



First Special Feature on 2+2+2 Multichannel Discs

Also called Aurophony, the Swiss-patented process uses height mikes in recording and then on playback utilizes the LFE and center channels of 5.1 to feed frontal height speakers.

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First Special Feature on 2+2+2 Multichannel Discs (Aurophony)



Editor's Preface:

I've been promising these reviews for some time now. Various logistical and other challenges delayed them, though we have continued to review a number of the MD&G discs as standard 5.1-channel DVD-A's or SACDs. I've been surprised and concerned that none of the audio publications - print or online - have devoted space to an evaluation of this specialized approach to multichannel reproduction, and have been anxious to offer coverage at AUDIOPHILE AUDITION. Having shared some of the discs with reviewer John Nematic, I decided to publish all the reviews he has submitted thus far as our first 2+2+2 feature, and then I will begin on the stack of 2+2+2 SACDs I have at hand myself.

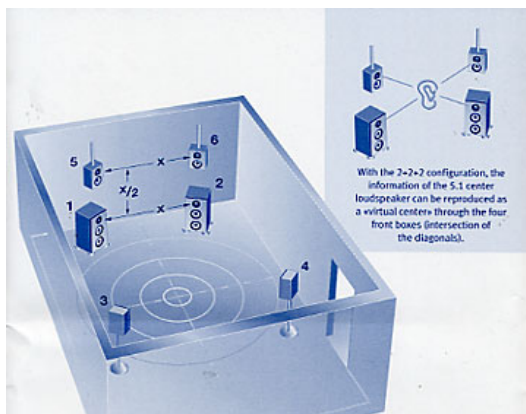
The process was developed by a company in Switzerland and is currently being used on all its SACD releases, though at first their 2+2+2 releases were DVD-Audios, before interest in that format began to wane. The Swiss label Divox has also issued a few 2+2+2 discs. The process has been patented thruout Europe and has received more attention there than in the U.S. Here is my rough translation and summary of the introduction to the process found on the Aurophony website:

Stereophony is based on the Greek words for "spatial" and "sound." Stereo is used for two-channel playback with the speakers at two ends of a straight line and the listener seated at the apex of an equilateral triangle with the speakers - the so-called "sweet spot." The Aurophony site also points out that there is no direct connection between the original meaning of stereo and its modern use referring to reproduction via two channels and two loudspeakers. (In fact, the originator - Alan Blumlein - envisioned at least three microphones, three channels and three speakers in a line as a minimum for stereo.)

In practice, surround sound usually refers to a multichannel audio playback [system](#) with the speakers on a single level around the listener. This represents only two spatial dimensions - the x and the y axes. Again, listening at the "sweet spot" is recommended. This idea goes back to Walt Disney's "Fantasia" of 1939, which used Fantasound as the first commercial multichannel film sound ever. Aurophony designates a playback system able to correctly render the three-dimensionality of the recording space - defined by its x, y and z axes - thanks to suitable multichannel recordings combined with specific speaker layouts. Aurophony can also be described as a surround setup with height speakers. (Therefore the experiments of the Telarc, Chesky and DMP labels early in DVD-A/SACD history in using either the LFE or center channel channels, or both, for alternative height channels would qualify as a type of Aurophony. The Aurophony site also mentions the multichannel audio for IMAX films, but points out that with only a single height channel/speaker it doesn't quite qualify.)

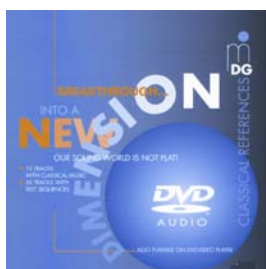
The Aurophony site speaks of the variety of increases in multichannel reproduction of recent years - 6.1, 7.1, 10.2, etc. - and points out that none of them allow for height speaker channels. Whereas any recordings made with only six separate channels enable a playback that, for the first time, uses the full potential of natural three-dimensionality. (There is also a 2+2+2+2 format - adding two more height speakers in the rear - but let's not complicate an already complex proposal with that right now.) With the proper positioning of the six speakers, the listener is acoustically transported to the virtual space where the sound event occurred. The width, depth and height of the space are perceived both physically and emotionally. In addition, listeners are no longer forced to sit in the sweet spot at the tip of the stereo triangle - the Aurophony sound quality can be experienced almost anywhere in the listening room in equal measure. Both SACD and DVD-A 2+2+2 recordings are downwards compatible. That is, they can be also played on standard stereo and 5.1 audio systems.

Playing 2+2+2 Recordings: Of course you need a multichannel playback deck, and preferably a universal model since the earlier discs were released on DVD-A and all the more recent ones are on SACD. However, the big fly in the ointment here is that the LFE channel must be delivered full range by both the player and your receiver or AV preamp, and many components on the market filter the LFE channel, allowing only those frequencies from about 80 Hz on down to be output. That won't work. You need that channel to be full range to match the other five. The Aurophony site, as well as those of both SACD labels, would do well to post a list of players, receivers and preamps which qualify as NOT low-pass-filtering the LFE channel. OK, once over that hurdle, you need to feed the six full range channels to the six speakers, with the normal center channel now feeding the left front height speaker and the normal LFE channel feeding the right front height speaker. (I solved the channel-switching canundrum by hauling out and hooking up an old patch bay I hadn't used in some time.) Then the speakers must be mounted as in the illustration below.



This may well be hurdle No. 2 in your Aurophony exploration. Not everyone will want to mount two pipes to the ceiling of the room directly over the front two speakers. Another option is to mount the two height speakers - which may be smaller versions of the normal front speakers - on stands sitting on top of the front speakers. But this would probably not be very sturdy. Yet another option is mounting the height speakers on the side walls in line with the lower front speakers but at a height above them of half of the distance between the front speakers.

OK, now to John's reviews:



**"Into A New Dimension" – 15 Tracks Classical Music/30 Tracks
Test Sequences – Musikproduktion Dabringhaus und Grimm
(MDG) multichannel DVD-Audio 2+2+2/SACD/Stereo, MDG
Gold 906 1069-5, 118:45 *****:**

My intention is not to put the disc and its producers on trial to judge whether their technology and choice of musical samples is good or bad, presently my intention is to put my system on trial and judge

whether it can reproduce this rather new high resolution technology - new to me anyway. From the top it should be mentioned that MDG positions this demo recording as DVD-A 2+2+2 primarily and if it cannot be played as such it still can be heard as a SACD and/or Stereo version, in another words this is a hybrid DVD-A LPCM 96 kHz/24 Bit disc; I just want to make it clear that my review will be concerned only with the 2+2+2 audio format. It should also be clear that 6 full range speakers are a must and that the center and the [subwoofer](#) speakers play no part in this format though their audio channels are used for speakers 5 and 6.

I started by setting up my system as directed in the booklet - a few words about the booklet: it is written in German with a very succinct English translation which at times suffers from its brevity. Following the directions I started setting up my 2+2+2 (6) speaker array beginning with the test tones found in tracks 16 through 30. I must confess it took considerable time physically and mentally to arrive at a good-sounding system, which in the end I checked at least 3 times to make sure it was set up as indicated. I should point out that my sweet-spot (my chair) isosceles triangle distances are 7x11 feet (same as 84x132 inches or 2.14x3.35 meters) with the extra 5 and 6 front speakers at a height of 70 inches (1.8 meters) from the floor and above the floor front speakers at 42 inches = 1.1 meters - location...vertical location, it's everything with this high resolution format! Please remember this: 4 speakers up front and 2 in the rear.

Next I selected (see list below) Track 1 and right from the beginning I knew this recording was as different as anything I had ever heard...the music (Händel) was coming from everywhere, mostly from the ceiling with a very strong ear level or floor foundation and as MDG claims the response was truly 3D from my listening perspective. My chair in my listening room became instantly Teatro Colon's mythical Row 14 center seat and I equated my room's warm/live acoustic feel RT (reverb time) at between 1.7 to 2.0 seconds – a rather unbelievable experience! The Colon's RT is 1.7 to 1.8, according to noted acoustics engineer Leo Beranek.

By the time I got to Track 4 I definitely knew this audio format's 3D sound imaging was something to behold; the clear transparent musical line of a small ensemble was coming at me in a way that was not only comparable to that of a music hall, it was even better, and this is also something I was not prepared for, that of an intimate perfect acoustics small hall. Track 6 (Telemann) is basically a natural two-horn concerto; the sound of the horns just hangs up there in the rafters slightly in the back as it should – marvelously bright, brilliant and dreamy at the same time. Now to Track 8 (Cartellieri), which is music from a flute concerto, here the RT is barely 1.5 seconds to my ears but perfect for this type of music with the solo flute in a virtual center point between the 4 front speakers with the ensemble magically positioned over the breadth and depth of the dry recording studio. On to Track 13 (Schumann): a late variation of his one and only piano concerto. I must confess I never liked this concerto until now when I could really hear the marvelous sound of the piano and the orchestra for the first time in my life and as Schumann once said about his concerto "...not for a piano virtuoso, but for a live piano...", and live it is! Now I like this concerto ...shall I say more?

I had to wait almost to the end to come to the two most impressive pieces of this demo disc: tracks 14 and 15. Track 14 (Vidor) is the powerful Toccata from his Symphony No. 5 for organ solo played on one of the worlds best Cavaillé-Coll organs at the Cathedral of Saint Rouen in Rouen, France. This organ at the back of the immense nave (440 feet long by 108 feet high = 134x33 meters) of this Gothic style cathedral is nested some 22 ft. (7.2 m) above the floor and it extends upwards a further 50 ft (15 m.); it is also graced with all the concomitant acoustics typical of those spaces and an RT in the neighborhood of 2.3 to 2.4 seconds. In this recording, if the gain is raised anywhere from 3 to 5 decibels it will blast you out of your room...guaranteed! As for Track 15, Ottorino Respighi's full orchestra (around 110 members) *Tarantella* from *Rossiniana* is to my mind the best-recorded full orchestral piece I have ever heard on a recording...again, almost live just like in my favorite music hall, the Teatro Colon.

As I said somewhere else here, 2+2+2 is a technology to behold and a complete revolution in recorded sound...a true 3D perspective and we (I) need more of it. However there exists a real logistical problem with this technology, in that very few [DVD](#) or SACD players can actually reproduce the desired 2+2+2 sound and that has to do with each player's firmware and software. Most multichannel players, AV preamps and receivers bandwidth-limit the sixth or LFE channel to only those frequencies under about 80 Hz, and the 2+2+2 format requires a full-range channel 6 - just like the other 5 channels! I know for certain that my 2 year old Pioneer (AV-578A) DVD/SACD player can play it, I have also been told that some [Sony](#) and Denon players will play this format as well, though I don't know what models. My suggestion is as follow: get this sampler and assuming you have any of these Pioneers, Sony and/or Denon upscale DVD players and a 5.1 or better AV receiver, it's worth the try. The biggest problem with this technology is as follow: how would you know if your system can play this format? As I said before it's our systems that are on trail now. I don't have a good answer for the rest, sorry; I suppose MDG should state somewhere which players are adequate for their technology. I will buy more of these recordings and stay tuned for my next review dedicated to a full orchestra MDG 2+2+2 recording. *[With the ascendancy of SACD as THE classical surround format, MDG has stopped releasing their 2+2+2 recordings on DVD-A and they are all now on SACD. We have been shamefully tardy in reviewing these wonderful recordings, partly because of the equipment and logistical concerns in properly reproducing them, so some were issued a few years ago...Ed.]*

Final words: MDG's discs using 2+2+2 (a Swiss invention) are truly 3D sound with the highest transparent instrumental sound image I have ever experienced, thus get my highest rating. My system, my listening room and my ears are no longer on trial, mission completed...successfully. By the way, MDG was never on trial...they are serious, very serious on everything they do and I believe that just about everything they do is to be relished.

TrackList:

- Track 1: HÄNDEL/Finale Part III (from Susanna HWV 66)
- Track 2: Applause
- Track 3: BACH/Allegro (from BWV 1034)
- Track 4: VIVALDI/Largo (from Concerto RV 564)
- Track 5: VIVALDI/Allegro (from Concerto RV 436)
- Track 6: TELEMANN/Largo & Allegro (from Concerto TWV 52)
- Track 7: MOZART/Rondo KV 485 in D major
- Track 8: CARTELLIERI/Rondo Allegro (from Flute Concerto)
- Track 9: MOZART/Adagio (from Gran Partita KV 370a)
- Track 10: MOZART/Finale – Allegretto (from Piano Concerto KV 503)
- Track 11: MOZART/Andantino (from Sinfonia Concertante KV C 14.01)
- Track 12: BRAHMS/ Andante (from Sting Quartet op. 67)
- Track 13: SCHUMANN/Allegro appassionato (from op. 134)
- Track 14: WIDOR/Toccata (from Symphony No. 5)
- Track 15: RESPIGHI/Tarantella (from Rossiniana)
- Track 16-45: Test Signals for all six channels



CLAUDE DEBUSSY: Prélude à l'après-midi d'un faune; Le martyr de Saint-Sébastien: Fragments Symphoniques; MAURICE RAVEL: Ma mère l'oye; La valse – Orchester der Beethovenhalle Bonn/Marc Soustrot – MDG Gold multichannel DVD-Audio 2+2+2, MDG 937 1099-5, 64:36 ***:**

Both Achille-Claude Debussy (1862-1918) and Joseph-Maurice Ravel (1875-1937) are noted for having scored music with wide dynamic shifts and above all instrumental precision which if not recorded well will not

suffice. The four works included in this DVD-A are reproduced in MDG's multichannel 2+2+2 format which essentially consists of the standard four surround speakers plus the addition at a prescribed height of two more speakers above the two front speakers; my extra speakers (channels 5 & 6) are 70 inches above the floor. This configuration produces what in fact is a 3D sound effect if played loud enough...neighbors beware and don't forget the SOAE (significant other acceptance factor)!

Debussy's two pieces are noted for their intricacy and precision at the instrumental and orchestral level, while Ravel's works are noted for their vertical and horizontal sound layers, both invariably difficult to capture in recorded sound. There are dozens of recordings in the catalog of these four pieces but I know of none that does real justice to the music. The 2+2+2 speaker configuration adds a superlative spatial third dimension to these sound layers as they are in real life spread over the floor (breadth and depth) and height (sound tends to go up) which translate into superlative sound imaging by layering the sound of the orchestra as in a live concert. Good example of this could be found in Track 4 at 4:53 with the timpani and in Track 5 exactly at the beginning with the long C3 sustained contrabassoon chord and its phenomenal sound effect. Also in Track 5 the beginning of the finale at 4:45 (especially at 5:55) with its exciting and intoxicating psychoacoustic manipulation of our senses.

Hall acoustics are never linear anywhere but chaotic and very complex in nature, on the other hand the sound and the acoustic space created by 2+2+2 is artificial but at this point we don't care as long as the sound is pleasant to our ears. Hall acoustics are for the most part uncontrolled though it can be manipulated at times; however, 2+2+2's 3D acoustic effect can be completely controlled by listeners to fit our "acoustic space" by adjusting the position of the speakers to suit our taste. In a way this particular recording makes me think that Debussy and Ravel created the perfect music to be recorded rather than be heard live given all those known subtle nuances which require silences of the kind one only can obtain in our listening rooms - absent within the confines of the music hall. Again, with 2+2+2 the most striking and noticeable difference from other formats is the vertical layering of the sound which is most evident in *La Valse*. For example: the strings (violins 1 and 2) followed by the woodwinds and then the full orchestra beginning at 4:29 (Track 11), and also the very end of this work.

MDG's 2+2+2 recorded sound takes on another dimension and by design it's integrated as it should be with the artistic rendition of the performed piece. I am beginning to ponder about all those works that I would rather listen in 2+2+2 recordings than live or on a poorly recorded form; the most obvious of all at this time is Henrik Gorecki's Third Symphony, a marvelous work but so difficult to listen both at the concert hall and/or recorded. All in all Soustrot's total technical and artistic control of the orchestra and the physical properties of the recording venue acoustics plus the vivid quality of the 2+2+2 3D recording make this disc a must-have.

Final words: in my humble opinion MDG's 2+2+2 recording technique is the best 3D sound available to date and as such it has the potential to be the perfect music to listen in our own created space. This is a recording that may challenge because of its marvelous sound all our preconceived artistic perceptions and at the same time entertain us - highly recommended!

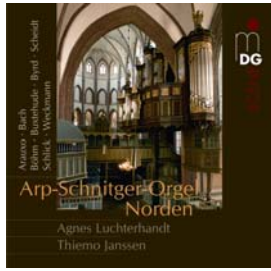
TrackList:

Track 1 – Prélude à l'après-midi d'un faune (The afternoon of a faun).

Track 2-5 – Le Martyre de Saint Sébastien. Fragments Symphoniques (The martyrdom of Saint Sebastian: symphonic fragments).

Track 6-10 – Ma Mère l'oye (Mother goose).

Track 11 – La Valse. Poème choréographique pour Orchestre (La Valse: a choreographic poem).



Arp-Schnitger Organ, Norden - Agnes Luchterhandt and Thiemo Janssen (organists) – MDG multichannel SACD 2+2+2, MDG 906 1363-6, 72:08 ***:**

The question of great sound is decisive, because any pipe organ's tones, voices, choices of ranks and registers to be used for any particular work are always (I should say almost always) one of the major decisions organists have to make for the performance of any work. Composers of the 15th, 16th and 17th Century almost never went beyond basic black and white notation in their scoring. Just about all live and/or recorded realizations we now hear from organists are "solutions" of their own creation albeit based on the original score, but tailored to their organ's capabilities - which are not always and everywhere the same. To wit, the composer composed the original tune and the organists are now in charge of realizing an interpretation that will somehow adhere to the composer's original intentions within the limitations imposed by the unique characteristics of the organ to be used. The reality is that no two pipe organs anywhere in the world are exactly alike and composers have compensated for that by not scoring any desired registrations. However, things will change in time with the advent of modern symphonic organs beginning with the Cavallé-Colls in mid 19th Century and the likes of César Franck; but that's another story altogether.

Presently the two organists in this disc had to create their own solutions as far as the choosing of any particular registrations for each work recorded - we can find them notated in the accompanying booklet. It should be noted that these registrations, everything being equal, would only work for this particular Arp-Schnitger organ because they are tailored to it. For example, Bach's F major *Tocatta and Fugue*, BWV 540/1 (Track 5) is performed here as he intended originally with a long sustained F major note on the pedals from m.1 to m.54 (0:01 to 1:00) and the also long sustained c' note from m.82 to m.136 (1:36 to 2:37); they are faithfully rendered which gives this piece the correct tonal character. This not-so-minor adherence to the original score speaks loudly about these two organists' musical integrity. In most live and recorded performances I have heard that f' note is transposed to a c' (C3) note unfortunately. I am very much for the come è scritto version if at all possible in everything, like in the present recording. It gives this piece a very special and authentic flavor obviously reflecting Bach intentions, and we must thank our organist (Ms. Luchterhandt) for her commitment to authenticity. This Arp-Schnitger organ is located at the Ludgerikerche in Norden (not far from Bremen and Hamburg) in Germany.

The Arp-Schnitger organ employed in this recording is an instrument that embodies in aural terms the image of the Baroque organ: lean, capable of great power, refined, agile, athletic and with a very fast mechanical action. Bach in his own time favored not only the Silberman organs but also these Arp-Schnitgers. Invariably these organs as far as I know were all pitched at A=480 Hz which makes for a brilliant and lively tone and timbre throughout all the organ ranks and MDG's 2+2+2 marvelously and faithfully captures that very special sonority for greater sound impact and sonority. There is nothing dull about the sound in this disc and the clear fine playing of these two organists attests for the fact that one (or two) can make good without rattling the listening room's windows and I like that - unless I decide that I am willing by raising the gain to rattle these windows!

Given the rank disposition of this Arp-Schnitger which beautifully lends itself to a stereo effect MDG's 2+2+2 sound engineering aptly captured that division effect as well as the natural not too long reverberation of the church itself. This is a beautifully balanced recording horizontally and vertically (please remember MDG's 2+2+2 six speakers 3D disposition). A good demonstration well beyond its obvious remarkable artistic merits of this 3D effect is Buxtehude's *Tocatta in D minor*, BuxWV 155 on Track 11; do not miss this track, raise the gain some 3 to 5 decibels and hear one of the most extreme examples of the so-called "stylus phantasticus" and especially the ending, beginning at about 6:20.

The 2+2+2 process was able to capture with this recording every detail of the music with great vividness achieving visceral impact and all the inherent drama in the aural dimension with subtlety, precision and energy. The two performers make this organ recording captivating and compelling, for a very satisfying set of performances. The formal outlines of the works are actually enhanced by one "great" organ and one "great" sound reproduction system – a great symbiosis – and they cannot be separated from each other.

Final words: this is one of the most honest, unpretentious, unostentatious approaches to organ keyboard and pedal-board I have heard in a long time. Sound perception reaches very high levels – a highly recommended disc.

TrackList:

- 1 - Matthias Weckman: Magnificat II. Toni
- 2 - William Byrd: Passamezzo Pavana
- 3 - Dietrich Buxtehude: Canzona BuxWV 166 in C major
- 4 - Johann Sebastian Bach: An Wasserflüssen Babylon BWV 653b
- 5 - Johann Sebastian Bach: Toccata BWV 540/1 in F major
- 6 - Arnolt Schlick: Ascendo ad patrem meum
- 7 - Francisco Correa de Arauxo: Tiento L III de medio registro
- 8 - Samuel Scheidt: Echo ad manuale duplex forte & lene SSWW 128
- 9 - Dietrich Buxtehude: Gelobet seist du, Jesu Christ BuxWV 188
- 10 - Georg Böhm: Ach wir nichtig, ach wie flüchtig
- 11 - Dietrich Buxtehude: Toccata BuxWV 155 in D minor



Auf Flügeln des Gesanges = Piano Works by MENDELSSOHN, LISZT, SCHUMANN and MAHLER - Claudius Tanski, piano – MDG multichannel 5.0 or 2+2+2, MDG 912 1489-6, 67:42 ***.**

From the top, this is another multichannel 2+2+2 disc produced by MDG and to the point; the sound is clear and transparent providing well with well defined musical lines as executed by Claudius Tanski. The piano is a 1901 Steinway model D No. 100398; with a very fast action which seems to be very flexible, however the sound is not as powerful as one might expect from a modern grand such as a Fazioli F308, a Bösendorfer 290 or even a modern Steinway.

The first selection by Mendelssohn: *On Wings of Songs* is a simple, unpretentious, unambitious, but lively piano arrangement by Liszt of the eponymous song, delicate and fresh...a forever mesmerizing song. Tanski's keyboard technique is superb; he plays for the music rather than for the audience and lets the music sing with a very delicate touch. For example in Mendelssohn's *Variations sérieuses*, op. 54 in Track 2 beginning at 5:20 and in a subsequent passage beginning at 8:07 shows him as an accomplished pianist able to convincingly demonstrate that Mendelssohn did not write piano music only for the right hand as many have voiced here and there. Moreover, this right and left hand interplay effect can also be heard at the beginning of Track 4, and in Track 5 beginning at 2:03, with some marvelous delicate keyboard touch and judicious pedal work.

Tanski is able to make the sharps sharper and deep notes deeper; his keyboard technique allows for the left hand not only to produce the expected bass notes but to add as well wonderful syncopation to the right hand melodies with just the right amount to make the songs sing as they should. In general, there is a bit of a playful devil in Tanski with his almost improvisatory approach – just my feeling – which may be derived from

his known ability for piano arranging and transcriptions. Tanski is full of energy and optimism in Schumann's otherwise gloomy three part fantasy (Tracks 3-4-5) – here it sparkles and sways – he lulls us into a realm of rapt spirituality while with Mendelssohn and Mahler he takes us by the hand into poetry evoking luminous awakenings with songs that will soar high, so high that will touch the face of the Gods...much like a prayer.

Tanski's own transcription of Mahler's *Lieder eines fahrenden Gesellen* (Track 7 to 10) is a wonderful rendition of a crucial work which Mahler experts always have thought to have been conceived originally in 1896 for solo piano and low voice (baritone or mezzo) to reappear in its final full orchestral form in 1897; please take note of the particular marvelous poetic tone in Track 10 beginning at 3:10. I think Tanski had overtly much interest in Schumann and Mahler's psychology and emotional catharsis but also showed a commitment to display extremes of dynamic range and the deadly accuracy of his keyboard technique. Altogether this disc reveals a pianist of great expressive genius who nonetheless allows the music to speak for itself making music that is always searching for mood and meter.

Let's move now to the sound, pure sound that is. A cautionary note here is necessary, although MDG in all their 2+2+2 recording booklets clearly state that lesser height speakers could be used up front (Speakers 5 and 6) seating well above speakers 1 (LF) and 2 (RF), after repeated auditions of four different 2+2+2 discs I have come to the conclusion that if better speakers are used the 3D ambient effect is indeed greatly enhanced. Employing in this case two full range speakers for 5 and 6 makes for a substantial improvement in the overall sound to great effect and I certainly recommend that, however difficult that might be to achieve, for example: how to hoist and stabilize two big and heavy speakers as in my particular case, some 70 inches (2.1 meters) off the floor – not an easy task but worth the trouble. Moreover, if I use two smaller 2-way speakers the bass notes and pedal points in Track 3 beginning at 6:50 provide very little air; with the full range speakers the notes seem to hang a lot longer radically improving the acoustic impact. Such is the case that if and when turning up the overall gain by only 3 decibels the sound becomes so powerful from the lows to the sharps that even listening from another room in my house, at one point more than 30 feet away with doors and walls in between, the resultant sound impact becomes spectacularly palpable...verging on the addictive.

Throughout all these auditions I have asked myself the following question: how can I go back or accept less. I still don't know the answer to this conundrum and for a reviewer this is a real dilemma, and not an easy one to resolve assuming the overall neutrality one is supposed to exhibit. This musical engraving format continues to evoke nothing but wonderment on my psyche – it also revives the feeling that not all is lost with the predicted soon to be "moribund" classical recording industry. **Multichannel 2+2+2 gives me high hopes that not all is lost yet thanks to MDG for their efforts in producing true audiophile sound. Highly recommended and a true audiophile demonstration disc.**

TrackList:

MENDELSSOHN: Auf Flügendes Gesanges (On Wings of Songs).

MENDELSSOHN: Variations sérieuses op. 54.

SCHUMANN: Fantasie in C major op. 17 for piano.

LISZT: Die Loreley (arrangement for piano solo).

MAHLER: Lieder eines fahrenden Gesellen (Songs of a Traveling Journeyman or Songs of a Wayfarer) transcribed for piano solo.

(www.audaud.com/article.php?ArticleID=4089)

All above reviews by John Nemaric

[There will be more 2+2+2 features coming soon...]