

HERB REICHERT

Luxman E-07

PHONO PREAMPLIFIER



My DACs are taking naps. I have not played music from a digital source in at least 12 weeks. I'm having too much fun playing records from the '50s and '60s with period-correct phono cartridges and listening to 100-year-old 78s at the Hot Club of New York.

When I'm walking the sidewalks, my brain is strategizing about which vintage cartridge I should try next. Cartridge-rolling is my new favorite pastime.

These recent adventures have reminded me how close and hands-on the relationship is between a record collector and their phono equalizer. Watching analog shaman John DeVore play 78s while tuning the sound with his EMT JPA66 phono stage/preamp, or Jazz DeeJay-Supreme Matthew Rivera adjusting the EQ on his 1960 MacIntosh C20 while working the crowd at the Hot Club, has shown me the value of using premium phono preamplification to show artists and their recordings in the best possible light.

I doubt I'll ever have an EMT JPA66, or a Mac C20, or that I'll own more than 50 78s, but I do have 300 LPs, 200 45s, and a growing herd of phono cartridges that during the preparation of this report

responded extremely well to the clear and steady handling of Luxman's 100th Anniversary E-07 Phono Amplifier (\$7995), the arrival of which could not have been better timed.

The Luxman does not offer a selection of equalization curves for the playback of pre-RIAA phono discs. But this machine has the classic looks, serious build quality, and luxury sonics needed to anchor any modern phonograph system.

Readers note: Luxman's flagship CL-1000 line-level preamp features Bass and Treble tone controls, each governed by a three-position rotary switch that selects the frequency range over which it functions. These tone controls can be used in lieu of adjusting the equalization curve. When used together, the E-07 and CL-1000 should well represent any black disc from any era.

Description

The Luxman E-07 is a solid state, dual-mono phono equalization amplifier with three power transformers and four audio-signal step-up transformers, two per channel. It has three selectable inputs: two on RCA and one balanced on XLR. Its three inputs are

SPECIFICATIONS

Description Dual-mono, solid state phono preamplifier with "Articulator" demagnification function. Inputs: two single-ended on RCA, one balanced on XLR. Outputs: two single-ended on RCA, one balanced on XLR. Six-position front-panel rotary load-resistance selector facilitating 4.7, 10, 40, 100, 300, and 1k ohm loading for MC cartridges. Rear-panel

DIP switches allow selection of load resistance of 34k, 47k, 56k, and 100k ohms and load capacitance of 0, 100, 220, and 320pF for MM cartridges. MC loads of 4.7, 10, and 40 ohms via step-up transformer with "super permalloy" core composed of two independent units for each channel, Low/High gain options for optimal transformer selection based on

the chosen impedance group. Two grounding choices utilize a 3.7mm thick copper chassis bottom plate.

Dimensions 17.3" (440mm) W × 3.6" (92mm) H × 16" (407mm) D. Weight 29.7lb (13.2kg).

Finishes Silver and Black.

Serial number of unit reviewed 50200029. Made in Japan. Number of US dealers: 70.

Price \$7995. Warranty: Three years, nontransferable.

Manufacturer Luxman Corp., 1-3-1 Shinyokohama, Kouhoku-ku Yokohama-shi, Kanagawa 222-0033, Japan. Tel: (81) (0)45-470-6980. Web: luxman.co.jp.

US distributor: Rhythm Distribution. Web: luxmanamerica.com; rhythmdistribution.com.

matched by its outputs: two RCA and one XLR. The E-07 weighs 29.7lb (13.2 kg) and measures a modest 17.3" wide × 3.6" high × 16" deep.

Run-of-the-mill phono stages typically give the impression that their boxes were afterthoughts. Not the E-07's: Its chassis presents like a venerable piece of Japanese architecture.

During my auditions, the E-07's front panel became my new friend. I established a daily relationship with its Cartridge Selector, where choosing MM or MC establishes low or high gain, and the Impedance Selector, which gives moving coil cartridge users a choice between 4.7, 10, 40, 100, 300, and 1k ohms for loading. Below 100 ohms, the loadings are all dual-mono and transformer coupled. Luxman has always favored lots of iron. So have I.

I found the E-07's coolest trick on the rear panel: a grid of sturdy DIP switches that allow users of moving magnet cartridges to choose between 34k, 47k, 56k, and 100k load impedance and 0, 100, 220, and 320pF of capacitive loading. This is a pro-level feature.

Another pro-level feature is the choice between two types of grounding. One, Phono Ground, connects the "analog player"—the quote is from the User Manual—to the star-grounded signal ground. The other, Frame Ground, connects directly to the 3.6mm-thick copper bottom panel of the E-07 enclosure. That chunk of copper across its bottom explains why when I lift it I immediately sense its low center of gravity and evenly distributed weight.

Another interesting feature is the E-07's Articulator switch, on the center of the front panel. When this switch is in the On position, record playback demagnetizes the MC cartridge and its associated step-up transformers. I'd never used a demagnetizer and was excited to try this one.

Listening

Sometimes I get an idea for a comparison I want to do, and my brain lights up: *Yah man! I gotta try that!* One of those "gotta try" moments happened early on in my Luxman auditions, when it hit me that I could play Soft Machine's *Fourth* (Columbia LP C 30754), a dense, complex recording with lots of twisty dynamics and difficult-to-decode detail, to see if Luxman's E-07 and EMT's JSD 6 moving coil



could sort it all out.

The E-07 owner's manual says, "It is recommended to select an impedance equal to or slightly greater than the impedance of your cartridge to use."

With the JSD 6 loaded at 100 ohms, Soft Machine's *Fourth* sounded pristine, well sorted, and precisely focused. Dynamic nuance and instrumental textures were highlighted. Tone colors were adequately saturated, but reverb and atmospherics were on the dry, low-energy side.

That dull dryness disappeared when I switched the JSD 6 to the E-07's transformer-coupled 40 ohm tap, an impedance "slightly greater" than the JSD's 24 ohms. Now life was good. At 40 ohms via the Luxman SUT, reverb tails seemed dramatically longer. The *Fourth* sounded like a different album. More verb-y vibe-y dynamic-atmospheric and hypernuanced.

With the My Sonic Lab's Ultra Eminent Ex

I feel pretty confident in my ability to install phonograph cartridges properly—as long as I'm installing them on a detachable headshell, on my desk, under a strong light. Fixed headshells, like the one on EMT's 912-HI banana arm, make me anxious because their tender hookup wires are not fun to repair or replace.

When I installed the JSD 6, I removed the 912-HI from the Dr. Feickert Blackbird and set it on a towel on my desk to mount the cartridge. It was a crazy Halloween and Shabbat night in Bed Stuy, so I finagled steady-fingered Spin Doctor Michael Trei to relieve my anxieties and install my fanciest moving coil cartridge, My Sonic

MEASUREMENTS

I measured the Luxman E-07 phono preamplifier with my Audio Precision SYS2722 system.¹ To minimize noise, I connected wires from each channel's grounding terminals on the preamplifier's

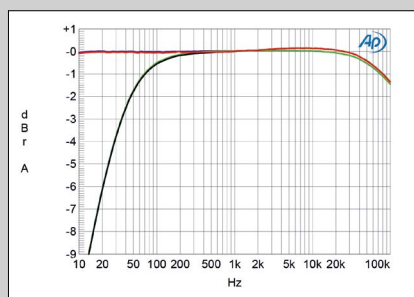


Fig.1 Luxman E-07, response with RIAA correction into 100k ohms (left channel blue, right red) and with Low Cut engaged (left green, right gray) (1dB/vertical div.).

rear panel to the analyzer's ground. I left the Articulator function turned off for the testing.

The E-07 has two single-ended inputs and one balanced input; the balanced inputs can be used only for MC cartridges. With the single-ended inputs, absolute polarity was preserved from both the balanced and single-ended outputs with the front-panel Phase Invert switch set to "Off," which the manual says will have pin 2 of the XLR jack connected to "Cold" rather than "Hot," the opposite of the AES standard. Polarity was inverted, though, from the balanced inputs. In MM mode (via the single-ended inputs only), the gain was identical for the balanced and unbalanced outputs, at the specified 38dB. The MC mode can be set to MC-High, with gain specified as 57dB, or MC-Low, with gain specified as 68dB.²

Using the single-ended inputs, my gain estimates were slightly lower, at 52.25dB and 64dB at both balanced and single-ended outputs. The MC-High gain with the balanced MC input was the specified 57dB, however; the MC-Low gain with the balanced input was the same as via the single-ended inputs, at 64dB.

The preamp's source impedance was 297 ohms single-ended and 594 ohms balanced, both values consistent from 20Hz to 20kHz and very close to the specified output impedances of 300 ohms and 600 ohms.

¹ See stereophile.com/content/measurements-maps-precision.

² It appears that the MC-High and MC-Low listed on the manual's Specifications page are not related to the gain but to the nominal output voltages of the moving coil cartridges that are used with each set of impedances.



Lab's Ultra Eminent Ex (\$7495).

The My Sonic Lab had some miles on it, so Michael started with a very thorough cleaning and microscopic examination of its diamond. He followed this by cleaning and polishing its brilliant chrome body. Then he microleveled, speed-adjusted, and spit-polished the whole Blackbird, including washing its belt in seltzer. Finally, he cleaned, tightened, and re-oiled the Feickert's inverted bearing. When Mr. Trei finished, everything looked and worked like new.

The question then became, how should I load the Ultra Eminent Ex and its 0.6 ohm internal impedance? Its instructions recommend 200 to 800 ohms, "with 400 ohms being optimum." That's much more than the "at least 10:1" rule of thumb. But the largest two MC loading impedances on the E-07 are 300 ohms and 1k ohm.

I decided to start by playing Duke Ellington's *Blues in Orbit* (Columbia MOVLP443) with a 1000 ohms load and work my way down.

At 1k ohm, Duke's 1959 band (Cat Anderson, Jimmy Hodges, Ray Nance, Johnny Hodges, Paul Gonsalves, Harry Carney, Sam Woodard, et al.) sounded small, tight, and distant. They relaxed some at 300 ohms, but at that setting the lack of swing and suppleness was a distraction. At 100 ohms, it loosened up more and showed some color and expression. Still, I wasn't hearing the Eminent Ex magic I knew there should be.

Next I tried the 40 ohm setting, which puts a step-up transformer between the cartridge and the RIAA stage. Now the sound was reverb-charged to the max, with a compelling immediacy. Ellington's band sounded solid and powerful, right there above my Falcon speakers. The piano decay that ends each song was savory and extended. 40 ohms with the Luxman's SUT was a spectacular improvement over a 100 ohm resistor load.

Next, I played David Lewiston's 1976 masterpiece: *Mexico - Fiestas of Chiapas and Oaxaca* (Nonesuch Explorer LP 72070) and felt like I'd been eating peyote and drinking tequila. The spatial mapping had a spooky, virtual-reality feel. I heard a calliope *behind* the voices of excited children. About 50' away I heard bottle rockets taking off, hissing. Celebrants were dancing and singing next to me. I was in a big outdoor space. I could feel the energy and volume of the crowd. This was full-on audio verité.

At 40 ohms, the Luxman E-07 was helping My Sonic Lab's Ultra Eminent Ex put on a big-screen Technicolor show. This was peak analog.

One more record

Skip James was an American blues artist, mostly lost to history when John Fahey found him and brought him to Chicago in 1964. I discovered him then. At the record store where I worked, it was a major sales event when Skip James's *Devil Got My Woman* (Van-

measurements, continued

The unbalanced input impedance in MM mode can be set to nominal values of 34k ohms, 47k ohms, 56k ohms, and 100k ohms. My estimated values were 33k ohms, 44k ohms, 51.5k ohms, and 85.7k ohms, respectively, with all these values consistent from 20Hz to 20kHz.

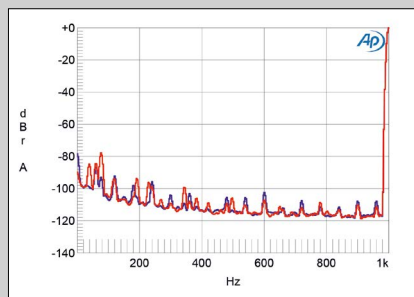


Fig.2 Luxman E-07, MM mode, spectrum, DC-1kHz, of output ref. 5mV input (left channel blue, right red, linear frequency scale, 20dB/vertical div.).

(The capacitance was set to 0pF for these measurements.) In MC mode, the input impedances can be set to 4.7 ohms, 10 ohms, 40 ohms, 100 ohms, 300 ohms, and 1000 ohms. I measured 10 ohms, 12 ohms, 27 ohms, 288 ohms, and 773 ohms, respectively, for the signal-ended input

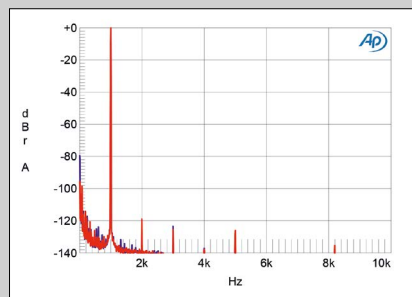


Fig.3 Luxman E-07, MM mode, spectrum of 1kHz sine wave, DC-10kHz, into 100k ohms for 61mV input (left channel blue, right red, linear frequency scale, 20dB/vertical div.).

at 1kHz and 819 ohms at 1kHz for the balanced input impedance when it was set to 1000 ohms. Peculiarly, the input impedance at 20Hz remained the same at the various MC-High impedance settings, at 84 ohms.

The error in the E-07's RIAA equalization (fig.1, blue and red traces) was impressively low, with superb channel matching. With Low Cut engaged, the response started to roll off below 200Hz and was down by 1dB at 70Hz and by 6dB at 20Hz (green and gray traces). This graph was taken in MM mode; in MC mode, the high-frequency response was flat up to 100kHz. Channel separation (not shown) was 80-90dB in both directions across the audioband.

In MM mode, the Luxman preamp's unweighted, wideband S/N ratio, measured at the balanced outputs with the single-ended inputs shorted to ground and ref. 1kHz at 5mV, was a superb 81.6dB

guard VSD 79273) was released, in 1968, the year before he died. This was a record I took with me to college to play for my new friends. Before that, there had been only two Skip James micro-grooves, one in '66, another in '64. Then you had to go back more than 30+ years, to 1931, when Skip recorded 18 songs on nine 78s on Paramount.

I've been playing *Devil Got My Woman* since it came out. With My Sonic Lab's Ultra Eminent Ex moving coil loaded at 40 ohms, feeding into the brand-new 100th Anniversary Luxman E-07 phono stage, Skip's voice sounded more silver-toned and otherworldly than ever. The space in the recording studio was easy to hear. James's vibrating guitar strings were surrounded by rainbow halos. Physicality ruled.

A large portion of this record's bloom and charm vanished when I switched the load to 10 ohms—close to the value recommended by the ~10:1 rule of thumb. It sounded clean and, I suppose, refined, but tones felt too tight. Reverb was condensed, and flow felt constrained. I didn't try 4.7 ohms.

What I did try was playing *Devil Got My Woman* with my Stanton 681EEE moving magnet cartridge, with a stock elliptical stylus. The Skip James record sounded less vivid and transparent than it did with that high-toned Japanese moving coil—of course it did—but the E-07/Stanton combo made discs sound radio-station right. It played music with a solid underpinning. It was exceptionally clear between, say, 75 and 1000Hz.

The Stanton showed me how the E-07's RIAA played smooth, silent, and well-sorted—not solid state-y at all. The E-07 reminded me of my HoloAudio Serene preamp in that it is so invisible that I could never guess if it was tube or solid state. But the E-07 does have a *feel*, a quality of touch and body, that I suspect reflects the excellence of the 07's power supplies, parts, and shielding.

With the Dynavector XX2A

Ever since Ken Micallef reviewed it in 2022, I've been intrigued by Luxman's \$2695 LMC-5 moving coil cartridge. Why? Because it combines an aluminum cantilever with a Shibata-shaped diamond, coupled to its own "minimized" outer chassis. For decades, I've favored the relaxed naturalness of aluminum cantilevers, which

Force, rhythm, and momentum were at runaway-train levels. Reverb had high presence and definition.

sound like home cooking with conical styli, but I like them more when they're paired with the bluegrass-friendly excitements of an elliptical stylus. The LMC-5's Shibata takes it several steps further, producing music that sounds trippy and phantasmagoric. The lush sonics of the LMC-5 and other (aluminum-Shibata) carts pulled me into a deeper, darker, quieter world, one that favors orchestras, dub, and sci-fi soundtracks.

The internal impedance of the LMC-5 is 4.7 ohms—the same as the My Sonic Lab's—and its output voltage is 0.4mV. Luxman recommends a "head amp" load of 40 ohms or more, or if a step-up transformer is used, a load of 2.5 to 10 ohms. I imagine Luxman's LMC-5 and the E-07 would flatter each other. But I didn't have the LMC-5 on hand.

What I did have was the Dynavector XX2A, which electrically is similar to the Luxman cartridge, with an output voltage of 0.28mV and a source impedance of 6 ohms. Yet, the Dynavector's recommended load impedance is much lower than the Luxman's, at 30 ohms (or more) compared to the Luxman's 400 ohms. The two cartridges have similar stylus profiles—Dynavector calls its profile "Pathfinder," but both are line-contact variations—but the Dynavector's cantilever is boron, not aluminum.

Absentmindedly, I started my XX2A auditions with the E-07's load-selector knob set at the 10 ohm step-up transformer position, and when I put on a 7" 45 of Led Zeppelin's "Black Dog" (Atlantic 45-2849), it exploded into the room. Force, rhythm, and momentum were at runaway-train levels. Reverb had high presence and definition.

Luxman calls the core material in its SUTs "super permalloy." I call it *supercharged* permalloy; at least that's how it felt playing Led Zep with the Dynavector cartridge.

That led me to the next question: Would the XX2A sound just as charged loaded at 100 ohms with no step-up transformer? The answer to that question is, no, it won't. With a 100 ohm shunt resis-

measurements, continued

(average of both channels). Restricting the measurement bandwidth to 22Hz–22kHz increased the ratio to 84.6dB, while the A-weighted ratio was an astonishingly high 90.2dB. In MC mode, the ratios were approximately 9–10dB lower than

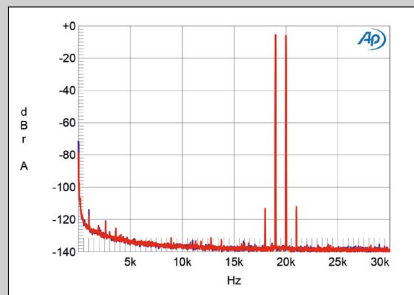


Fig.4 Luxman E-07, MM mode, HF intermodulation spectrum, DC–30kHz, 19+20kHz into 100k ohms for 620mV peak input (left channel blue, right red, linear frequency scale, 20dB/vertical div.).

in MM mode; this is still a very low level of noise. Spectral analysis of the E-07's low-frequency noise floor in MM mode ref. 1kHz at 5mV (fig.2) revealed that both the random noise and the supply-related spurious were very low in level.

The E-07's overload margins in both MC and MM modes, ref. 1kHz at the standard MC level of 500µV and the standard MM level of 5mV, were excellent, at 28dB from 20Hz to 20kHz. The E-07 offered very low distortion. Fig.3 shows the spectrum of the preamplifier's balanced output reproducing 1kHz at a level just 6dB below the MM input overload voltage. The only distortion harmonics that can be seen above the noise floor are the second, at –120dB (0.0001%), the third, at –124dB (0.00006%), and the fifth, at –126dB (0.00005%). These very low levels were identical when I repeated the analysis

at the single-ended output; the second harmonic remained at the same level when I reduced the load impedance to the current-demanding 600 ohms, though the third harmonic rose to a still-negligible –116dB (0.00015%).

Intermodulation distortion with an equal mix of 19kHz and 20kHz tones at a peak input level 6dB below the MM clipping voltage at 20kHz was superbly low (fig.4). The difference product at 1kHz and the higher-order products all lay close to –114dB (0.0002%).

The Luxman E-07's measured performance was superb, with extremely accurate RIAA equalization, vanishingly low levels of noise and distortion, and overload-proof input and output stages. The E-07 is one of the best-measuring phono preamplifiers I have encountered.—
John Atkinson



ASSOCIATED EQUIPMENT

Analog sources Dr. Feickert Analogue Blackbird turntable with EMT 912-HI tonearm and EMT JSD 6 moving coil cartridge; Sorane SA-1.2 tonearm with Dynavector XX2A, Audio-Technica ART20, Denon DL-103, Ortofon X40, and Hana Umami Blue, My Sonic Lab Eminent Ex moving coil cartridges. Grado 78E, Stanton 681EEE, and Nagaoka MP200 moving magnet cartridges; SunValley EQ-1616D, MoFi MasterPhono, Prima Luna EVO 100, Kitsuné KTE LCR-1, and Schiit Stjarna phono stages.

Integrated amplifier Linear Tube Audio Z10e.

Headphones HiFiMan Susvara Unveiled, Audeze CRBN.

Loudspeakers Falcon Acoustics Gold Badge LS3/5a, Voxativ Hagen2.

Cables Digital: AudioQuest Diamond (USB and AES3), AudioQuest Cinnamon (USB, coax), Kimber Kable D60 (coax). Sorane SR-1.2 Tonearm with AudioQuest Yosemite, EMT 912-HI tonearm with Cardas Clear Beyond. Interconnect: Cardas Clear Beyond. Loudspeaker: Cardas Clear Beyond. AC: AudioQuest Tornado.

Accessories AudioQuest Niagara 1000 power conditioner. Harmonic Resolution Systems M3X-1719-AMG isolation platform (for Parasound Halo A 21+); Sound Anchor Reference stands. Musical Surroundings Fozgometer V2; Riverstone Audio VTF gauge, Record Doctor disc cleaning brush; Audio-Technica and MoFi stylus cleaners.—Herb Reichert

tor, the sound was gentler, bigger, less tight and pushy, maybe a little grainier. Compared to how it sounded into Luxman's 10 ohm transformer input, the XX2A sounded "normal," though it did have an atmosphere-filled spaciousness and a plush elasticity that I don't normally associate with Dynavectors. I blame the paralleled FETs at the E-07's MC input.

A friend of a friend sent me the first release from his new label, Listening Position. It was a reissue of *African Skies* played by one of Sun Ra's cool sideman, Kelan Phil Cohran, working with his small orchestra, Legacy. This is a reissue of a soundtrack album, recorded

to digital audio tape in 1993 for night-sky shows at Chicago's Adler Planetarium.

On my first listen, I said to myself, "This recording keeps time like an atomic clock." Its tones and textures were presented in a similarly controlled manner, making it a sensitive litmus test for how phono-graph systems present the three Ts: tone, touch, tempo.

With the XX2A loaded at 100 ohms via the Luxman phono preamp, I heard a degree of relaxed spaciousness and plush elasticity that I had not previously experienced with the XX2A. Over the summer, I used this cartridge loaded with 100 ohms through no fewer than four fancy phono stages; the Dynavector never acted out of character, until now. To the E-07's credit, I found this gentler persona quite appealing.

I am sure several engineering factors contributed to the E-07's performance with shunt loads, but when I tried another of my litmus LPs, Astor Piazzolla's *The Rough Dancer and the Cyclical Night* (*Tango Apasionado*) (Nonesuch/American Clavé 075597915297), I found the XX2A's new 100 ohm persona to lack sparkle and raw energy. I switched to the Luxman's 40 ohm SUT setting. That brightened and lightened things up. But not enough to suit me. At 10 ohms, there it was again! Piazzolla's mad, morphing tempos came out like creatures of the night. Astor's music came alive and put me under its mysterious spell. The Dynavector thrived at the 10 ohm setting.

Then I remembered something.

The Articulator

According to the E-07 owner's manual, "The articulator means 'tuning' and is a demagnetizer function that utilizes the music signal. When the articulator switch is in the On position, record playback will demagnetize the cartridge and step-up transformer, restoring a fresh musical expression." I switched the Articulator on for 30 seconds with Dynavector's XX2A mounted, and gosh by golly, it worked. Demagnetization cleaned up and woke up the XX2A, which has some miles on it. After the demag, the haloing effects of Dynavector's alnico magnet were easier to spot.

So of course I tried the Articulator with the My Sonic Lab Ultra Eminent Ex, remounting it and listening before and after 30 seconds of Articulation. With the Ex, which had more miles than the XX2A, the effect of demagnetization was barely noticeable. This told me that

the biggest effect of the Articulator was on the E-07's SUTs, which had already been demagnetized along with the Dynavector. The only change this time was to the cartridge.

Generally, the effect of the demag function was subtle, and I couldn't tell you precisely what it actually did. But Luxman obviously believes in it enough to include the Articulator feature on all its phono products, including the legendary, now-discontinued, EQ-500 tubed phono stage.

With the Nagaoka MP-200

With PrimaLuna's all-tube EVO 100 phono equalizer, the Nagaoka's MP-200 "moving permalloy" cartridge sounds as beatifically liquid and 3D as any modern moving magnets I've used. To secure all that attractive dimensionality, I have to load it with 100pF of capacitance, which adds to the AudioQuest Yosemite tonearm cable's 60pF to bring the total capacitance to around 200pF.

According to the DIP switches on the E-07's back panel, its default capacitance setting is 0pF, which puzzled me, but I dare say that even at zero the MP-200 cartridge sounded perky, punchy, and impressively clear. But it did not sound as rich of tone or deep of space as it does at 100pF with the PrimaLuna EVO 100.

So I hauled the E-07 off the rack and fiddled with its DIP switches, raising the capacitance to 100pF, whereat the MP-200 presented Astor Piazzolla with deeper space, stronger, fuller bass, and better-defined presentation of reverb, which I regard as a prime tell for phase linearity.

Here's an experiment I *really* wanted to try: loading the input of the RIAA circuit at 34k ohms and 100k ohms instead of the standard 47k ohms. I had never experimented with MM loads, so I was keen to see how the Nagaoka MP-200 would respond. At 34k ohms, it sounded more relaxed and natural. Details of the soundscape up-

The E-07 is the first phono stage I've used that made me feel like I was wringing every drop of performance out of moving coil and moving magnet cartridges.

staged tone and tempo. This change in the Nagaoka's character was less noticeable than setting its capacitance to 100pF; I am sure some folks would prefer it at 47k.

At 100k, the boost kicked in on the MP-200's supercharger, making it sound like a much bigger engine. At 100k, the Nagaoka sounded fuel-dragster quick and high-revving, like a fancy Dynavector. Back at 47k, the MP-200 sounded normal—but fused with a constant reminder of how much this \$509 moving magnet could sound like a Koetsu.

The E-07's ability to change both the shunt capacitance *and* shunt resistance on moving magnet loads allowed cartridges like my Nagaoka and Stanton to compete on a more equal footing with moving coils.

In sum

Lately I've been having an intimate, hands-on relationship with a truly deluxe piece of phonographic equipment, the Luxman E-07 Phono Amplifier. It's done everything I imagined it would and a lot more. The E-07 is the first phono stage I've used that made me feel like I was wringing every drop of performance out of moving coil *and* moving magnet cartridges. The E-07 presented each cartridge and vinyl disc in its best possible light. This spurred my desire to try more old cartridges and find more obscure records. The Luxman E-07 is an heirloom-quality product that should please the most discriminating phonophiles. ■



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