



March 2023

Club Officers

President: John Harvell (acting)

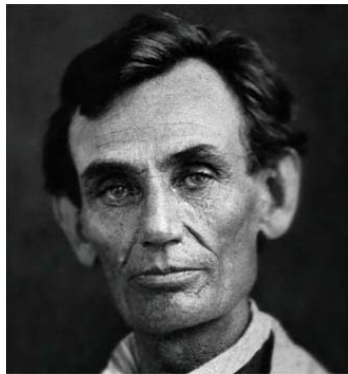
Vice President: Joe Goswami (acting)

Secretary/Treasurer: Joe Goswami (retiring), Jeffrey Behr (acting)

Newsletter Editor: Roy Cook (acting)

SC Members: Ben Taylor, David Prysock, Paul Johnson, Craig Hayenga, David Hjortland

Photographer/Videographer: Ben Taylor, Thomas Parker-Swenson



President's Message



Last Month's Meeting



Member Articles



Sundry Stuff



Dealer Area



Humor

Email Info@AZAVClub.org

Website <https://azavclub.com/>

Please join the Club for 2023, if you have delayed this rather painless endeavor.

You can find PayPal links on our website, or send money to Joe Goswami (address forthcoming on website), or bring check, cash, or money order to the meeting.

PRESIDENT'S MESSAGE

John Harvell

Hello AZAV Club,

The AZAV Club is alive and well—and bringing personal membership interactions and program opportunities to Club members across the state. From the well-attended Friday night zoom meetings, to members that have shared their home systems with other Club members, to the programs like Joe Goswami hosted in February (a listening comparison of two recent Orchard Audio DACs played through their Newish GANFET Class D amplifiers). Many members have actively participated in these events and continue to enjoy these experiences while sharing their own history and knowledge with other Club members. What a great way to grow and learn more about this hobby.

The next program event, will be held at Faith Lutheran Church, 801 East Camelback Road Phoenix, Arizona 85014, on March 30th from 7-9. The event should be quite entertaining by providing a combined opportunity of interesting music on an intriguing system. Jeffrey Behr has generously offered to demonstrate his HHR Exotics Walsh-type TLS-2 speakers along with a couple of different options for power amplifiers (including his Atma-Sphere MA-1s) with a Marantz AV-10 pre-pro and a spare Oppo BDP-205 disc player providing the front end for the system. By combining this very nice audio system with Members Music Night we should have a wonderful listening experience for all to enjoy.

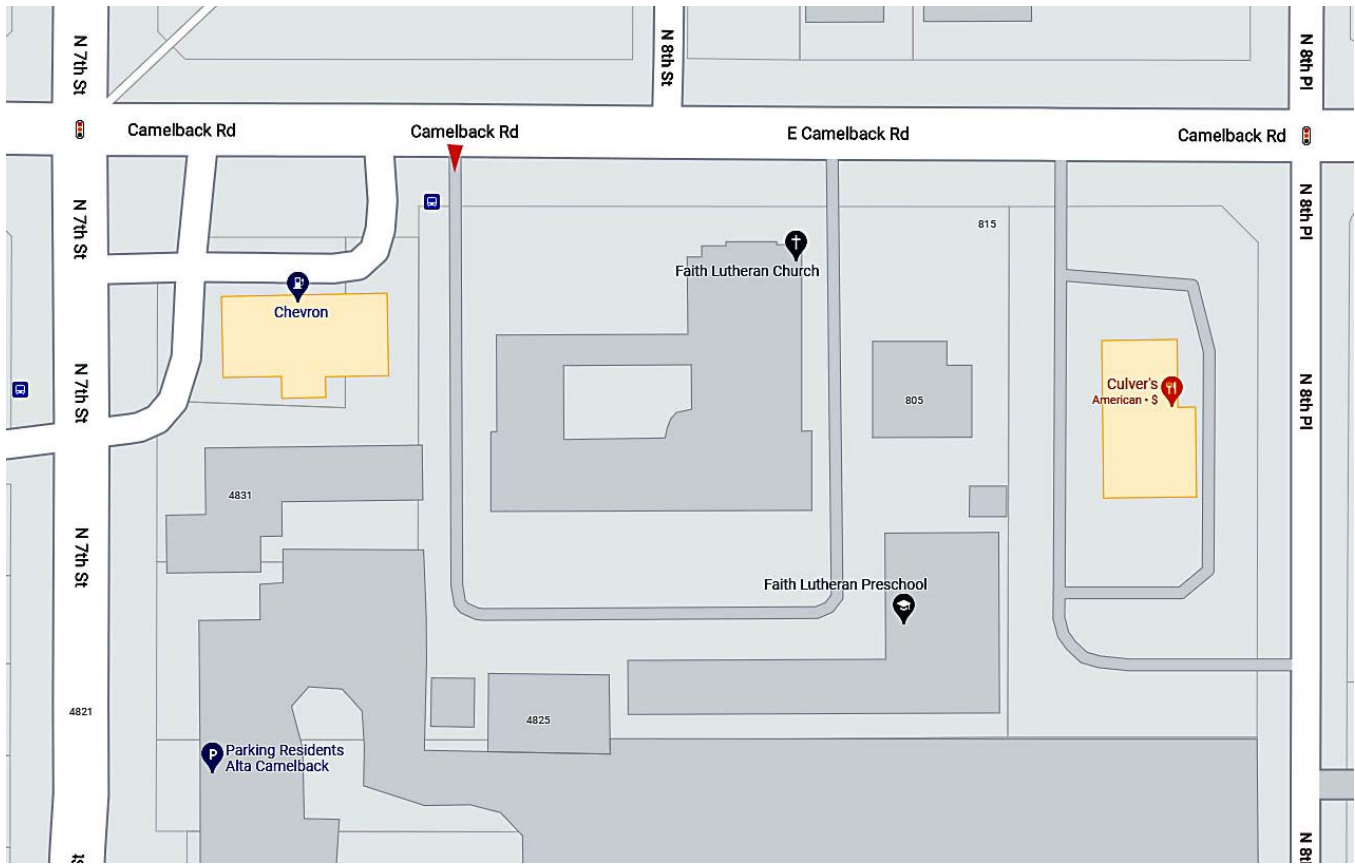
The Club leadership and Steering Committee have been a bit slow getting started this year but we are working to bring you a number of additional programs spread out through the year. Included in those are a second Vinyl Event with Michael Johnson (of Poetry on Plastic fame) to walk us through some of his experiences, another event that is slowly shaping up is development of a comparison of the many streaming services that are out there today with feedback and experiences provided by members that are using these services, finally Joe Goswami is beginning to work the details for a follow-on Speakerfest event that will include broadening speaker options to include full range systems. With that said, we can always use your help. Become an active participant in Club activities, make suggestions about events you would like to see, take advantage of membership offers for member listening sessions, and share your knowledge and passion for this hobby. Help us prepare a solid program schedule for the rest of this year.

If you haven't already done so, renew your Club membership so you will be eligible to vote for Club officers at the end of this month. Then, come and join us at the Church for the March program. Bring your choices of impressive recordings of well-known and little-known artists and share them with the other Club members in attendance. I look forward to meeting you all out there and sharing this experience with you.

Acting Club President,

John Harvell



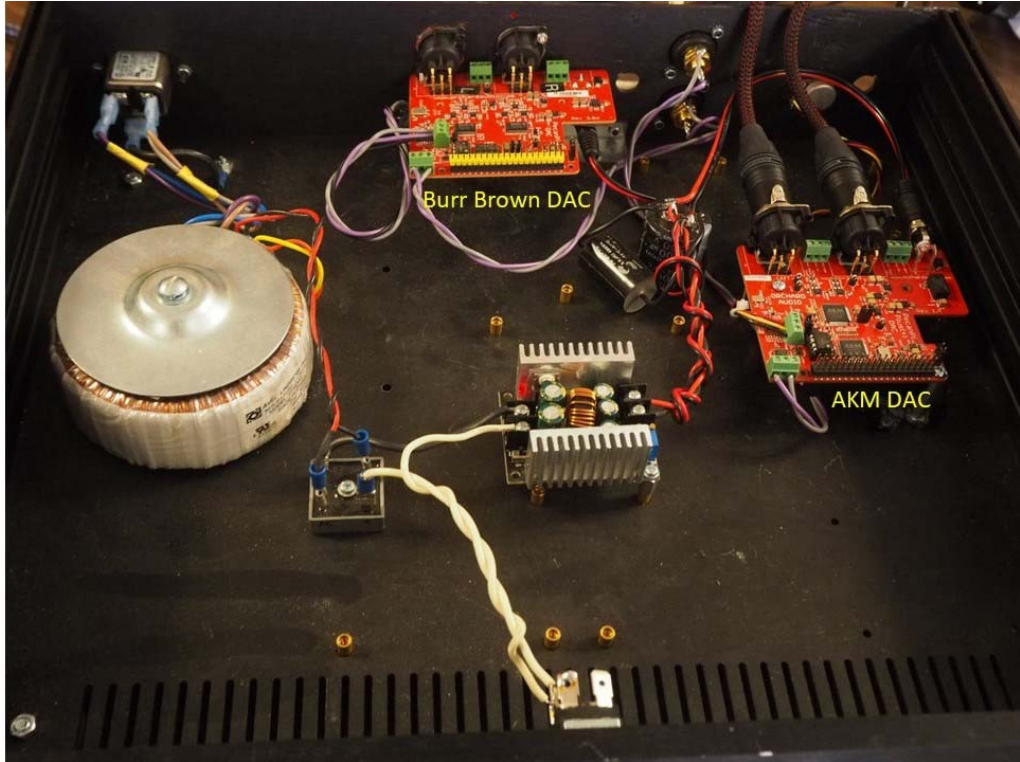


LAST MONTH'S MEETING RECAP

Orchard Audio GANFET



We had a small gathering of folks to evaluate Leo Ayzenshtat's latest DAC design and compare it to his previous one which helped start his Company.



MEMBER ARTICLES

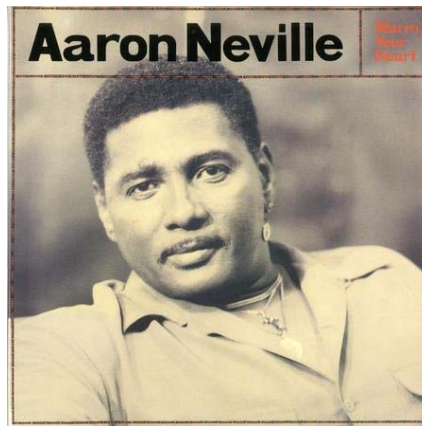
Dave's Record Reviews

For the AZ Audio Club ~ March 2023

#13

Aaron Neville – *Warm Your Heart*

(A&M 1991, Analogue Productions 2020)



Every so often I stumble across a really excellent album unfamiliar to me that not only has been around for a number of years, but that was very popular in its day and garnered many accolades. Like, how did I miss that? Here is a case in point.

Though Aaron had done some early solo work, through the 1980's he was best known for his work with his brothers. Then in 1989 Linda Ronstadt featured him as a co-vocalist on her album, **Cry Like a Rainstorm, Howl Like the Wind**. The four songs he performed with Linda on the album proved popular, and A&M decided the man had pop potential. Ronstadt came on as the producer and a number of very worthy side people signed on as well (Dr. John, Ry Cooder, Bob Seger, and other well-known folks too numerous to mention here). This resulting record went platinum and Aaron's solo career took off.

As I listen to this album it's hard to identify a bad cut, especially with sonics this impressive. But to mention some of the highlights: It opens with Neville's heartfelt rendition of a Randy Newman song, "Louisiana 1927," a lament of devastating floods there that year. The next cut is a highlight for me, "Everybody Plays the Fool," a version of the '72 hit by The Main Ingredient that left me rather... well, I think the term is "gobsmacked" the first time I heard it.

Other great numbers include "Don't Go, Please Stay" with a haunting choir backing. "Angola Bound" is an eye-opening, hard-bitten song about the prison that was the fate of many poor people in Louisiana. "La vie Dansante" is a gorgeous, gently rocking Jimmy Buffet number incorporating a duet with Rita Coolidge. Many reviewers cite his version of "Ave Maria" as deeply inspirational, though it's not one of my favorite cuts. But another cut that is, "Somewhere, Somebody," deserves a notch higher on the volume knob and will command the listener's rapt attention.

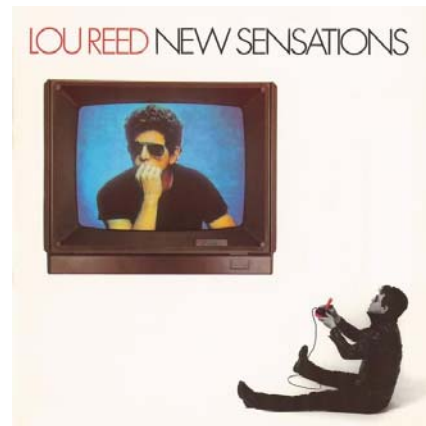
Throughout the record Neville's soaring, extraordinary tenor impresses like few others, and here I can only agree with other reviewers that have called it "angelic."

Analogue Productions has given this title the full-on audiophile treatment it deserves: Mastered by Bernie Grundman it is pressed on 2 records of 180 gram vinyl at 45 RPM, with a quality gatefold jacket. My copy is as flat and as quiet as I could ask any hunk of vinyl to be. If you're interested, order your copy from Acoustic Sounds while they still have copies in stock!

(My thanks to Blake Hocevar, friend to many AZ Audio Club members, for introducing me, if almost inadvertently, to this audio gem.)

Lou Reed – *New Sensations*

(RCA, 1984, LP & CD)



Lou Reed (1942-2013) had a long career in the music biz, characterized by great successes and major failures. After parting ways with Velvet Underground he went on to release twenty-some solo albums. Surprised by that number? I was. Most people – well, rock/pop fans, anyway – are quite familiar with his most commercially successful albums such as **Transformer** and **Rock'n'Roll Animal**, but many are largely unaware of the rest of his catalog. I will suggest that there is good reason for that – much of it deserves to be forgotten.

But not all of it. His 1989 album **New York** was lauded by critics and the public alike as a particularly strong solo outing, and though it does not have as high a profile as those two albums I just mentioned, it stands out as one of his best. And while it does not have the recognition of any of those three albums, I am going to tell you that **New Sensations** is a terrific album that should be much better known.

This was Lou's 13th solo outing, and here he was perhaps – dare I say it – at his most commercial. For him this is not a bad thing! It is more straight-ahead rock'n'roll than much of his other work – which is just fine with me – and is definitely overall lighter in tone than most of his other albums. Yet it still retains a good dose of the gritty, cynical elements that characterize his best work. It was critically well-received and three singles from it were released, though to no great success. Reed handles most of the lead guitar work very capably, and is supported by an equally talented crew of side people.

The opening cut, "I Love You Suzanne," is probably as close to a pop song as Reed ever released, an upbeat, hand-clapping yet earnest number that grabs your attention and if you aren't careful might become an earworm. "Doin' the Things that We Want To" is an ode to self-indulgence which is pretty much par for him, but a great song. "Fly Into the Sun" is a reflection on his life's end, how he envisions it or perhaps would like it to be.

"High In the City" is another more typical Reed song, a paean to his city of New York in which he is... well... you can guess. The album's title cut is a gently rocking but beautiful cut in which Reed makes observations about riding through the hills of Pennsylvania on his motorcycle, having experiences which may well be new sensations for him, different from his city life.

OK, so not all of the songs on this album are winners, but that's true for most artists and albums and there are many truly excellent ones here. Reed's muse is in good form, and anyone that can relate at all to Reed's style, his talking-

singing, his creative observations of life and the city, will discover a very fine, enjoyable album. Nah, I'll have to go further than that – it's a great album.

CLASSICS CORNER

Ella Fitzgerald – *Dream Dancing*

(Pablo, LP 1978, CD 2017)



Everyone knows at something about Ella Fitzgerald, the "First Lady of Song" and the "Queen of Jazz." Her numerous accolades, to mention only a few, included 14 Grammy Awards and the Presidential Medal of Freedom. Her songbook series, interpreting and celebrating the works of some of America's greatest popular composers, remains a contribution to American culture that few other performing artists can even dream of achieving. Any one of that series would make a superb and easy recommendation for this little feature. So why do I commend this album to your attention?

I have always admired Ella's work, though as much as I appreciate those Songbooks (and I have copies of most of the eight albums of that wonderful series) and most of her other recorded albums, her vocals have always impressed me as being almost *too* perfect, too studied and controlled. I've often shaken my head wishing for just a bit more *feeling* and heart, a bit of *soul*. On albums she did with Louis Armstrong she seems a bit more free, as in those she seems perhaps to enjoy herself a bit more, playing off Satchmo's style to create other classic albums.

A version of this album was released in 1972 on Atlantic under the title, **Ella Loves Cole**. That album, as producer and label owner Norman Granz discusses in the liner notes for this one, differs from the **Cole Porter Songbook** in that here Ella covered some more rare Porter songs, as well as revisiting a few that she wanted to do over. Another – significant – difference was that the orchestra was directed by the one and only Nelson Riddle. That was a rather limited release, and six years later Granz decided to re-release the album on his own Pablo label with a couple additional tracks – which became this album.

In 1972 and Moreso in '78, Ella's voice is older, yes, but she conveys – at least to my ear – more feeling and soul than she does in much of her other work. The result – Ella with a touch more soul, Riddle conducting, doing songs by one of the greatest American popular song writers – is nothing short of wonderful. "I've Got You Under My Skin," "I Concentrate On You," "Anything Goes," and "At Long Last Love" are a few of the absolute classic, songbook numbers here. They are joined by a few more obscure (at least to me!) songs such as the title cut, "Down In the Depths," and "After You." Nelson Riddle's orchestrations are up to his usual standard, which is to say that no one did it better.

I've owned my copy of this album since its original release and it has a little light background hash, but that detracts not at all from the engrossing convergence of talent that Ella and Riddle bring to the classic songs of Cole Porter. If you think you know Ella, and perhaps what you've heard doesn't quite trip your trigger, you might give this album a try. It's not your usual Fitzgerald.



DEALER'S AREA

Dealers Corner

As always we want to recognize and thank all the local retailers who support our club so graciously

DEALERS:

Acoustic Designs Group -- <https://www.adgroupaz.com/>

Dedicated Audio -- <https://www.dedicatedaudio.com/>

LMC Entertainment -- <https://www.lmche.com/>

Woolson Audio -- <https://www.woolsonaudio.com/> (may be closed, more later)

Arizona HiFi -- <http://tubeaudio.com/>

USA Tube Audio -- <https://www.usatubeaudio.com/>

Audio Video Excellence -- <https://www.audiovideoexcellence.com/index.html>

Big Ear Stereo -- <https://bigearstereo.com/>

VINYL:

Record High in Phoenix -- <https://www.facebook.com/Record-High-in-Phoenix-225931417539924/>

In-Groove Records -- <https://www.theingroove.com/>

REPAIR WORK:

James Koch

james@highendrepair.com

Audio Doctor

<http://www.audiodoctor.biz/>

Jeff's Professional Audio Repair, Also Car Stereo work

4221 North 19th Ave. Phoenix, AZ 85015

602-274-0794

jparepair@yahoo.com

M-F 9:00 AM to 5:30 PM

Refoaming Speaker Surround Service:

Michael Mitchell

480-749-7003

mmiller43228@yahoo.com

Turntable Set-up and record cleaning:

Richard Jensen

ANALOG resource

602 717 2399 | worksbau@gmail.com

SUNDRY STUFF

[Interesting, yet somewhat dry discussion, from our friends at Wally Tools](#)
Jeff Kalina

[Secrets to Great Bass and other Audiophile Tips - J.R. Boisclair of WAM Engineering and WallyTools](#)

<https://www.youtube.com/watch?v=vcvASjOAFGk>

This link is hit or miss; the discussion is on “Audiophile Junkie” a new one for me.

HUMOR

More silly stuff, and Deep Wisdom



(46 years for me, Ed.)



Hundred bucks says there's a coyote under there!



Towel animal left by the hotel staff



**A rare photograph of
my parents
on their
way to
school**



“

**The trouble with quotes on the
internet is that it's difficult to
determine whether or not they
are genuine.**

- Abraham Lincoln

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