

The Golden Ear

Newsletter of the
Chicago Audio Society
February 2004

Meeting Notice

Sunday, February 15th – 2:00pm to 5:00pm

Speaker Demonstration

Larry Musial

Member Larry Musial will bring some speakers of his own design to demonstrate. They are bookshelf speakers using Morel 168 woofers and Morel Supreme 110 tweeters in a MTM transmission line alignment. The crossover consists of a 18 dB on the woofers and a 12 db on the tweeters. It is a Leap design by Madisound and uses all premium parts (i.e. Hovland caps, Mills resistors and Perfect Lay coils). Cabinet is 17" x 10" x 12.5" or .75 cu-ft. Parts Express speaker heavy duty speaker stands will be used. A 12" Soncraft push-pull, isobaric, aperiodic closed box subwoofer in a powered 1 cu-ft box. 14" x 14" x 14"/24"

Electronics to be used:

McCormack DNA-1 Amp, Rev B from Steve McCormack (relaxed, but very detailed); McCormack TCL-1 Preamp (passive - very transparent) Marantz CD-67, Modded by Larry Hepinstall, an electronics wizard from Batavia (very live sounding player, replaced my Arcam FMJ CD-23) Cayin ST30 Integrated Tube Amp with Bizzy Bee mods (uses 4 EL-34's, has variable feedback control, and Auricaps).

Accessories to be used:

Interconnects from Audio Magic and AudioQuest; Audioquest GR8 speaker cables; Marigo Audio Lab Power Cord for the CD player; homemade power strip and several home made power cords from Parts Express; Marigo Crossbow CD Mat

Larry says: "I will have a brief discussion about the monitor and sub designs. What goals I had and how I achieved them. I will also pass around a copy the Leap crossover design along with construction pictures. Then I will describe the equipment that I brought. This should take no longer then ten to fifteen minutes. I plan to hook up the system through the McCormack SS equipment first and then the Cayin Integrated Tube amp during the second half of the meeting."

Bring CDs to play.

Last month

Frank Putnam gave a thorough presentation on how to set up a turntable, especially including tonearm and cartridge alignment. He demonstrated tools including alignment protractors, records and techniques for setting antiskating force, and other aspects.

Brian Walsh gave a slide show of photos taken at last month's Consumer Electronics Show and THE Show. George Olsen spoke about all of the interesting things he saw there and in the home theater exhibits at the Convention Center.

Elections of officers were held and votes taken. The existing officers were reelected.

The Classical Corner

Len Cronin

TUBIN Symphonies: No. 3; No. 6
Arvo Volmer, cond ; Estonian Nat'l SO : ALBA ABCD 147
TUBIN Symphonies: No. 4; No. 6
Arvo Volmer, cond ; Estonian Nat'l SO : ALBA ABCD 155

Eduard Tubin (1905 - 1982) has been called Estonia's greatest symphonist and yet we seldom hear his music in the west. It would not surprise me if most people reading this have never heard of the composer. Hopefully this series of recordings on the Finnish label Alba will help change the situation.

The Tubin Symphonies had been recorded on BIS in the 80's by Neeme Jarvi and for me this may have been part of the problem. From what I have heard these are far better performances than those on BIS. To be blunt the music comes alive under Maestro Volmer. Alba also provides first rate sound that has clarity, weight, and a wonderful sense of the hall. These two recordings make up a wonderful introduction to the music of Eduard Tubin.

The Third Symphony was written during the first years of World War II and has called the 'Heroic'. I love symphonies from this period and this music expresses the challenges of the times and the hope to overcome them. The Third is paired up with the Sixth Symphony which the composer considered his best work. If you are scared of atonal music give this piece a chance. It might show you what a truly talented artist can accomplish. Yes, this work is pessimistic, in that it expresses the cultural decline of the 1950's but if you were not told you might not even guess that the piece is atonal.

The Fourth Symphony has the title 'Lyrical' given to it by the composer and may be his most conventional work. It is in four movements and as the title suggests contains a lot of lovely music. The Seventh Symphony is in three movements and perhaps a little more knotty than the third, still very accessible and well worth getting to know.

Please note that there is a very good recording of Tubin's Fifth Symphony on Telarc with Paavo Jarvi and the Cincinnati Symphony and is an SACD. I can not recommend these recordings highly enough. If you haven't already made his acquaintance, please do. I don't think you will be disappointed.

Best Writing About Music I've Ever Read

Bill Sweet

It was a privilege to play drums with some roaring jazz groups. I played with a big band for several years on the hotel circuit, too. Buddy Rich was the idol of mine and most drummers.

I had a album of jazz drumming by Roy Haynes. Not too many people are familiar with Roy Haynes. As in audio, the public knows brand names like Sony, Bose, and Panasonic. Audiophiles know the more esoteric names of audio equipment. Roy Haynes is known mostly by aficionados of jazz and percussion. Mr. Haynes' musical ability is so advanced and seemingly untraceable to repeat that he is a novel musician.

The December 2003 *Smithsonian* magazine has an article on Roy Haynes. Haynes is a national treasure. This article is the most insightful writing on jazz music I've read. The writer, Sam Stephenson, knows the inside idioms of music so well, that the

reader follows the beat measure by measure as if one is reading sheet music, not prose.

Roy will be 79 in March. His new CD, *Love Letters*, was characterized by Gary Biddins of the *Village Voice* as borderline miraculous. I understand that description. I have never been able to master the standout drum rhythms of Roy Haynes. He doesn't keep "time" as other drummers do. Mr. Haynes keeps "space", the air, the gaps between the sounds.

In a 1997 performance, well respected session drummer Jim Keltner and the Rolling Stones drummer, Charlie Watts, were amazed by Roy Haynes. Keltner said, "Charlie and I could not believe our eyes and ears. It was magical."

I will bring the *Smithsonian* article to several of our audio club meetings. You are welcome to read this quality written article which covers many aspects of jazz in America.

Next month

March 21, 2004 -- To be announced.

Members are invited to request topics and welcome to participate any way they wish – please speak with Society officers.

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