

DAS MAGAZIN FÜR HIGH FIDELITY  
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# Listening Experience

*(Hörerlebnis)*



Audio Physic: Avanti



# Noblesse oblige!



by Regina Wegers

## Loudspeakers: Avanti from Audio Physic

Manfred Diestertich ... with a passion for innovation. Marking the company's 30-year jubilee, Audio Physic's chief designer has made some essential refinements to the classic Avanti, which indubitably belongs to the internationally recognised nobility of loudspeakers. The outcome is a completely new loudspeaker, which in terms of engineering and sound no longer has much in common with its predecessor. Only the name has remained the same.

For quite some time now, the Audio Physic engineers in Germany's Sauerland region have been consistently and painstakingly revamping their entire loudspeaker range. The new line-up is elegant and slender. The design has taken on the flair of a posh lifestyle. In terms of engineering, the company has blazed new, partly unconventional trails, but all leading to success. For example, Audio Physic is now manufacturing its own hyper holographic mid-range drivers and tweeters of the latest generation (HHC-III). In doing so, the company is not using off-the-rack parts with minor tweaks but genuine home-grown components found nowhere else in the market.

WBT supplies the rear panel terminals in a dampened version.

The Avanti tweeter has a cone, but due to its innovative design, it operates resonance-free and exhibits virtually no bundling. The phase plug is a conspicuous feature on the mid-range driver. But what makes it special, according to Manfred Diestertich, is the dual-basket configuration. It enables optimal decoupling of the cabinet and membrane. Ingenious. Another technical feature differentiating Audio Physic from its competitors is the selective use of ceramic foam. Deployed in the right places for stabilizing or dampening, it has an incredible impact. Because any potential cabinet resonance is dramatically reduced.

The loudspeaker, with a length of just under 110 cm, a width of a 17 cm, and a depth of 39cm, is available in the basic version with the wood finish, and an optional glass look.





The manufacturer describes the configuration as an intelligent, three-layer sandwich design, which guarantees high rigidity. There are many opinions on what makes an ideal loudspeaker cabinet. There is a clear consensus trend, however, towards maximum rigidity and the low resonance that comes along with it.

The loudspeaker stands slightly tilted to the rear in the listening room, ideally mounted on the VCF II M8 magnetic feet from the same manufacturer. The traverses extending out beyond the cabinet were already factory fitted for this purpose, yet they can in turn be mounted on spikes or on the optional feet. The whole set up with magnetic feet offers an additional advantage, as the loudspeakers can be moved into position with relative ease, without scratching the floor in the process.

The tweeters and mid-range drivers are located in front, and don't bother looking for a bass chassis. Manfred Diestertich moved the 8-inch long-throw version to the interior. Invisible from the outside, they emanate downward through the above-mentioned ceramic foam. That is why the Avanti can be placed quite close to the wall where necessary. The terminals on the back panel are from WBT. Naturally in the dampened version.

### Listening Experience

The sensitivity of 88 dB does not cause distress in any amplifier. Not on my 845 Unison Research tube amplifier either. Stunning results can be achieved even with smaller specimens from the transistor camp. In fact, the Avanti is uncomplicated in every category. When set up, the spacing is roughly

**The new Avanti generation has grown taller and more slender.**

2.20 to 2.50 metres apart and slightly angled towards the listening position.

The Avanti loudspeakers are impressive from the beginning, thanks to their superb spatial imaging. The seemingly effortless acoustic guitar chords played by Gerard Guse combine thoughtfully and mindfully with the folklore singing style of Inyanis Kutas (Na Lengo; Ingoma; Ozella/CD), creating a common bond between Gerard Guse's home, Ibiza, and Kenya, the musical and cultural cradle of humanity and the culture of the planet, as well as the home of Denis Inyani Kutas. The acoustic pattern is totally liberated, starting in front of the loudspeaker, and fanning out in a wide radius to the sides into the rear. What's more, the Avanti are loudspeakers that are able to build up a third dimension. That's why, amid the contrasts, the music of Na Lengo sounds so wonderful, offering amazing lightness you can feel. This may have partly to do with the slender dimensions of these loudspeaker columns and is surely also an indication of ingenuity in cabinet design. It creates the impression that the cabinet isn't even there. The sound reproduction gives me the impression that a veil of sorts has been lifted.

Another feature of the Avanti that I find stunning is the quality of the bass fidelity. After all, the bass chassis isn't even very large, and it is mounted inside a small cabinet, considering its volume. When you

**For quite some time, Audio Physic has been developing its own chassis and contracting them out (see above). The dual-basket design enables extremely accurate precision in the mid-range driver (centre). The bass, operating in the interior, emanates downward through the ceramic foam. In the past, the bass drivers were located on the sides in the cabinet. In the new version, they are mounted on their own cabinet within the loudspeaker (see below).**



think of "Schlitztrommel" ("Slit Drum") (Sachie Matsushita; Free; Fixel Records 11), at first you mainly think of a narrow, cylindrical wooden drum that plays a role in some types of African music. Erwin Ditzner presumably uses such a drum. But he may have also tuned the skins of his percussion instrument to the exact sound of the slit drum. With a subdued and rock-music feeling, Vitold Rek strums his bass. The bass is precise, differentiated, and fast, an incredible achievement. With powerful amplifiers, you can almost make smaller rooms begin to shake. Yet I was more impressed, however, by the effortlessness with which the Avanti even goes down to one triode.

Imagine two street musicians standing on different corners, making music in a city in the south of France. Each on his own. The one hears the sound of the other, and they get to know one another. That was nine years ago. It was the birth of Duo Carrousel (L'europhe; Jazzhaus Records/CD). This is the sound of upbeat pop music you can sing along to, between chanson, pop and song writing. The music is wonderfully grounded by the Avanti loudspeakers. It is an exquisite pleasure to listen to soft music with these loudspeakers. Everything is there: the quickness, the intricate details, the outstanding spatial imaging. Even more important, you can follow the melody as effortlessly as with



## Music tip

### Na Lengo

Ingoma

Ozella/CD

*A musical encounter between Africa and Europe, marked by harmony, friendship and music. Na Lengo are from Ibiza, and the sunny and relaxed atmosphere of the island is a defining element of the debut album Ingoma, which offers a stunning fusion of Jazz, Flamenco, African music and Pop, with a hint of melancholy. Na Lengo is Swahili and means "with an aim", which could not be a better description for the music and the project of the Kenyan singer Denis Inyani*

*and the Spanish guitarist Gerald Guse. The fact that traces of Flamenco would also end up in the sound of this album was a matter of pride for Gerard Guse.*

### Sachie Matsushita

Free

Fixel Records 11

*The first set in jazz is the most important: The manner in which someone begins a solo determines the course of events and reveals a lot about the personality of the instrumentalist. When pianist Sachie Matsushita launches into her improvisations, which are minimalist, accentuated, suspenseful, and always featuring unusual harmonies, listeners are riveted to the music. The musician, originally from Japan, takes over the initiative with her first four or five notes with a gentle hand, yet with determination. A word of caution: It is an exciting listening experience only for those who prefer improvisational music forms.*

Traverses offer a sturdy stance. The spikes are standard, and magnetic feet are optional.

normal volume. This is a main selling point for the loudspeakers made in Germany's Sauerland region. You can even listen to music at night without frustration, and without disturbing the whole house. The fact that the Avanti allows you to do exactly the opposite and listen to very loud music, goes without saying.

When you have two world-class masters of their instrument (Chick Corea and Béla Fleck; *Two*; Concord Jazz/CD), you know you can't go wrong, even when one of the instruments is a banjo, the range of which is limited in some respects. Chick Corea on the piano makes up for any of these deficits by



### **Chick Corea and Béla Fleck**

*Two*

Concord Jazz/CD

*The playing of Chick Corea and Béla Fleck on this live album ranges between two opposites: There are passages of extreme condensation; orchestrated to perfection, with tight interlocking rhythms, geared to precision. How the music goes on, however, is something Corea and Fleck leave up to the moment. Playing without a plan, yet not aimlessly. One primary element is important in the improvisation phases: the forward momentum.*

*What's incredible about this duet is that two totally different musical sounds come together to make music: on the one hand, the universal piano that can play anything.*

*And on the other hand, the banjo, a niche instrument. Stylistically defined, dynamically limited. "Two", with selected pieces from 55 concerts on the 2015 tour, is a compendium of harmonious moments of bluegrass, through an adapted Dutilleux prelude, right down to many original works.*

### **Carrousel**

*L'europhie*

Jazzhaus Records/CD

*Sophie Burande and Léonard Gogniat are Carrousel, and they include an air of French levity in their music, although they both come from Switzerland. They emphasise that they are a band from the French-speaking region of Switzerland and with an affinity for non-German-speaking culture. In collaboration with French producer Jean-Louis Piérot, who has worked with renowned artists from France, such as Bashung, Etienne Daho, Thiéfaïne, Miossec, Renan Luce or Bénabar, the band recorded 13 original, wonderful and diverse songs in Paris.*

covering for the lack of sustains in the ballad note with elegant phrasing, and practically creates an overall nurturing musical environment for Béla Fleck. The Avanti are capable of discerning a fine volume difference, in terms of speed, airiness and levity. I'm very satisfied with the midrange fidelity, also with regard to the tone colours. At any rate, it convincingly conveys the incredible merits of an 845 power triode.

**Conclusion:** The Avanti renders a clean and defined acoustic pattern. At the same time, it develops a colourfulness that grabs your attention. Precision, without seeming unnervingly cool or analytical, are among the Avanti's key strengths. Whether it be drumbeats or guitar picking, the nuances of playing, the brief ethereal moments of the keystrokes on the grand piano are rendered with precision without losing the flow of the music. If the previous Avanti models were already members of loudspeaker nobility, then the jubilee-edition, next generation versions are as blue-blooded as ever.

*RW*

**Associated Equipment:**

**Analogue Turntable:** Transrotor Fat Bob;

**Pick-up Arms:** Pluto 5a Special, SME 3012R;

**Phono Cartridges:** van den Hul Colibri, Black Beauty, Stein Music Aventurin 6, Volpe from Walter Fuchs;

**CD Players:** Cambridge 650 mod. by Klang und Kunst;

**Phono Stages:** Surzur, EAR 834 (2x), TE Audio Phono (Tessendorf/MC - with teflon insulation) and filtered power supply by Reference, Clearaudio Basic + including battery feed;

**Integrated Amplifiers:** Unison Research Simply 845 (Triode);

**Loudspeakers:** Bösendorfer V7R and ACT;

**Cables (low frequency/loudspeaker/power supply):**

LF: van den Hul The Second, Dolphin Gold and Black, Last Cable NF 30, Peter Feldmann Elektronik, Artkustik;

LC: Bösendorfer ACT-System, Artkustik,

Power cable: Klang und Kunst NK 3, Phonosophie, Peter

Feldmann Elektronik, Blue von Dolphin, Artkustik,

Power strips: Peter Feldmann Elektronik;

**Power Supply Accessories:** Power animator and optimizer by Artkustik, Phonosophie wall sockets AG, current balancing controller by Peter Feldmann;

**Bases:** KWO, Shaktis;

**Digital Accessories:** DE 2 CD Conditioner by Steinmusic;

**Analogue Accessories:** Resonators by Finite Elemente,

audio animator and cable animators MK II versions by Art

Akustik, LP conditioner by ATT-Saar, stencils by Stadthaus,

Clearaudio, Dr. Christian Feikert, metal stencils for

adjustment from Acoustic Solid, turntable mat from ATT-Saar,

record weight: Record Puck Audio Tuning Tools, Vorizoo by

Blue Amp, Super Tools and pins and plugs - in/out - from

Audio Tuning Tools;

**Room Tuning:** Super Tools (JH + JJ) by Audio Tuning

Tools, room animator MK II by Artkustik, harmonizer by Stein

Music, Albat Bioenergetic Solutions Revelator pyramid.

The Product:

**Avanti**

Price (per pair): 5,400 Euros

Dimensions (HxWxD): 1087 x 170 x 390 mm

Base (WxD): 300 x 400 mm incl. traverses

Weight: 29 kg (glass finish)

Recommended amplifier power: 30-180 W

Impedance: 4 Ohm

Frequency response: 31 Hz - 40 kHz

Sensitivity: 89dB

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