The Stunning Sooloos System...

MUSIC SERVED

...and Not a CD in Sight

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The “A” List

DSD on SACD, which leaves more headroom for editing and balancing. While the performances are delightful and recorded in very immersive surround sound, the formats of the release make it fine fare for the obsessive audiophile. First, as an introductory offering, 2L includes in a single jewel case a hybrid SACD and a Blu-ray disc, both for options, encompassing the stereo options as well as all the lossy and lossless tracks on the Blu-ray disc.

Via my modified Oppo DV-980H and Meridian 861 processor, the already lovely CD was bested by the DSD stereo version, which removed from the highs a bit of artificial sheen. Going to the multichannel DSD mix was simply unfair: the two channel tracks put all the musicians up front, whereas the multichannel tracks place the listener in the middle of the ensemble. Comparisons among the various multichannel tracks were a bit bewildering because of the different source components and connections required: different players for SACD and Blu-ray, of course, but the Anthem Statement D2 preamp/processor currently in my system would accept none of the HD codecs, and its upper LPCM limit is 96kHz. Down-converting everything to 24/48 LPCM was doable but pointless.

If you’re as curious as I am about what the optimum format might be for HD multichannel music on Blu-ray, get Divertimenti and form your own opinions. I'll swap around equipment in the coming weeks, report what I find next time, and we can compare notes.

Anthem Statement D2 audio/video processor

Anthem’s Statement D2 has been in the field for two years now, and has earned a solid reputation for its audio and video performance as well as for Anthem’s continual updating of its software to fix minor glitches and add enhancements. It was the latest such enhancement, Anthem Room Correction (ARC), that at last inspired me to request a review sample. The Statement D2 with ARC costs $7499; ARC can be added to a D2 in the field for $399.

I’ve played with many equalization (EQ) and room-correction devices, and more are on the way. While none has been perfect in operation or results, I’ve learned that carefully applied electronic corrections can be extremely helpful—if only because too few of us pay enough attention to physical