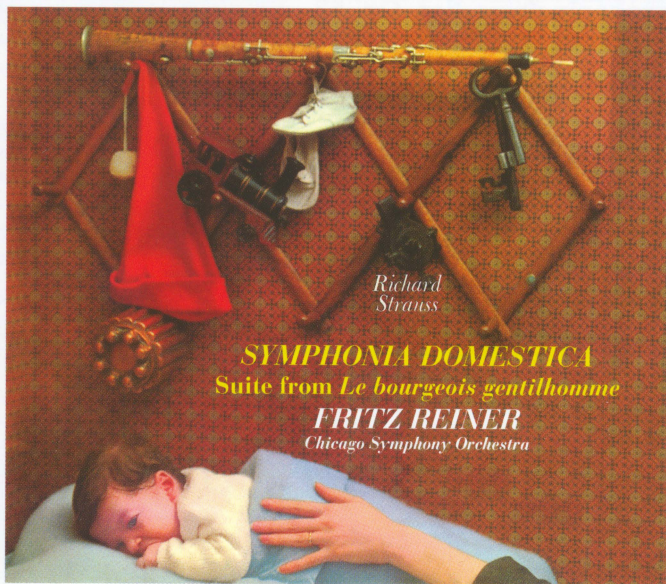


LIVING STEREO



SUPER AUDIO CD



Richard
Strauss

SYMPHONIA DOMESTICA *Suite from **Le bourgeois gentilhomme***

FRITZ REINER
Chicago Symphony Orchestra

BERLIOZ OVERTURES ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
WHAT WONDROUS LOVE ~ ROBERT SHAW CHORALE

MANNE-SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH •
CARTIER-SECOND QUARTET • SCHUMAN-QUARTET NO. 1
HEART OF THE PIANO CONCERTO ~ REUBENSTEIN

LIVING STEREO

**STRAUSS SYMPHONIA DOMESTICA
LE BOURGEOIS GENTILHOMME**

**Chicago Symphony Orchestra
Fritz Reiner**



SONY & BMG
MUSIC ENTERTAINMENT

88697 08282 2



DSD
Direct Stream Digital

© 2007 SONY BMG MUSIC ENTERTAINMENT / Originally recorded 1956. All rights reserved by BMG Music. / Red Seal and Living Stereo are registered trademarks of BMG Music. RCA is a registered trademark of RCA Trademark Management S.A. All rights reserved. Made in the EU. BIEM/GEMA. LC 00316.

THIS DISC IS DESIGNED FOR USE IN BOTH
CD-COMPATIBLE AND SUPER AUDIO CD PLAYERS.

CD Audio \ Super Audio CD STEREO \ Super Audio CD SURROUND SOUND



© 2007 SONY BMG MUSIC ENTERTAINMENT / Originally recorded 1956. All rights reserved by BMG Music. / Red Seal and Living Stereo are registered trademarks of BMG Music. RCA is a registered trademark of RCA Trademark Management S.A. All rights reserved.

Richard
Strauss

SYMPHONIA DOMESTICA
Suite from *Le bourgeois gentilhomme*

FRITZ REINER

Chicago Symphony Orchestra

ERLIOZ OVERTURES • MUNCH • BOSTON SYMPHONY ORCHESTRA
WHAT WONDROUS LOVE • ROBERT SHAW CHORALE

OPERA RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN, PELLETTIER

2425 SWEET'S=VIOLIN CONCERTO. ~ HEIFETZ. ~ CHICAGO SYMPHONY

SONENSKI RAVEL-PICTURES AT AN EXHIBITION ~ TOSCANNINI ~
ENNETT ~ ARMED FORGES SUITE ~ PCA VICTOR SYMPHONY ORCHESTRA AN

— CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF

MANN-"SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH
 CARTER-SECOND QUARTET • SCHUMAN-QUARTET NO
 HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

401 COPLAND & APPALACHIAN SPRING • THE TENDER LAND SUITE & E

2399 MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON
OPERATIC CHORUSES ~ ROBERT SHAW CHORALE

ROBERTSON, SONATA IN D, OP. 53 ~ GILELS

COPLAND, ALFRED
GALINA YISHNEVSKAYA

2393 MARIO LANZA SINGS CARUSO FAVORITES

HERBIM'S PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVAL
MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE CLASSICAL MUSIC

RICHARD STRAUSS (1864-1949)

Symphonia domestica, Op. 53

- 1 Bewegt 5:22
- 2 Scherzo 6:27
- 3 Wiegenlied / Cradle Song 6:04
- 4 Adagio 12:18
- 5 Finale 13:34

(Recorded November 5, 1956)

Le bourgeois gentilhomme: Suite, Op. 60*

- 6 Overture 3:52
- 7 Minuet 1:29
- 8 The Fencing Master 1:45
- 9 Entrance and Dance of the Tailors 4:43
- 10 Entrance of Cléonte 4:56
- 11 Prelude to Act II (Intermezzo) 3:15
- 12 The Dinner 10:09

(Recorded April 17 & 18, 1956)



Chicago Symphony Orchestra

Fritz Reiner, conductor

(Recorded in Orchestra Hall, Chicago)

Produced by Richard Mohr

Recording Engineer: Lewis Layton

Mastering Engineer: Mark Donahue

DSD Engineer: Dirk Sobotka

Remastering Supervisor: John Newton

Project Direction & Research: David Foil

Editorial Direction: Elizabeth A. Wright

Design: Red Herring Design

Photography: Sara Foldenauer

These were original *two-track and three-track stereo recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left and right channels (two-track) and front left, center and right channels (three-track).

For more information about Living Stereo and other Living Stereo Super Audio CDs, please visit: <http://livingstereo.masterworksseries.com/>

Almost always a nickname is added to the title of a musical work *after* the piece has been around for a while. Occasionally these nicknames are afterthoughts of the composer. More often they are someone else's. Once affixed, however, any such "handle" stays on because it opens a door – for many listeners, the door to understanding.

Sometimes, of course, a nickname can summon up a vision that has nothing to do with the music as conceived. Alert to this possibility, Richard Strauss made sure that his Op. 53 would invite no whimsical inferences. He called it the *Symphonia domestica* (Domestic Symphony), which is as concisely self-contained an appellation as you will encounter in all the orchestral literature. In addition, as if this were not foolproof enough, a parenthetical dedication "to my dear wife and our boy" is an integral part of the title.

Strauss had begun his *Domestic Symphony* in May of 1902. A few months later, in London, he told a reporter for *The Musical Times*: "My next tone poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous – a triple fugue, the three subjects representing Papa, Mama, and the baby."

The last page of the score was completed in Berlin on New Year's Eve of 1903. On the first day of the following spring it was given its première – not in Germany, not even in Europe, but at Carnegie Hall in New York City. The orchestra was a now forgotten organization bearing the name of its regular conductor Hermann Hans Wetzler, although Strauss himself presided on this occasion.

Column after column was devoted to the concert in the Manhattan press. All accounts agree that it was an enormous success. This notwithstanding, the critics

who duly noted the general enthusiasm did not unanimously share it. Apparently the composer had confused them somewhat by insisting, in an interview, that "this time I wish my music to be listened to purely as music."

The likelihood is that this remark had been a reaction to the public's seemingly insatiable interest in programmatic detail, which Strauss felt had gone a bit too far. At any rate, his statement was not taken too seriously, particularly since he had said in the same interview that the title of the *Domestic Symphony* sufficiently explains the music. It remained for the perceptive English writer Ernest Newman to put everything in proper perspective. Over and above any musical grounds for the initial and continuing popularity of the work, Newman concluded that "people who were puzzled almost to the point of insanity by *Zarathustra* and its Über-

menschen . . . and all the rest of that queer fauna, could recognize at once when the baby was squealing in its bath or the lullaby was being sung over it; and they had a kindly fellow-feeling for the terrible musician who now seemed to be even such a one as themselves.

The dictionary defines the word "domestic" as follows: "In the position of a member of a household." That the *Domestic Symphony* is a masterpiece, then, merely attests to the generative power of music itself – for surely it was music that dominated the most earthly minutiae of daily life in the home of Richard Strauss. That the music is by design "domestic," on the other hand, attests to the accuracy of the assumption that the lord of this particular manor was a happily domesticated creature – rare among composers – who just happened to be a surpassing creative genius.

Be that as it may have been, the *Domestic Symphony* long since has taken its place in the repertoire with those ever popular companion works – *Don Juan*, *Death and Transfiguration*, *Till Eulenspiegel*, *Don Quixote* and *Ein Heldenleben*, in that chronological order – which had secured the composer's fame before the turn of the century.

In the manner of these predecessors the *Domestic Symphony* unfolds continuously from beginning to end, but for all practical purposes it is laid out in four distinct and movement-like sections. Strauss lent his approval to the following skeletal outline:

1. **Introduction and development of the three chief groups of themes:**

The husband's themes:

- (a) Easy going, (b) Dreamy,
- (c) Fiery.

The wife's themes: (a) Lively and gay, (b) Grazioso.

The child's theme: Tranquil.

2. **Scherzo.** Parent's happiness.

Childish play. Cradle song (the clock strikes seven in the evening).

3. **Adagio.** Doing and thinking.

Love scene. Dreams and cares (the clock strikes seven in the morning).

4. **Finale.** Awakening and merry

dispute (double fugue).

Joyous conclusion.

Subsequent to the *Domestic Symphony* Strauss wrote but one sizable work for orchestra – the *Alpine Symphony*, the plot of which was sufficiently patent to eliminate any controversy. For three decades thereafter he devoted himself

almost entirely to opera. One infers, therefore, that the *Domestica* was the composer's farewell to program music. Hence, possibly, his extreme contradictions as to its literary connotations.

Maybe and maybe not. We will never know the truth of the matter, but certainly *Der Rosenkavalier*, *Elektra*, *Ariadne auf Naxos*, *Salome*, *Die Frau ohne Schatten* and *Arabella* are ample solace for the lack of sequels to the *Domestic Symphony*. If the classic forms were indeed alien to his nature, Strauss at least had brought the tone poem of Berlioz and Liszt to the most glorious height in its history – and done it before his fortieth birthday, at that.

In 1912 Strauss and his librettist, Hugo von Hofmannsthal, collaborated on a combined play and opera, dedicating it to Max Reinhardt, who had originally helped Strauss mount *Der Rosenkavalier*. They chose Molière's famous play, *Le bourgeois gentilhomme*. Hofmannsthal made a number of changes in the eighteenth-century translation by Bierling, which served as his source. Strauss wrote incidental music for the transformed play, expanding into an entire opera the musical episodes in the original composed by Lully.

The score was completed in 1912 and the combined play-and-opera was first produced in October of that year at Stuttgart. Substantial revision was accomplished by Strauss and his collaborator after its premiere.

In 1918 the composer, using the incidental music from the comedy as his

source, devised a suite for orchestra comprising nine numbers. In contrast to the instrumentation required in such works as *Elektra* and *Salome*, Strauss conceived a suite calling for less than forty players and in the process devised an orchestral effect almost like chamber music in its quality. Seven episodes in the suite are recorded here: Overture; Minuet; The Fencing Master; Entrance and Dance of the Tailors; Entrance of Cléonte; Intermezzo; The Dinner.

Subsequent to the Domestic Symphony Strauss wrote but one sizable work for orchestra—the Alpine Symphony, the plot of which was sufficiently potent to eliminate any controversy. For three decades thereafter he devoted himself

On October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two-track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereo-phonetic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes.

Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc cutting technology. The same year, Living Stereo LP records were launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U 47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three-track recordings were realized on tube amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.

TECHNICAL NOTES

Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent of magnetic recording, to a monaural tape recorder; a copy of that tape was used to produce the LPs which consumers listened to at home.

With stereo, two microphones were placed in the hall. Signals were fed to a stereo tape recorder and consumers, listening back on two speakers, heard a new "depth" of sound. By placing microphones in the left, center, and right of the hall, engineers progressed to 3-channel recordings, which afforded them greater control over the musical balances that ended up in the stereo mix. Even as CDs replaced LPs, this same process was often followed.

JOHN NEWTON, *SOUNDMIRROR INC.*

Today, with the advent of Super Audio CD and multi-channel playback, the listener can hear the left, center, and right channels exactly as the engineers heard them at the original recording sessions. In this series of Living Stereo reissues on hybrid Super Audio CDs, we have used the 3-channel original tapes whenever they existed; when the material was recorded only in stereo, we used that tape. Some of the Super Audio CDs will therefore contain 2-channel, or a combination of 2- and 3-channel material. We used only two or three of the available six channels on the Super Audio CD disc because that was the vision of the original producers.

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was connected with premium Siltech cabling directly to specifically chosen dCS converters. This DSD data is directly

encoded on the Super Audio CD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording — the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extra-ordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a razor blade! Applying the best in 21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.

Seit Beginn der Aufnahmetechnologie streben Tontechniker danach, den Klang der Aufnahme so unmittelbar und ergreifend zu erzeugen, wie der natürliche Klang selbst. Die frühesten elektronischen Aufnahmen wurden mit einem einzigen Mikrofon durchgeführt, das in der Mitte des Aufnahmesaals positioniert war, um eine optimal ausgewogene Balance zu erzeugen. Das Signal wurde zu einer Schnittmaschine, und nach der Einführung von magnetischen Aufnahmen zu einer Bandmaschine geleitet. Eine Kopie dieses Bandes wurde dann für die Produktion der LPs verwendet, welche die Käufer zuhause abspielten.

Seit dem Stereozeitalter wurden zwei Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen Eindruck der

„Tiefe“ des Klanges. Durch eine Anordnung der Mikrophone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der Super Audio CD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid Super Audio CDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser Super Audio CDs nur 2-Kanal oder eine Kombination aus

2-Kanal und 3-Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer Super Audio CD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

Während des Remastering Prozesses dieser Bänder haben wir den Weg des Signals so kurz wie möglich gehalten. Eine analoge Studer-Aria Bandmaschine wurde durch hochwertige Siltech Kabel direkt mit speziell ausgewählten dCS Konvertern verbunden. Dieses DSD Datenmaterial wurde direkt auf die Super Audio CD kodiert. Dadurch ist der Konsument in der Lage, das Ergebnis dieser Konverter exakt so zu hören, wie wir es im Studio gehört haben. Das DSD Programm ist im Wesentlichen identisch mit den analogen Originalbändern. Was Sie hören sind genaue Kopien von jeder der historischen Aufnahmen — die pure Aufführung, präsentiert in ihrem ursprünglichen Glanz. Keine Aufbereitung der Signale

war erforderlich, um diese herausragenden Bänder zu „verbessern“.

Im Verlauf dieses außerordentlich reizvollen Projekts wurde Geschichte lebendig, während wir die Stimmen legendärer Tontechniker gehört haben, wie sie den Ort und das Datum der jeweiligen Aufnahmesitzung auf die Bänder gesprochen haben. Wir waren höchst beeindruckt, nicht nur darüber wie wenig die Originalbänder bearbeitet worden waren, sondern auch wie gekonnt die Tontechniker mit dem High-Tech Gerät ihrer Tage gearbeitet haben: einer Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahme-technologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

Depuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite

de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du Super Audio CD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur Super Audio CD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces Super Audio CD contiennent donc des enregistrements à deux canaux, ou une combinaison de matériau à deux et trois

canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les Super Audio CD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le Super Audio CD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur originelle. Aucun traitement du signal n'a été nécessaire pour

« améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXI^e siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX^e siècle pour une nouvelle génération d'auditeurs.

STRAUSS Symphonía domestica ■ Chicago Symphony Orchestra / Reiner 88697 08282 2

RCA
RED
SEAL

Unmatched in their interpretation of the music of Richard Strauss, Fritz Reiner and the Chicago Symphony Orchestra perform the composer's witty celebration of family life and his charming French Baroque pastiche.

RICHARD STRAUSS (1864-1949)

1-5 **Symphonia domestica, Op. 53** 43:45

6-12 **Le bourgeois gentilhomme:
Suite, Op. 60*** 30:09

Chicago Symphony Orchestra
Fritz Reiner, conductor
(Recorded in 1956)



DSD
Direct Stream Digital

SONY BMG
MUSIC ENTERTAINMENT

CD AUDIO \ SUPER AUDIO CD STEREO \ SUPER AUDIO CD SURROUND SOUND

Produced by Richard Mohr
Recording Engineer:
Lewis Layton
Remastered at Soundmirror, Inc.

www.sonybmgmastertools.com

TOTAL PLAYING TIME: 74:09

"Super Audio CD," "Direct Stream Digital" and their logos are trademarks of Sony Corporation. THIS DISC IS DESIGNED FOR USE IN BOTH CD-COMPATIBLE AND SUPER AUDIO CD PLAYERS. These were original "two-track and three-track stereo recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left and right channels (two-track) and front left, center and right channels (three-track).



8 8697-08282-2 2

88697 08282 2

© 2007 SONY BMG MUSIC ENTERTAINMENT / Originally recorded 1956. All rights reserved by BMG Music. / Red Seal and Living Stereo are registered trademarks of BMG Music. RCA is a registered trademark of RCA Trademark Management S.A. All rights reserved. / Distributed by SONY BMG MUSIC ENTERTAINMENT. All trademarks and logos are protected. "SONY" and "BMG", as used in the name "SONY BMG MUSIC ENTERTAINMENT", and in the SONY BMG MUSIC ENTERTAINMENT logo, are trademarks of, and are used under license from, Sony Corporation and Bertelsmann AG, respectively. / WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws. / Made in the EU. LC 00316.

STRAUSS Symphonía domestica ■ Chicago Symphony Orchestra / Reiner 88697 08282 2

STRAUSS Symphonía domestica
Chicago Symphony Orchestra / Reiner
88697 08282 2

88697 08282 2

LIVING STEREO

STRAUSS Symphonía domestica
Chicago Symphony Orchestra / Reiner

88697 08282 2

88697 08282 2

88697 08282 2

LIVING STEREO

STRAUSS Symphonía domestica
Chicago Symphony Orchestra / Reiner

88697 08282 2

**NEWLY REMASTERED
HYBRID SUPER AUDIO CD**

**PLAYS ON SUPER AUDIO CD
AND CD PLAYERS**

25 PROKOFIEFF-ALEXANDER

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO

MAVCHENKOV & CO