

The Sound of Music



photos by Joe Pittman

OK, hmm. Jerry Pomeroy plays disc jockey and wonders what jewel will be played next.

September 8th Meeting Recap by Joe Pittman

Members brought music to the September meeting (see the play list on the next page).

We had our turntable fitted with a new cartridge (an Audio Technica OC-9 moving coil donated by Jerry Pomeroy) to spin vinyl. Gill Loring brought his OPPO BDP-95 universal player to spin

CD, SACD, DVD-A, and Blu-ray Discs as well as playing USB thumb drives and Hard Drives on USB or eSATA.

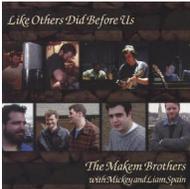
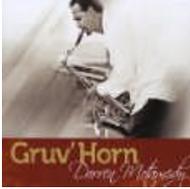
We had the capability to play just about anything anyone brought in short of tape.

The music brought by the members was very eclectic as usual with several

stunning standouts. I particularly liked Jerry's unobtainium promo of "Smooth" by Santana on vinyl.

This is one of my favorite meetings; to just listen to music. It's what it is all about.

SEPTEMBER MEETING PLAY LIST

- | | | | | | |
|---|---|---|----|--|--|
| 1 |  | <p>“Lady Luck”
by Joe Lovano
from Kids: Live at Dizzy's Club
16/44.1 CD
(Bill Endleman)</p> | 9 |  | <p>“Smooth”
by Santana
from Supernatural
Single 33 1/3 Vinyl Promo
(Jerry Pomeroy)</p> |
| 2 |  | <p>“Three Drunken Maidens”
by Makem Brothers
from Like Others Did Before Us
16/44.1 CD
(Terry Olson)</p> | 10 |  | <p>“Q&A”
by Dave Holland Quintet
from Conference of the Birds
Vinyl (ECM)</p> |
| 3 |  | <p>“Pioneer Square”
by Reilly & Maloney
from KEZX Album Project—
Second Edition
16/44.1 CD</p> | 11 |  | <p>“Money”
by Vocomotion
from Dark Side of the Moon A
Cappella
Vinyl
(Jerry Pomeroy)</p> |
| 4 |  | <p>“Electioneering”
by Radio Head
from OK Computer
16/44.1 CD</p> | 12 |  | <p>“Boisterous Bourree”
(Benjamin Britten)
by Trondheim Solistene
from The Nordic Sound
24/192 Blue-ray Disc (2L)
(Gill Loring)</p> |
| 5 |  | <p>by Alessandro Moreschi
from The Last Castrato,
Complete Vatican Recordings
16/44.1 CD
(Terry Olson)</p> | 13 |  | <p>“Breathe”
by Pink Floyd
from Dark Side of the Moon
SACD, 2003 Anniversary Edition</p> |
| 6 |  | <p>“I Might Be Crying”
by Tanita Tikaram
from Lovers In The City
16/44.1 CD
(Jay Hope)</p> | 14 |  | <p>“Reasons Why”
by Nickel Creek
from Nickel Creek
SACD
(Jerry Pomeroy)</p> |
| 7 |  | <p>“Man of Leisure”
by Darren Motamedy
from Gruv' Horn
16/44.1 CD
(Jerry Pomeroy)</p> | 15 |  | <p>“Ripple”
The Grateful Dead
American Beauty
24/96 on hard drive ripped from
DVD-A
(John Stone)</p> |
| 8 |  | <p>“Come Together”
by The Beatles
from Abbey Road
24/44.1 (Apple USB Thumb
Drive)
(Joe Pittman)</p> | 16 |  | <p>“You Haven't Done Nothin”
by Jen Chapin
from re Visions
24/192 (Chesky)</p> |

President's Message by John Stone

Last month's meeting demonstrated just how strange...ah...eclectic are the musical tastes of our club's members. The invitation went out to all members to bring "interesting" music to the meeting, and many of you responded with music that for the most part, I've never heard before, and judging by most of the other attendee's reactions, none of us have heard before. Not all of it was what I would call good music, but it was interesting. Check out the playlist and I think you'll agree.

We also auditioned the Oppo BDP-95 universal player. In keeping with last month's theme, it also presented an "interesting" piece of gear. Interesting in that it plays any format of 4.5" disc, it plays hi-rez music files off of mass storage devices, it sounds really good, and it's relatively inexpensive (MSRP \$999). The club's Executive Committee will be considering this piece in our search for a digital playback system.

The October meeting will feature a comparison of the two very different amplifier topologies. The Class A* Plinius SA-103 will square off with the Class D Genesis GR360. Both of these amps have received critical acclaim in the media and both sound terrific. Special thanks to members Peigen Jiang (Plinius) and Joe Pittman (Genesis) for providing the gear for this event.

Why Class A is Better (taken from

the Plinius SA-103 owners manual)

Class has always been regarded as the perfect operating mode for audio amplifiers. Many leading amplifier designers and manufacturers world wide recognize that a well-designed Class A circuit has inherently lower distortion than any other design.

Class A circuit topology is one in which the total current the amplifier is capable of deliver is kept flowing in the circuit regardless of demand. In a conventional or Class AB amplifier circuit this current flow varies when demand varies. Furthermore, as current varies, the voltage on the power supply rails (as seen by the output stage) varies too.

In a Class A circuit, current draw should be constant therefore, there is an absence of the power supply modulation (distortion) common in Class AB design amplifiers. Pinpoint images, tonal clarification, inter-transient silence, more readily defined dynamic shadings, inner details and authority are all inherent advantages of a good Class A design.

**Technically, the SA-103 is an AB design, but utilizes sufficient current bias to provide a large amount of Class A power (up to 125 watts @ 8 ohms). The amount of bias is switchable, which provides a more efficient use of power when critical listening is not required. -*

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Advantages of Class D (from Wikipedia)

Class D amps use switching to achieve a very high power efficiency (more than 90% in modern designs). By allowing each output device to be either fully on or off, losses are minimized. The analog output is created by pulse-width modulation; i.e., the active element is switched on for shorter or longer intervals instead of modifying its resistance. There are more complicated switching schemes like sigma-delta modulation, to improve some performance aspects like lower distortions or better efficiency.

Several members of the club, including myself, will be attending this year's Rocky Mountain Audio Festival in Denver October 14-16. Look for a show report in next month's newsletter.

The November meeting will be a special "road trip" event to Madrona Digital in Bellevue. Madrona Digital specializes in state of the art home theater and home automation. The good folks at Madrona are putting together an exciting program for us. Look for more details on this event in next month's newsletter.

November Meeting at Madrona Digital by Jerry Pomeroy

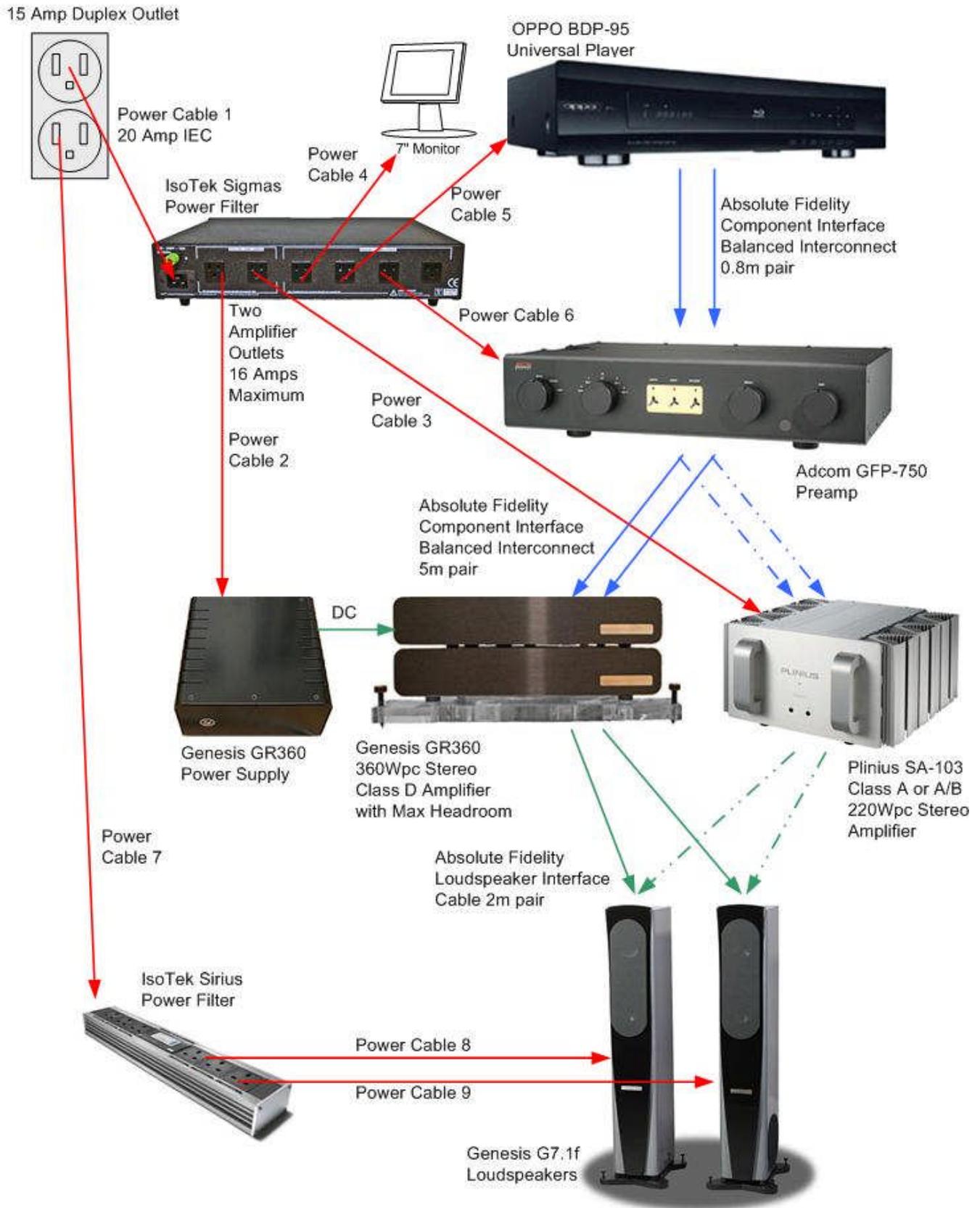
The November meeting has long been a showcase demonstrating some of the latest technologies in the Audio Video world. This year experience video emersion on a seventeen-foot wide screen.

The projector lighting this enormous screen is a top of the line Sim2, 3 chip DLP: you will see stunning images. The JBL Synthesis audio system in the acoustically designed room is very smooth, realistic and very dynamic. In an arena where technology changes overnight it is hard to build a state of the art system so this is a meeting you won't want to miss. It will be at Mad-

rona Digital in Bellevue on Nov 10. Hope to see you there.



Amplifier Comparison Set-up October 13, 2011



Coming Attractions

October 13 PNWAS Meeting
Amplifier comparisons.

will host the meeting in their new, state of the art theater.

units. Our second, and last shoot-out for final selection.



October 14-16 RMAF 2011
Hi Ho Hi Ho it's off to Denver we go!

December 15 PNWAS Meeting
Annual Christmas music competition.

January 12 PNWAS Meeting
Comparison of two digital playback units. Our first shoot-out for selecting our new system.

November 10 PNWAS Meeting
It's dark outside, time for our annual home theater event. This time it is a road trip to Madrona Digital. They

February 9 PNWAS Meeting
Comparison of two digital playback

Local Music



October 18th 7.30 pm the Eastside Jazz Club is proud to present a terrific new Concert "The Kat & Jose Duet show, featuring Katrina Kope and Jose "Juicy" Gonzales performing duets of popular songs from the Frank Sinatra era. (Check their website <http://katnjoseduets.wordpress.com/>) Accompanying this delightful duo will be Eric Verlinde on Piano, Nate Omdal on Bass and Lionel Kramer on Drums. Recently Jose and Kat went into the TV studio and appeared on the Nancy Guppy Show Artzone. Check out this link to stream their performance (click on the Art Zone with Nancy Guppy link). <http://www.seattlechannel.org/artZone/>



For more information call Cooksie 425 828 9104 or email lionel.kramer@comcast.net
See <http://eastsidejazzclub.com>

Classified Ads

Bruce Brown has two amplifier stands available. He used them with his Pass Labs amps and the stands are approximately 19" x 20". Please contact Bruce if you are interested. His email is: pugetsoundstudios@yahoo.com

Visitors Welcome!

Meetings are held on the second Thursday of every month at 7:30pm at 4545 Island Crest Way, Mercer Island, WA 98040.

PNWAS Mission Statement

- ◆ To bring people with a common interest in music reproduced at its best, for their mutual edification and pleasure.
- ◆ To facilitate the exchange and dissemination of accurate data concerning audio equipment and musical recordings.
- ◆ To promote, sponsor, and cultivate the highest quality reproduction of music in the home.
- ◆ To encourage maintenance of high standards in the performance, recording and transmission of music.

PNWAS Objectives

1. Provide a forum for meeting other audio-philes and exchanging information on musical recordings and audio equipment.
2. Demonstrate and compare equipment and recordings.
3. Give members opportunities to become familiar with the techniques of audio manufacturing, testing, repair, recording, broadcasting, etc.
4. Explore related avenues as the member-

ship deems appropriate.

Club Website

www.audiosociety.org

E-mail

info@audiosociety.org

US Mail

Pacific Northwest Audio Society, PO Box 435, Mercer Island, WA 98040

Annual Dues

\$60 due each January. New members pay a prorated \$5 per month for remainder of year.

Elected Officers

President: John Stone

John.W.Stone4@boeing.com

Vice-President: Darin Forkenbrock

forkenbrock@gmail.com

Secretary/Treasurer: Bruce Brown

pugetsoundstudios@yahoo.com

Committee Chairs

Editor: Joe Pittman

joe@kosmic.us

Equipment: Terry Olson

CornyGuy@aol.com

Music: Vacant– Volunteers?

Refreshment: Vacant– Volunteers?

Editorial

Editorial submissions are welcome.

Content must be audio-related or of general interest to the club in plain text or Word document format without automation (macros and scripts). We reserve the right to edit for style, content, and length.

Editorial Deadline: two weeks before meeting date.

Publishing any editorial material is contingent upon the approval of the Executive Committee.

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