, K. 545
"Sonata Facile"
- 7 - 9 Sonata No. 17, K. 570
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GLENN GOULD
PIANO



MOZART
THE COMPLETE
PIANO SONATAS
FANTASIAS
K. 397 & K. 475

HIGH DEFINITION
REMASTERING

SBMTM
Super Bit Mapping



4CDs



GLENN GOULD

Photo: Don Hunstein



WOLFGANG AMADEUS MOZART

(1756–1791)

The Piano Sonatas
Die Klaviersonaten
Les Sonates pour piano
Le sonate per pianoforte

Fantasias, K. 397 & K. 475

GLENN GOULD, Piano

Wolfgang Amadeus Mozart (1756–1791)

Time:

The Piano Sonatas

Die Klaviersonaten

Les Sonates pour piano

Le sonate per pianoforte

DISC 1

Sonata No. 1 in C major, K. 279 (189d)

(C-Dur / en ut majeur / in do maggiore)

- | | | |
|---|--------------|------|
| 1 | I. Allegro | 4'14 |
| 2 | II. Andante | 5'28 |
| 3 | III. Allegro | 1'48 |

(Recording: 30th Street Studio, New York City, November 9, 1967)

Sonata No. 2 in F major, K. 280 (189e)

(F-Dur / en fa majeur / in fa maggiore)

- | | | |
|---|------------------|------|
| 4 | I. Allegro assai | 3'13 |
| 5 | II. Adagio | 5'07 |
| 6 | III. Presto | 1'50 |

(Recording: 30th Street Studio, New York City, October 18 and November 10, 1967)

Sonata No. 3 in B-flat major, K. 281 (189f)

(B-Dur / en si bémol majeur / in si bemolle maggiore)

- | | | |
|---|-----------------------|------|
| 7 | I. Allegro | 2'50 |
| 8 | II. Andante amoroso | 4'34 |
| 9 | III. Rondeau. Allegro | 3'42 |

(Recording: 30th Street Studio, New York City, May 25 and November 10, 1967)

Sonata No. 4 in E-flat major, K. 282 (189g)

(Es-Dur / en mi bémol majeur / in mi bemolle maggiore)

- | | | |
|----|------------------------------|------|
| 10 | I. Adagio | 2'38 |
| 11 | II. Menuetto I – Menuetto II | 3'30 |
| 12 | III. Allegro | 1'12 |

(Recording: 30th Street Studio, New York City, July 25 and November 10, 1967)

Sonata No. 5 in G major, K. 283 (189h)

(G-Dur / en sol majeur / in sol maggiore)

- | | | |
|----|-------------|------|
| 13 | I. Allegro | 2'12 |
| 14 | II. Andante | 2'38 |
| 15 | III. Presto | 2'37 |

(Recording: 30th Street Studio, New York City, May 25 & 26, 1967)

Sonata No. 6 in D major, K. 284 (205b) "Dürnitz"

(D-Dur / en ré majeur / in re maggiore)

- | | | |
|----|-------------------------------------------|-------|
| 16 | I. Allegro | 3'01 |
| 17 | II. Rondeau en Polonaise. Andante | 3'02 |
| 18 | III. Thema. Andante – Variationen I – XII | 15'24 |

(Recording: 30th Street Studio, New York City, September 20 & 30 and October 1, 1968)

Total time: 70'11

DISC 2

Sonata No. 7 in C major, K. 309 (284b)

(C-Dur / en ut majeur / in do maggiore)

- | | | |
|-----|-----------------------------------|------|
| [1] | I. Allegro con spirito | 3'38 |
| [2] | II. Andante un poco Adagio | 6'26 |
| [3] | III. Rondeau. Allegretto grazioso | 5'35 |

(Recording: 30th Street Studio, New York City, September 19 & 20, 1968)

Sonata No. 8 in A minor, K. 310 (300d)

(a-moll / en la mineur / in la minore)

- | | | |
|-----|---------------------------------------|------|
| [4] | I. Allegro maestoso | 3'12 |
| [5] | II. Andante cantabile con espressione | 6'17 |
| [6] | III. Presto | 2'24 |

(Recording: 30th Street Studio, New York City, January 30 & 31 and February 13, 1969)

Sonata No. 9 in D major, K. 311 (284c)

(D-Dur / en ré majeur / in re maggiore)

- | | | |
|-----|-----------------------------|------|
| [7] | I. Allegro con spirito | 2'35 |
| [8] | II. Andante con espressione | 4'22 |
| [9] | III. Rondeau. Allegro | 5'18 |

(Recording: 30th Street Studio, New York City, July 30 & 31, 1968)

Sonata No. 10 in C major, K. 330 (300h)

(C-Dur / en ut majeur / in do maggiore)

- | | | |
|------|-----------------------|------|
| [10] | I. Allegro moderato | 3'18 |
| [11] | II. Andante cantabile | 4'29 |
| [12] | III. Allegretto | 3'26 |

(Recording: 30th Street Studio, New York City, August 11, 1970)

Total time: 51'49

DISC 3

Sonata No. 11 in A major, K. 331 (300i)

(A-Dur / en la majeur / in la maggiore)

- | | | |
|-----|----------------------------------------|------|
| [1] | I. Tema. Andante grazioso e variazioni | 7'57 |
| [2] | II. Menuetto – Trio | 6'34 |
| [3] | III. [Rondo] Alla Turca. Allegretto | 4'04 |

(Recording: 30th Street Studio, New York City, December 16, 1965; August 11, 1970)

Sonata No. 12 in F major, K. 332 (300 k)

(F-Dur / en fa majeur / in fa maggiore)

- | | | |
|-----|--------------------|------|
| [4] | I. Allegro | 4'01 |
| [5] | II. Adagio | 5'01 |
| [6] | III. Allegro assai | 4'01 |

(Recording: 30th Street Studio, New York City, September 28 & 29, 1965; May 17, 1966)

Sonata No. 13 in B-flat major, K. 333 (315c)

(B-Dur / en si bémol majeur / in si bemolle maggiore)

- | | | |
|-----|----------------------------|------|
| [7] | I. [Allegro] | 3'43 |
| [8] | II. [Andante cantabile] | 3'37 |
| [9] | III. [Allegretto grazioso] | 5'49 |

(Recording: 30th Street Studio, New York City, March 31 and August 12, 1965; May 16 & 17, 1966; January 22 & 23 and August 10, 1970)

Sonata No. 14 in C minor, K. 457

(c-moll / en ut mineur / in do minore)

- | | | |
|------|--------------------|-------|
| [10] | I. Allegro | 4'17 |
| [11] | II. Adagio | 12'09 |
| [12] | III. Molto allegro | 4'55 |

(Recording: Eaton's Auditorium, Toronto, Canada, November 5, 1973; June 21 & 22 and September 8, 1974)

Total time: 66'53

DISC 4

Sonata No. 15 in F major, K. 533/K. 494

(F-Dur / en fa majeur / in fa maggiore)

- | | | |
|---|---------------------------------|------|
| 1 | I. Allegro (K. 533) | 4'16 |
| 2 | II. Andante (K. 533) | 5'20 |
| 3 | III. Rondo. Allegretto (K. 494) | 4'45 |

*(Recording: 30th Street Studio, New York City, April 13, 1972;**Eaton's Auditorium, Toronto, Canada, November 15, 1972; March 10, 1973)***Sonata No. 16 in C major, K. 545 "Sonata facile"**

(C-Dur / en ut majeur / in do maggiore)

- | | | |
|---|------------------------|------|
| 4 | I. Allegro | 1'49 |
| 5 | II. Andante | 2'19 |
| 6 | III. Rondo. Allegretto | 1'34 |

*(Recording: 30th Street Studio, New York City, July 25, 1967)***Sonata No. 17 in B-flat major, K. 570**

(B-Dur / en si bémol majeur / in si bemolle maggiore)

- | | | |
|---|-----------------|------|
| 7 | I. Allegro | 3'38 |
| 8 | II. Adagio | 4'21 |
| 9 | III. Allegretto | 2'33 |

*(Recording: 30th Street Studio, New York City, August 11 and September 14 & 15, 1970;**Eaton's Auditorium, Toronto, Canada, November 9, 1974)***Sonata No. 18 in D major, K. 576**

(D-Dur / en ré majeur / in re maggiore)

- | | | |
|----|-----------------|------|
| 10 | I. Allegro | 3'11 |
| 11 | II. Adagio | 3'47 |
| 12 | III. Allegretto | 3'58 |

*(Recording: Eaton's Auditorium, Toronto, Canada, September 7 & 8, 1974)***Fantasia in D minor, K. 397 (385g)**

(d-moll / en ré mineur / in re minore)

- | | | |
|----|---------|------|
| 13 | Andante | 8'18 |
|----|---------|------|

*(Recording: Eaton's Auditorium, Toronto, Canada, November 5, 1972)***Fantasia in C minor, K. 475**

(c-moll / en ut mineur / in do minore)

- | | | |
|----|--------|-------|
| 14 | Adagio | 15'01 |
|----|--------|-------|

(Recording: 30th Street Studio, New York City, November 8, 1966)

Total time: 65'51

Glenn Gould, Piano

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GLENN GOULD

Photo: Don Hunstein

COLLOQUIUM OLYMPIUM (FICTUM)

Two men on a cloud. One of them is wearing a pullover, tweed jacket, winter coat, woolly scarf, chequered cap, horn-rimmed spectacles, mittens, baggy trousers and well-worn brown shoes. He is playing the piano – the Andante grazioso con variazioni from Mozart's A major Sonata, K. 331. The other wears a pigtail wig, ruffled neckerchief, richly embroidered brocade waistcoat (with the Order of the "Knight of the Golden Spur"), knee breeches, silk stockings and buckled shoes. He is listening closely. The first of them is GLENN GOULD, the other WOLFGANG AMADEUS MOZART.

GOULD: *(finishing the movement)* So...?

MOZART: *(dumbfounded)* Forgive me for asking, my friend, but do you always sit so low to the keyboard when you're playing the piano?

G.: Always.

M.: And always on this, er, chair?

G.: Always, yes. My father made it for me when I was twenty or twenty-one.

M.: *(guardedly)* But it's broken...

G.: I know. An accident. An airport official stood on it and went through the seat.

M.: *(uncomprehendingly)* An airport official...?

G.: Forget it. *(quickly and with evident annoyance)* And before you ask, I always sing along with the music when I'm playing the piano. To me it's not a valuable asset, it's just an inevitable thing that has always been with me, I've never been able to get rid of it. Sorry.

M.: You don't need to apologize. It didn't particularly bother me. Not *that*, at any rate...

G.: What, then?

M.: *(evasively)* The instrument you're using sounds odd... It's not one of Streicher's fortepianos, is it?

G.: It's a Steinway, serial number CD 318.

M.: *(unsure of himself)* Aha.

G.: So, exactly *what* is it that bothered you?

M.: *(hesitatingly)* Well, how shall I put it... it was... I mean, you...

G.: ...played too slowly?

M.: Well, I wrote Adagio over the fifth variation, and you took it as an Allegro...

G.: You mean, too fast?

M.: ...whereas the theme of the Andante grazioso sounded more like a Largo with you. *(quietly)* I almost didn't recognize it.

G.: *(laughing)* You wouldn't have been the first! There were people (and I expect they still exist) who described my record-

ing as "the most loathsome record ever made".

M.: (*failing to understand*) Record...?

G.: (*good-naturedly*) Listen, Mr. Mozart, since you died, a whole number of things have happened down there that you couldn't possibly know about. But in terms of our conversation I don't think they're important, and I suggest we forget about them. For now, I'd be grateful if we could stick to the subject; when we've finished, I'll be only too happy to tell you all about airports, records and so on, OK?

M.: "OK", as you say – whatever that might mean...

G.: Fine. You were telling me that you found the fifth variation too fast and the theme too slow, right?

M.: Amongst other things. With the best will in the world I don't know why you...

G.: (*warming to his theme*) You see, "according to the scheme I employed, the penultimate variation is second in velocity only to the finale of the movement".

M.: (*somewhat peeved*) The scheme that you employed. But really, my friend, what about my scheme?

G.: (*refusing to be put off his stride*) "The idea behind that performance was that, since the second movement is a nocturne-cum-minuet rather than a slow movement" – you won't deny me that – "and since the package is rounded off by

that curious bit of seragliolike exotica, one is dealing with an unusual structure, and virtually all of the sonata-allegro conventions can be set aside".

M.: Really? (*sarcastically*) Well, thank you very much for explaining my own sonata to me!

G.: (*somewhat abashed*) "I admit that my realization of the first movement is somewhat idiosyncratic."

M.: (*acerbicly*) You can say that again. (*after a short pause*) What's my theme done to deserve such treatment?

G.: (*protesting warily*) It's a perfectly commonplace theme!

M.: Certainly not the way you played it!

G.: Exactly. I wanted people to hear and experience it in a completely new way, you see? "I wanted to subject it to a sort of scrutiny in which its basic elements would be isolated from each other and the continuity of the theme deliberately undermined."

M.: And when you've stormed the defences, wham! – you blow the whole thing sky-high, eh?

G.: No, quite the opposite. "The idea was that each successive variation would contribute to the restoration of that continuity and, in the absorption of that task, would be less visible as an ornamental, decorative element."

M.: (*thunderstruck*) As *what*?! As a "decorative element"?

G.: As an "ornamental, decorative element". "It seems to me that you've made things far too easy for yourself with the figurations; one always has the feeling that it's purely arbitrary – a purely tactile pleasure that any other formula could equally well afford." There's nothing compelling about it, you understand. Not to mention the total absence of any contrapuntal interest. Sheer theatrical hedonism, if you know what I mean. (*after a short pause*) Well, say something.

M.: In all honesty, I'm speechless. To hear you speak that way, anyone would think you didn't like my music...

G.: (*quickly and vehemently*) No, not at all. Whatever makes you say that? Your very first symphony, for example, is an absolute gem. I even conducted it once, in 1959, at the Vancouver Festival. Or what about your first six piano sonatas? "They have those 'Baroque virtues' – a purity of voice – leading and a calculation of register – that are never equalled in your later works and that make them the best of the lot. And even though 'Shorter is better' represents my attitude in regard to your music generally, I'd have to say that your D major Sonata, K. 284, which is probably the longest of the sonatas, is my favorite."

M.: (*despairingly*) I'm not sure whether to be pleased or not...

G.: (*confidingly*) You know, Mr. Mozart, "you

should have snap-frozen your style when you left Salzburg; if you'd been content not to alter the musical language of the three hundred or so works you then went on to write, I'd have been perfectly happy."

M.: (*thoughtfully*) You mean that Vienna – how shall I put it? – corrupted my style?

G.: I'm afraid so, yes. "When generations of listeners have found it appropriate to attribute terms like 'lightness', 'ease', 'frivolity', 'gallantry', 'spontaneity' to you, it behooves us to at least think about the reasons for these attributions – which are not necessarily borne of a lack of appreciation or of charity."

M.: (*disbelievingly*) In other words, no *Don Giovanni* and no *Magic Flute*?

G.: No!

M.: None of my late symphonies?

G.: Most emphatically not!

M.: And presumably none of my late piano sonatas either?

G.: Those least of all! "I find them intolerable" – forgive me for saying so! They're "loaded with quasitheatrical conceit, and I can certainly say that I went about recording a piece like the Sonata in B-flat major, K.570, with no conviction whatsoever. (*aside*) The honest thing to do would have been to skip those works entirely, but the cycle had to be completed."

M.: (*quietly*) And everything that I might have gone on to write if I'd not...

G.: (*furiously, almost brusquely*) Nonsense! Let's assume that you... well, let's say you'd reached seventy; then you'd have died in 1826, a year before Beethoven and two years before Schubert, so that, if I can extrapolate your later style on the basis of your last three hundred works, you'd have ended up as a composer somewhere between Weber and Spohr. It's just as absurd a speculation as it would be to wonder what I might have gone on to record if I'd not died at the age of fifty. (*venomously*) I'll tell you something, Mr. Mozart: I wouldn't have recorded anything – *not another thing!* I was in any case planning to give up playing the piano when I turned fifty...

M.: If I understand you aright, I died too late, rather than too soon...

G.: At risk of exaggeration: yes.

M.: (*coolly*) I don't need to tell you that in holding this view you're in a minority of about one. Even if I discount myself (and I'm sure you'll understand that for purely personal reasons I don't share your view) I could, in all modesty, show you thousands, if not hundreds of thousands, of music lovers who...

G.: But even if there were millions, it would make no difference. "Even as a child, I could never understand how my teachers, and other presumably sane adults of my acquaintance, could count your pieces among the great musical treas-

ures of Western man. [...] I think I was about thirteen when I finally realized that the whole world did not see things as I did. It would never have occurred to me, for example, that someone might not share my enthusiasm for a grey and overcast sky, so that it was a real shock to discover that there were in fact people who preferred sunshine. I may add that this continues to remain a mystery to me, but that's another story..."

M.: (*pityingly*) I think I'm beginning to understand you, my poor friend. Listen, there's a doctor here who could certainly cure you of your enthusiasm for grey and overcast skies. He's called Dr. Freud...

G.: (*with a laugh*) No thanks – I refused to let any of his colleagues near me during my lifetime. In any case my preference for particular meteorological phenomena is in no way connected with my criticism of certain compositional inconsistencies in your music. Take, for example, the Allegretto grazioso Finale of your B-flat major Sonata, K. 333 or, to be more precise, the cadenza shortly before the end of the movement. "For me, that one page is worth the price of admission..."

M.: (*flattered*) Really?

G.: (*incensed*) But how on earth could you hit on the insane idea of writing 'Cadenza in tempo' over it? "It is a cadenza, no matter what you may say, and I simply can't imagine how you could possibly expect

anyone to charge through the tonic minor (B-flat) and its submediant (G-flat major) without going into low gear."

M.: It seems from what you say that you approach my music simply and solely from a harmonic standpoint.

G.: Since – as I've already said – it's incapable of arousing even the slightest contrapuntal interest...

M.: And what about its form?

G.: (*dismissively*) Oh, you know, "the basic format of sonata style doesn't interest me all that much – the question of vigorous, masculine tonic themes and gentle, feminine dominant themes seems awfully cliché-ridden to me, not to say, racist. Besides, you know, it often works the other way round – aggressive, masculine second themes and so forth. As for your B-flat major Sonata, which we mentioned a moment ago, think about the integration of line between the first and second themes of its first movement, which, as far as I can see, could be played in reverse order and still provide a perfectly satisfying contrast"

M.: Well, it's certainly an interesting idea... and perhaps not so eccentric after all...

G.: (*gleefully*) You see! (*suddenly sombre*) "But what I don't understand is why you've ignored so many obvious canonic opportunities for the left hand?"

M.: You disapprove of Alberti basses?

G.: Exactly. Here, for example, is the Allegro

moderato of your C major Sonata, K.330. (*He begins the movement at the same frenetic tempo as in his 1970 recording.*)

M.: (*horrified*) Stop – it's insufferable! "Far too fast! Launching into a piece like that reminds me of someone shitting."

G.: (*laughing*) Sorry – I got carried away! Is this any better? (*He plays the movement again, but this time adopts the slower tempo heard in his 1958 recording; Glenn Gould Edition SMK 52626*) Better?

M.: Better, yes. But the dynamic markings – the contrast between forte and piano, the sforzandos...

G.: "Guilty, Your Honour." I never play sforzandos "since they represent an element of theatricality to which my puritan soul strenuously objects".

M.: (*guardedly*) But what did the critics say? I mean, about the missing sforzandos and all the rest...

G.: (*with a laugh*) Oh, the critics! Should I read out to you what one of these gentlemen wrote about my interpretation of your A major Sonata? "It is very difficult to see what Gould is out to prove, unless the rumour that he actually hates this music is true. Tempos are painfully slow, the clipped, détaché articulation violates phrase structure (and many of Mozart's specific markings). [...] It all conjures up an image of a tremendously precocious but very nasty little boy trying to put one over on his piano teacher."

- M.: (*unsure of himself*) And do you, er, really hate this music... My music?
- G.: (*sincerely*) No, Mr. Mozart. It's true that I hear, see and interpret it differently from most people, and no doubt differently from yourself, "and I'm sure that very often you won't approve of what I do to your music. But, even if he is blind, the performer must be convinced that he is doing the right thing and that he can find ways of interpreting it of which not even the composer himself was fully aware."
- M.: Could I ask you to play me one of your interpretations that you think I would approve of?
- G.: What about the *Alla turca* from your A major Sonata?
- M.: (*anxiously*) Er...

- G.: (*with a laugh*) Don't worry, I shan't turn it into a Presto, still less a Prestissimo. Quite the opposite: I'll play it as an Allegretto, as you yourself prescribed (and, I may add, as it is rarely heard).
- M.: (*dubiously*) And also with the contrasts between piano and forte?
- G.: Those, too! (*with a laugh*) Not least because there are no sforzandos in this movement!
- M.: Note for note, then, just as I wrote it?
- G.: Note for note – apart from a few little arpeggios in the coda, which give the movement its true "Turkish" stamp.
- M.: Very well, then, I'm all ears...

Michael Stegemann
(Translation: © 1994 Stewart Spencer)

CÔLLOQUIUM OLYMPIUM (FICTUM)

Zwei Herren auf einer Wolke. Der eine – Pullover, Tweedjackett, Wintermantel, Shetland-schal, karierte Schläpermütze, Hornbrille, fingerlose Handschuhe, ausgebeulte Hosen und ausgetretene braune Schuhe – spielt Klavier: Das Andante grazioso con variazioni aus Mozarts A-Dur-Sonate KV 331. Der andere – Perücke, Zopf, Rüschenhalstuch, reich bestickte Brokatweste (mit dem Orden eines »Ritters vom goldenen Sporn«), Kniehosen, Seidenstrümpfe und Schnallenschuhe – hört aufmerksam zu. Der eine heißt GLENN GOULD, der andere WOLFGANG AMADEUS MOZART.

- GOULD: (*nachdem er den Satz zu Ende gespielt hat*) Also...?
- MOZART: (*entgeistert*) Verzeihen Sie, mein Freund, aber sitzen Sie immer so niedrig, wenn Sie Klavier spielen?
- G.: Immer.
- M.: Und immer auf diesem... Stuhl?
- G.: Immer, ja. Mein Vater hat ihn für mich gebaut, als ich zwanzig oder einundzwanzig war.
- M.: (*vorsichtig*) Aber er ist kaputt...
- G.: Ich weiß. Ein Unfall: Ein Flughafenangestellter ist daraufgestiegen und hat den Sitz durchgetreten.
- M.: (*verständnislos*) Ein Flughafenangestellter...?
- G.: Egal, lassen wir das. (*schnell und spürbar ungehalten*) Und bevor Sie weiter fragen: Ich singe auch immer mit, wenn ich Klavier spiele. »Ich bin absolut nicht stolz darauf, aber ich habe es einfach nie

- geschafft, es zu unterdrücken – das ist alles.« Tut mir leid.
- M.: Sie brauchen sich nicht zu entschuldigen: Es hat mich nicht besonders gestört, wissen Sie – das nicht...
- G.: Sondern was?
- M.: (*ausweichend*) Ihr Instrument klingt merkwürdig... Es ist keines von den Streicherschen Fortepiani, nicht wahr?
- G.: Es ist ein Steinway, Seriennummer CD 318.
- M.: (*unsicher*) Aha.
- G.: Also, was hat Sie gestört?
- M.: (*zögernd*) Nun ja, wie soll ich das ausdrücken... es war... ich meine, Sie haben...
- G.: ... zu langsam gespielt?
- M.: Nun, über die fünfte Variation habe ich Adagio gesetzt, und Sie haben es als Allegro genommen...
- G.: Zu schnell also?
- M.: ... während das Andante-grazioso-The-