

April 24, 2011

The speakers have finally broken in. I conducted a thorough test after burned in the system with Reference Recording Test and Burning CD.

The single instrument tests for timber, harmonic richness and the dynamics are mainly based on the audition of the piano music. I used 1) Bayer Records CD recording by pianist Burckard Schlessmann playing Chopin music, Polonaise-Fantaisie in A-flat major and Fantasie in F-minor, 2) Telarc Recording by Simone Dinnerstein playing Bach: Goldberg Variation; and 3) Reference Recording by Joel Fan playing Liszt: Paraphrase on Verdi " Rigoletto" to make the judgement. The piano sound is absolutely realistic and very rich. The sound stage is not too big even though the speakers are huge. It portrays a good ambience of the recording environment. The sound is extremely fast.

I then switched to the " Three Blind Mice" recording CD (TBM-CD2515) by Isao Suzuki playing Suzuki Quartet: Aqua Marine. The stereo separation and image focus are first rated. It is so precise, sometime make you feel spooky. You feel that you are really there.

I auditioned two CDs to judge the vocal reproduction of the system. I used 1) Deutsche Grammophone recording by Anna Netrebko singing Greig Solveigs Sang from Peer Gynt, and Belle Nuit,O nuit D'Amour" by Offenbach, and 2) Sony Recording by Vittorio Grigolo singing "Una Furtiva Lagrima" by Donizetti and " Possente Amor Mi Chiama in Rigoletto by Verdi. The vocal reproduction is absolute faithful to their own voice. Netrbko's voice is as powerful and articulated as her performance in Metropolitan Opera. Grigolo's voice is both sentimental and powerful.

I evaluated the sound stage reproduction, instrument timber and harmonic richness by listening to Symphonic music recording. I auditioned 1) Dutsche Grammaphone recording by Anne-Sophie Mutter playing Tchaikovsky Concerto for Violin and Orchestra in D Major, op. 35, and 2) Reference Recording Rachmaninoff Symphonic Dance #3 conducted by Eiji Oue/ Minnesota Orchestra. I have never heard any prettier and more sentimental violin sound from a digital recording like this. It is extremely fast. I can hear the transient attack of bow on string. The sound stage reproduction is absolutely wonderful. I can hear the width and depth of the stage. I can also hear and locate precisely the grouped instruments and almost individual instrument like seeing trees in a forest.

I tested the base reproduction by listening to 1) Teldec recording by Rostropovich and Techezi playing Cello and Organ in Toccata by Girolamo Frescobaldi and Adagio by Alessandro Marcello and 2) Reference Recording by Virgil Fox playing Bach: Prelude in D, BWV 532. The speakers produce the organ sound huge and powerful. On some low and sustained music notes, the room is almost shaking. It almost knocked my socks off.

I have to tell you this is indeed a very gratified experience to change the panels [to PX technology]. I would like to thank you for such a wonderful work

Sincerely, C. C. - MS