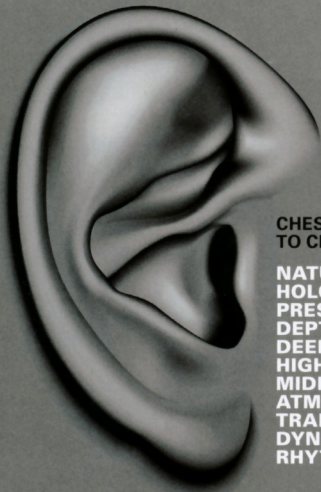


**CHESKY RECORDS**  
**THE ULTIMATE DEMONSTRATION DISC**  
**VOLUME 2**



**CHESKY RECORDS' GUIDE  
TO CRITICAL LISTENING:**

**NATURALNESS  
HOLOGRAPHIC IMAGING  
PRESENCE  
DEPTH  
DEEP BASS  
HIGH RESOLUTION  
MIDRANGE PURITY  
ATMOSPHERE  
TRANSPARENCY  
DYNAMIC CONTRAST  
RHYTHM & PACE**



**CHESKY RECORDS**



**SUPER AUDIO CD**

## 1. In A Mellow Tone

Javon Jackson/David Hazeltine/Tony Reedus/Paul Gill  
**SACD333 – Sugar Hill: The Music of Duke Ellington and Billy Strayhorn**  
Written by Edward Kennedy Ellington, Sony ATV Harmony/Amy Cranford (ASCAP)

## 2. Speak Like A Child

Jon Faddis **JD166/SACD256 – Remembrances**  
Written by Herbie Hancock, Hancock Music Company (BMI)

## 3. Angel Of Harlem

The Persuations **JD306 – The Persuations Sing U2**  
Written by A. Clayton, D. Evans, P. Hewson, L. Mullen, Universal Polygram International (ASCAP)

## 4. Club Descarga

The Body Acoustic **JD274 – The Body Acoustic**  
Written by David Chesky, Chesky Productions Inc. (ASCAP)

## 5. Young Girl's Heart

I Ching **W0144/SACD265 – Of The Marsh and The Moon**  
Written by Joel Goodman, IDNAR Music (ASCAP), Chesky Productions (ASCAP)

## 6. My Foolish Heart

The Jimmy Cobb Quartet **SACD327 – Cobb's Corner**  
Written by Victor Young and Ned Washington  
Anne-Rachel Music Corporation/Warner Chappell Music Inc. (ASCAP),  
Patti Washington Music/Leslie Wallake Music Services (ASCAP), Catharine Hinen (ASCAP)

## 7. Little Wing

Valerie Joyce **JD316 – New York Blue**  
Written by Jimi Hendrix, Experience Hendrix LLC (ASCAP)

## 8. Misterioso

Coryell/Bailey/White **SACD322 – Traffic**  
Written by Thelonious Monk, Thelonious Music Corp. (BMI)

## 9. Imagine

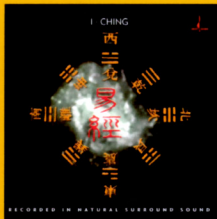
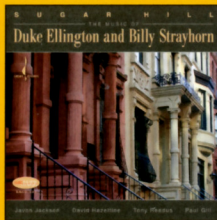
Rachel Z **JD300 – Grace**  
Written by John Lennon, Lenono Music/EMI Blackwood (BMI)

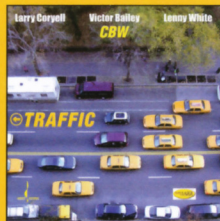
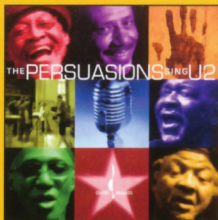
## 10. Concerto for Bassoon and Orchestra, Movement 3

David Chesky **SACD326 – Urban Concertos**  
Written by David Chesky (ASCAP)

## 11. Tear It Up

Billy Burnette **JD299 – Memphis in Manhattan**  
Written by Dorsey Burnette, Johnny Burnette, Paul Burlison  
Paul Burlison Music/WB Music/WB Music Corp./Warner Chappell Music Inc. (ASCAP),  
Vernon Music Corporation/Warner Bros. Inc. (Warner Bros. Music Div.) (ASCAP),  
WB Music Corp./Warner Chappell Music Inc. (ASCAP)





# The Ultimate Demonstration Disc

## VOLUME 2: ENGLISH

I produced the first Ultimate Demonstration Disc in 1995, and it went on to be a huge success. It caught on with audiophiles, especially those who read audiophile magazines like *Stereophile* and *The Absolute Sound*, but didn't fully understand the lexicon of sound. Audiophile reviewers use words like "transparent" and "soundstage depth" all the time, but rarely describe exactly what the words mean. With the original and now this new UDD I spell out what to listen for on each tune. And since Chesky recordings are made by and for audiophiles the entire recording chain—the microphones, mic preamps, mixer, and analog-to-digital converter—is custom built to high-end standards. To produce the purist, most natural sound Chesky avoids the use of dynamic range compressors, equalizers, and overdubbing. The sessions are all "live" so the microphones "hear" what you would have heard if you were present at the session. The Chesky sound is so neutral, transparent and natural, our recordings can be used to reveal differences between various brands of high-end speakers, electronics and cables. Chesky Records has learned a lot over the past thirteen years so it's no surprise the Ultimate Demonstration Disc, Volume 2 sounds even better than Volume 1. Enjoy!

—Steve Guttenberg

### TRACK 1

#### Naturalness

In A Mellow Tone 5:34  
*Sugar Hill, The Music of Duke Ellington and Billy Strayhorn*

Ah, Naturalness. Chesky's goal is, after all, to make recordings that don't sound like recordings, as if their sound was magically captured, just waiting for you to listen. This session's players, Javon Jackson on tenor saxophone; David Hazeltine, piano; Paul Gill, bass, and Tony Reedus, drums form one cohesive unit. Their instruments' tonality, utterly free of artifice, should sound as they do in real life. Remember too that even if you were lucky enough to hear this group in concert, the sound would be fed through amplifiers and a PA system. Here on this SACD the sound is more intimate, and well, natural.

### TRACK 2

#### Holographic Imaging

Speak Like A Child 7:21  
*Jon Faddis, Remembrances*

This is a big band recording and the spread of brass instruments unfurling between your speakers should have a three dimensional presence. That is, with such exceptional lateral width, depth and even height that your speakers should disappear as sound sources. Bear in mind that all of the brass and percussion instruments are being captured with just one microphone, and that "single point" perspective gives Chesky recordings a holographic quality that conventional multi-mic-ed recordings can never match (close mic-ing converts the sound of each instrument into a monophonic sound source). The Chesky approach captures the sound of all of the instruments and their spatial relationships to each other. It's simply a more accurate and natural recording technique.

### TRACK 3

#### Presence

Angel of Harlem 4:02  
*The Persuasions, Sing U2*

Here we have The Persuasions singing the U2 songbook, reinventing it as a doo-wop street corner sound. Ken Kessler, the esteemed British audio writer called the Persuasions' sound on their Chesky CDs "voicescapes," and that's exactly what they are. Listen closely, and you'll hear the harmonic overtones of the men's voices fill the furthest reaches of St. Peter's Episcopal Church. The church's acoustic signature will be audible over the very best systems. There's nothing artificial added or taken away, just The Persuasions' special magic and the music of U2.

### TRACK 4

#### Depth

Club Descarga 6:57  
*The Body Acoustic, The Body Acoustic*

There are five instruments on this track: trumpet, bass clarinet, piano, bass, and congas. But much of the time you're only hearing two or three players, and their spatial relationships are fascinating. You hear each of them in their own "space." Chesky, on piano is the furthest from the microphone, slightly to the left of center. The congas are slightly to the right of center, closest to the mic; the bass is also close in and centered. The brooding bass clarinet is on the right; trumpet on the left. It's also interesting to note that since this recording preserves the instruments' soft-to-loud dynamics they can seem further away when they're playing softly, and closer when they're louder (that's especially true for the trumpet). But their positions relative to the mic never vary. The piano is softer in focus and bathed in more reverberation; the congas are closest and more immediate sounding. Please be aware that the depth on Chesky recordings is generated by the relative distances the instruments are from the microphones—on commercial recordings most instruments are close mic-ed, the "depth" is fabricated when the tracks are mixed.

## **TRACK 5** **Deep Bass**

**Young Girl's Heart 5:10**  
*I-Ching.*

### **Of The Marsh And the Moon**

The I-Ching's *Of The Marsh And the Moon* sessions were a departure from the Chesky norm on a number of counts. First, there were a number of pre-recorded sounds, which were played back "live" to accompany the musicians. And some sounds were deliberately recorded "out of phase" to project their sound out, forward of the listener's speakers. Joel Goodman's synthesizer was responsible for supplying the deep bass and percussion sounds cascading through "Young Girl's Heart." The bass is very deep and powerful—but never boomy or muddled—the low rolling bass pattern should be "airy." By that I mean you should hear the bass filling and reverberating in the church.

## **TRACK 6** **High Resolution**

**My Foolish Heart 6:26**  
*The Jimmy Cobb Quartet,*  
*Cobb's Corner*

Chesky's high-resolution recordings clearly define each musician in "space." That is, over the best systems you can easily hear each instrument as a separate entity. You can almost see the bell of Roy Hargrove's trumpet, Peter Washington's fingers moving up and down his bass, the relative size of Ronnie Mathews' piano, and the brassiness of Jimmy Cobb's cymbals. The intimacy of the recording is so perfectly realized you can sense the musicians listening to each other.

## **TRACK 7** **Midrange Purity**

**Little Wing 3:04**  
*Valerie Joyce, New York Blue*

We know of no better way to evaluate a high-end audio system's midrange purity than to use a well-recorded female vocal. Ms. Joyce's certainly qualifies and her take on Jimi Hendrix's classic tune should sound crystal clear. Free of processing artifacts, Ms. Joyce's voice should sound life-size, not a mere hi-fi recreation of a female vocal. Every nuance of her

inflections should be clear and distinct. Remember too that the voice comes from her body and over the better systems you will have a sense of that. You should hear a physical, you-are-there presence to that lovely voice, and if it's not happening, start thinking about an upgrade.

## **TRACK 8** **Atmosphere**

**Misterio 7:52**  
*Coryell/Bailey/White, Traffic*

You've got Coryell over on the left, White's drums smack dab in the center, and Bailey's bass over on the right. It's interesting that unlike more conventional, close mic-ed recordings, where most of the "space" and "ambiance" are artificially added in the mix, Chesky recordings' space is the real thing. The three instruments on this track are more than five or six feet away from Chesky's one, very special microphone. The resulting sound improvement is about as subtle as the difference between a store bought carton of orange juice and fresh squeezed.

## **TRACK 9** **Transparency**

**Imagine 6:52**  
*Rachel Z, Grace*

There's a crystalline clarity to Rachel's vocal on John Lennon's signature tune. It's as if all the recording technology, the microphone, electronics, conversions from analog to digital, and digital back to analog have utterly disappeared—you've traveled back in time to St. Peter's Episcopal Church and hearing the actual live event. Transparency has also been likened to an "open window" to the music; there should be a tactile "feel" to the sound of the bass. This track is a superb test of your playback system's transparency; you may notice that as you upgrade your cables, electronics or SACD player that you'll hear an even greater sense of clarity. Certainly, more than you will on more conventionally recorded, mixed, and mastered CDs that employ all manner of effects processing, dynamic range compression, and equalization that thwart transparency at every turn.

## **TRACK 10** **Dynamic Contrast**

**David Chesky's Concerto**  
**for Bassoon and Orchestra,**  
**Movement 3 5:53**  
*The Symphony Orchestra*  
*of Norrlands Opera*

This energized movement starts with the bassoon playing with a chorus of palmas (hand clapping). Later the orchestra becomes a massive rhythm machine. The prodigious kinetic intensity of the percussion instruments will test the transient abilities of your system to the max! The explosive dynamic clout and small-scale shadings on this track will instantly highlight differences in electronics and speakers.

## **TRACK 11** **Rhythm & Pace**

**Tear It Up 4:37**  
*Billy Burnette,*  
*Memphis in Manhattan*

Here's your chance to experience raucous roots rock without the usual overlay of overwhelming dynamic range compression, heavy equalization and overt signal processing. Freed of those constraints Billy Burnette's blistering performance will give your system a workout and get your body moving—big time. Just for the fun of it, turn this one up nice and loud—you'll want to feel the beat. Some otherwise excellent systems may sound "slow" and inhibit the momentum of the music. Here the music should sound live.

**Written by  
Steve Guttenberg**

**Produced by  
David Chesky**

**Executive Producer:  
Norman Chesky**

**Recorded by Nicholas Prout**  
(except tracks 2 and 4 by Barry Wolfson,  
and track 5 by Bob Katz)

**Edited & Mastered by  
Nicholas Prout**

**Art Direction  
Andrij Borys Associates**

