

Wolfgang Amadeus Mozart

Sonatas for four hands

Thomas Beijer

Nicolas van Poucke





Wolfgang Amadeus Mozart

Sonata for piano four hands in B-flat major, KV 358

1	Allegro	4:15
2	Adagio	5:53
3	Molto presto	3:08

Sonata for piano four hands in F major, KV 497

4	Adagio — Allegro di molto	9:16
5	Andante	11:21
6	Allegro	8:02

Sonata for piano four hands in C major, KV 521

7	Allegro	9:21
8	Andante	7:27
9	Allegretto	7:30

Total playing time 1:06:17

'I'll just have to' - a screenplay

Pianist 1 — 18 years of age, energetic and enthusiastic as a puppy, invariably grinning very broadly.

Pianist 2 — 22 years old, a little cynical, with a dark look in which, nevertheless, fun lights often twinkle.

Act 1

Scene 1 *Indian summer, late afternoon. The house of Pianist 2 in the medium-sized provincial town of H. Pianist 1 enters, grinning broadly as ever, with two large bags full of groceries; the gentlemen are both avid amateur cooks and have agreed to spend this evening together cooking, drinking good wine, smoking cigars and discussing the current state of the universe. Yes, some people discover the true pleasures of life at an early age! It is all the stranger that Pianist 2 puts on a rather grumpy face when he sees that his younger comrade, in addition to a stalk of celery, a net of onions, a bottle of excellent Barolo, a couple of jalapeños and a few other such things, has also fished a score out of one of the bags, which, to Pianist 2's dismay, judging from its lying format, can only contain music for four hands.*

Pianist 2: Oh, no way!

Pianist 1: Yes, it is! Come along, it's fun! *(sits down, grinning broadly behind the grand piano)*

P2: Can't we open that Barolo fir...

P1: No, I've known you longer than today, you'll just take two sips and say you 'really can't play now'. I'm not falling for that one. Come on.

P2 casts his eyes skyward melodramatically and mumbles something unintelligible.

P1: Now get a move on! *(slides the piano stool to the bass side of the keyboard)*

P2, with demonstrative reluctance, grabs a chair from the dining table and places it next to his comrade behind the keyboard. He does not sit on it, however. Not at all. P1 puts the book on the music stand and flips it open.

P2: *(looking the other way)* Not that eternal Fantasy by Schubert again, is it? There's no end to it.

P1: No, not Schubert. Although that's the most magnificent piece in the world.

P2: Yeah, yeah. I agree. It just takes a long time.

P1: Now stop whining and sit down.

P2: Alright, alright. I'll just have to. *(sits down sighing demonstratively)*

P1 suddenly bursts into laughter.

P2: *(yelling)* What is it now!

P1: I suddenly imagine that fifty years from now, when we're old men, we'll still be having these kinds of evenings where I have to make every effort to get you to play quatre-mains, and you'll still be resisting so much, while in the end you'll always be the one shouting: One more time!

P2: *(grins suddenly)* Yeah, I'll admit. I also do it just for the heck of it. That grumbling is part of the tradition.

P1: You're such a goofball.

P2: I can't deny that. Alright! What do we have here?

P1: Mozart sonatas!

P2 instantly gets up and leaves.

P1: *(dryly)* Come back here.

P2: Alright, alright. I'll just have to. *(sits back down again)*

P1: Get off the pedal. It's my pedal.

P2: *(Mumbles something unintelligible)*

And so the friends begin Mozart's Sonata in B flat major, KV 358. After the first movement, which lasts barely three minutes, P2 says:

P2: *There. That was a lot of fun! That's quite enough. (stands up)*

P1 simply starts the second movement and repeats the first bar until P2 sighs and sits down again, and starts his part as well.

Scene 2 *We see, in fast forward, that this procedure, in which P2 is always gets up and is summoned back behind the keyboard by P1, is repeated. We see the years pass by (TIME LAPSE): with the turning of the pages the two boys become older and older.*



Act 2

Scene 1 *Ten years later. Indian summer again, late afternoon. The house of P1 in the Capital A. The two friends are sitting behind the grand piano. Little has changed, except that that both gentlemen are now in possession of fearsome facial vegetation, and that they consume considerably less Barolo, for they have now grown old and responsible. Who could ever have foreseen that! They're playing Mozart. Which doesn't stop them from talking right through the music.*

P1: You didn't even resist. Are you alright?

P2: I'm also getting older. Time's a cruel mistress and rushes on mercilessly. And resisting is time-consuming. That's why.

P1: Plausible.

P2: Say, we've been playing these pieces for such a long time already. Maybe we should play a concert.

P1: That's the best idea you've ever come up with. Also the only idea involving playing quatre-mains, by the way, so that's somewhat of an easy score.

P2: Fair enough. But shall we do so?

P1: You bet we're doing it! (*thinks for a moment, and then adds:*) And let's also just record it for a CD.

P2: I'll just have to.

P1: You'll just have to!

Fade to black





TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

Brendon Heinst founder, recording and mastering engineer at TRPTK

Equipment used on this recording

Microphones

DPA d:dicate 4041-SP

Microphone preamplifiers

Millennia HV-3D-8

AD/DA conversion

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 master clock

Monitoring

KEF Blade Two

KEF LS50 Meta

Hegel H30

Hegel C55

Cabling

Furutech custom microphone cables

Furutech custom loudspeaker cables

Furutech custom power cables

Grimm Audio TPR8 breakout cables

TRPTK Signature network cables

Tuning

JCAT Optimo 3 Duo

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Furutech NCF Boosters

For a full list of specifications,
please visit more.trptk.com/ttk0086



Credits

Recording & mastering engineer **Brendon Heinst**

Assistant engineer **Bart Koop**

Editor **Hans Erblich**

Liner notes **Thomas Beijer & Nicolas van Poucke**

Piano technician **Martijn van Dijk**

Photography & artwork **Brendon Heinst**

Behind the scenes photography **Nicolas van Poucke & Thomas Beijer**

Recording date **December 10th and 11th 2021**

Recording location **Westvest90 Church, Schiedam (NL)**

Recording format **11.2MHz 1bit in 5.1.4-channel immersive**

For videos, photos, additional information and more, scan
QR code underneath disc or visit more.trptk.com/ttk0086