

Sonus faber

HOMAGE

TRADITION

Everyday **Luxury**

LAUNCH EVENT

NEW YORK

February 2nd, 2017

PRESS COVERAGE

on line





By [Michael Fremer](#) • Posted: Feb 5, 2017

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Sonus Faber Launches New Lineup of Homage Tradition Loudspeakers



Sonus faber launched updated versions of the Homage Tradition line's Amati and Guarneri loudspeakers and added the new Serafino, at an all-day event at the six-story World of McIntosh townhouse in lower Manhattan. Another updated speaker, the center channel Vox was listed in the brochure but not shown during the day-long roll out.

McIntosh Group Chief of Industrial Design Livio Cucuzza spoke first, outlining the attractive line's finer physical attributes, after which engineer in charge Paolo Tezzon took attendees on a technical tour of the new speakers that included a detailed description of the all-new sonus faber designed woofers, midrange drivers and tweeter, all of which were derived from the flagship Il Cremonese, as well as the all-new crossover designs that make use of premium parts like custom Mundorf oil capacitors.

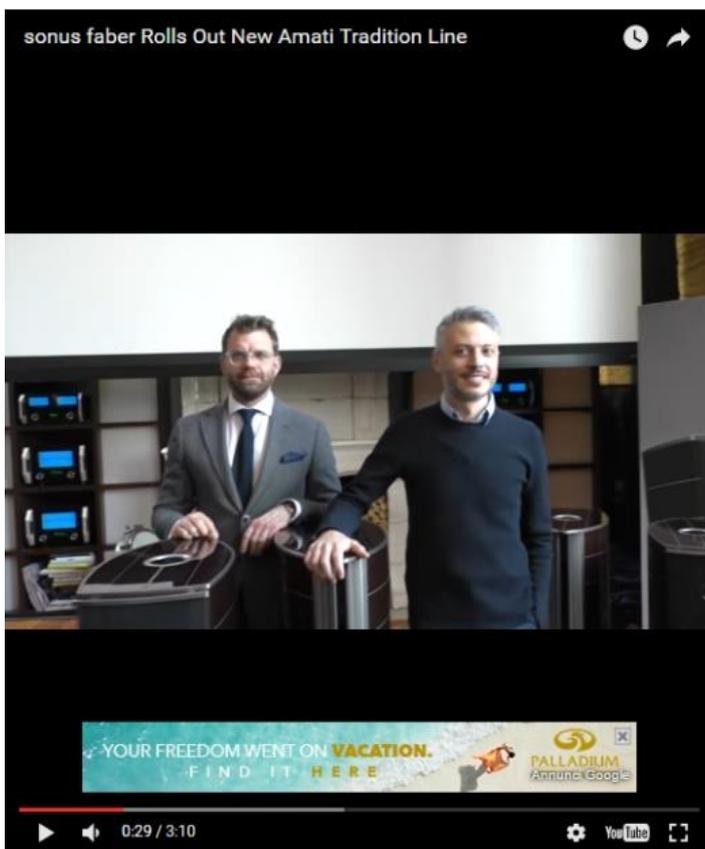
Using three graphs Tezzon showed on-axis and off-axis measurements of previous sonus faber tweeters compared to those of the new 28mm H28 XTR-04 silk dome tweeter. The new design combines extended, flat high frequency response along with superior off-axis response.

Also on the agenda were descriptions of the meticulously designed and constructed cabinetry, the rear-firing port system, the segmented inner driver chambers, the spiked footer systems specifically designed for each speaker's weight, and even the rationale for the lute shape, long a sonus faber design attribute. A full description of the design technology applied to the Tradition line is best left to reviews.

Then it was time for all to pitch in and lift off the "Shrouds of Padua" to reveal the speakers, which more than lived up to physical expectations. These are among the most beautiful sonus faber speakers ever, with all cabinetry and metal work manufactured in Italy and European-sourced drivers manufactured to sonus faber specs. The line is available in both the traditional familiar red walnut and for the first time Wengé wood with maple inlays and brown leather.

The top of the line Amati Tradition, a 3.5 way system features two sandwich cone W22XTR-08 8.5" woofers, an M15 XTR-04 6" midrange and a 1" tweeter. It weighs 135 pounds and costs \$29,900/pr. The new Serafino is a slightly smaller 3.5 way floor-stander featuring a pair of 6" W 18XTR-08 woofers and same midrange and tweeter used in the Amati Tradition. It weighs 115 pounds and costs \$21,900. The floor stander Guarneri is a two way design that uses a W15XTR-04 as a midwoofer and has the same H28 XTR-04 tweeter used in the other speakers. It comes complete with carbon fiber stands for \$15,900.

After lunch we were invited to go upstairs to listen to all three speakers, a pair each in three different rooms. The town house's rooms are not the best listening spaces you'll encounter but the team has done its best to produce good sound. Not surprisingly the smallest, best treated room containing the floor-standers, driven by a new Audio Research Foundation series preamp and power amp produced the best sound, but the others were good enough to demonstrate the considerable attributes of the bigger speakers. Being a critic, let me be somewhat critical: the vinyl selected at the town house was bad. So much attention was paid to everything there but the source material: bad vinyl, wrong versions (the Sony/Legacy digitally sourced *Dream With Dean* instead of the all-analog one from Analogue Productions, etc. This superb facility needs a well-curated vinyl library with a record selection available in every turntable-equipped room. I shot a great deal of video but unfortunately, the big main room with its high ceiling, swallowed up the speakers' voices, which were unamplified. I think presenters should be miked to make them easier to hear at the back of the room and to make it easier for microphones on video cameras to easily pick up what's being said. You'll see a shot in the video that's silent. It helps for the knucklehead operating the camera (me) to turn on the microphone!



Link to:

<http://www.analogplanet.com/content/sonus-faber-launches-new-editions-its-homage-tradition-speaker-line#pVTklUgsfB7rk56l.97>

February 2, 2017

The new Sonus faber Homage Tradition Collection

The question is often posed, "How do we get more people to engage in the world of high end audio."

Too often this is followed up by a bunch of grumpy old men, sitting in chairs at a hifi show, somewhere between minor arguments over minutiae and falling into sleepy time.

If you're a 20 or 30 something person casually observing this, I'm guessing you don't want to be part of this group. I'm 50 something and I don't want to be part of this group.

Arriving at the beautifully appointed World of McIntosh townhouse in NYC's SoHo district for the unveiling of Sonus faber's latest Homage Tradition collection. The tagline is "Everyday Luxury," and I couldn't agree with them more. They've come up with a range of new speakers between about \$16,000 and \$30,000 that incorporates everything they've learned building their flagship models. I could go on and on about the technical and mechanical details, but it's not necessary. When you hear them, you'll know instantly. And when you see them and touch them for yourselves, the sheer quality is evident.

But I suggest you watch this video:

<https://www.youtube.com/watch?v=de-relo-BO4&feature=youtu.be>

Sonus faber and the McIntosh group really get what it takes to not only make fine audio cool, but they give it the respect it deserves. Hence the name "Homage tradition."

I wanna be this guy and you do to. Well, at least we can all have a pair of Sonus faber speakers and dream....



Link to:

<http://www.tonepublications.com/blog/the-new-sonus-faber-homage-tradition-collection/>

<http://www.soundstageglobal.com/index.php/product-debuts/sonus-faber-homage-tradition-february-2017>

Created: 05 February 2017

Sonus Faber Homage Tradition - February 2017

Sonus Faber Homage Tradition Loudspeakers

When it comes to luxury products -- clothing, cars, furniture, you name it -- the Italians have a sense of style that is unmatched worldwide. Some will consider this a generalization, of course; but if you've ever been to Italy, or even simply seen an Italian film, you'll know that there is a uniqueness about them and what they make that help to define their culture. As a result, it's really not surprising that when the Italian speaker-maker Sonus Faber presents new hi-fi products, they have a knack for doing it in ways that leaves the rest of the hi-fi world in the dust. The company is based in Vicenza, about an hour or so by car from Venice.

Take the [introduction of the Ex3ma loudspeaker](#), for example, which was in the spring of 2014 as part of their 30th anniversary. They invited about 200 people from around the world -- press, dealers, distributors, and corporate friends -- to their headquarters, and basically had a three-day party to celebrate the company and that speaker. Last year, to introduce the Sf16 all-in-one music system, they invited about the same number of people to Forte Village, a posh beach resort on the coast of Sardinia, for a similar kind of thing. It, too, lasted three days. What other company does that?

I was fortunate enough to attend those events, as well as their latest one, held on February 2 at the WOM Townhouse, located in the Soho district of New York City. (WOM stands for World of McIntosh, a corporate umbrella also known as McIntosh Group that includes Sonus Faber, Audio Research, Wadia, Pryma, and McIntosh Laboratory. The WOM Townhouse is an upscale, five-story, invite-only showcase store for the group's products.) This event's purpose: to introduce the Homage Tradition series, a four-speaker lineup that replaces the original Homage line. In Sonus Faber's world, Homage resides above their Olympica speaker series and below the three flagship speaker models, which all stand on their own as they're not part of any series name: Il Cremonese, Lilium, and Aida.

Although the February 2 event didn't host the numbers that the 30th-anniversary and Forte Village events did, it wasn't meant to, since it was really an introduction for the North American market. The others were events for the world. There were about 50 people there -- around ten press, the rest mostly dealers and then Sonus Faber staff. The day was divided into three parts: product introductions and presentations in the late morning, listening sessions all afternoon, and a dinner party with live music from Zach Heckendorf in the evening. I stayed at the WOM Townhouse for almost the entire time, only slipping out for a ten-minute breath of fresh air just before the evening session was about to begin.

Although the event had fewer people than the other two and was on only one day, in ways it was more significant than the others because the Homage Tradition speakers that were introduced will appeal to a far broader audience than the Ex3ma or Sf16. The Ex3ma was a limited-edition model restricted to only 30 pairs, so very few people could even purchase them (all 30 pairs sold out during the event); the Sf16 costs \$10,000, so it'll only appeal to those who want an all-in-one system *and* have the cash for it. The Homage Tradition line is a different story.



The Traditions: Guarneri, Amati, and Serafino



Paolo Tezzon and Livio Cucuzza

With Tezzon handling the acoustical engineering and Cucuzza the industrial design, the two have consistently created speakers that can be considered visual and sonic masterpieces, many of which will be remembered long after they have been discontinued. The Lilium, for example, should go down in the hi-fi history books for its beauty – design and sound. Likewise, the Homage Tradition lineup follows with the same attributes; in fact, I could see many audiophiles considering these models being their best efforts yet, since, sonically and visually, they offer certain things their other speakers don't.



The Guarneri is a stand-mounted two-way with a 5" midrange-woofer and a 1.1" soft-dome tweeter crossed over at 2.5kHz (it's worth pointing out that the drivers in all of Sonus Faber speakers are designed in-house). Its stand, which is included in the purchase price, has a carbon-fiber shaft and an aluminum base with bespoke Sonus Faber spikes in it. One really interesting visual aspect of the Guarneri is where the top of the stand meets the bottom of the speaker -- it gives the little Guarneri cabinet the appearance of a "hull shaped" bottom, which, when viewed from a listening chair, is much more interesting to look at than a flat-bottomed cabinet.

I listened to the Guarneris in the small room they were set up in on the fifth floor of the WOM Townhouse. Driven by Audio Research electronics, I was flat-out shocked by the deep bass the pair could produce -- the company specs the frequency response down to 40Hz and, in-room at least, I believe it. I was also taken by the clarity of the midrange, the sweetness of the highs, and the width and depth of the soundstage that was projected. I wouldn't purchase a pair of these for a big listening space; however, in a small room, which is why they had them set up in such a space on February 2, the tiniest Tradition could be just the ticket.

The Serafino and Amati are similar in that they are both four-driver, three-and-a-half-way floorstanders. Their tweeters are the same 1.1" soft-dome unit that's in the Guarneri, and both use the same 5" midrange driver. The three-and-a-half-way part refers to how the two bass drivers are configured. In a regular two-woofer, three-way topology, both woofers cover the same frequency range and cross over to the midrange. The problem with that is that their distances to the midrange differ, so, acoustically, the transitions between all those drivers can be messy. With the same drivers in a three-and-a-half-way topology, the woofers don't cover the same frequency ranges and only one hands off to the midrange. The typical benefits derived are that both woofers contribute to the deepest bass and, because only one woofer has to transition to the midrange, there's a better blend from it to the midrange compared to two woofers trying to mix in.

Mind you, to make the woofers work effectively like this, each has to have its own enclosure. Therefore, internally, the Serafino and Amati cabinets are subdivided so that each woofer has its own chamber inside and its own port out the rear side. In both models, the bottommost woofer



handles frequencies below about 80Hz, then rolls off above that frequency. The top woofer in both covers from the deep bass up to about 250Hz, where it meets the midrange. According to Tezzon, this three-and-a-half-way driver configuration is a new thing for Sonus Faber, resulting in quicker- and punchier-sounding bass than what their other speakers show. As one dealer I talked to there said, "These are the first Sonus Fabers that can *really* rock."

The main differences between the Serafino and Amati have to do with the woofer and cabinet sizes, which affect their bass-output capabilities. The Serafino has 6.5" woofers, whereas the Amati has 8" ones. Likewise, the Serafino's cabinet is smaller -- with included outrigger base and spikes, it is about 43"H x 15.6"W x 19.1"D. The Amati's overall dimensions are 46.3"H x 16.2"W x 20.2"D. Obviously, since the Serafino is smaller, it's lighter than the Amati -- 115 pounds versus 135 pounds. The Amati's larger woofers and cabinet mean it can play deeper and louder in the bass (the Serafino is specced down to 30Hz, the Amati to 28Hz, though max output levels are not given). In a case like this, which model is better depends mostly on the room it'll be used in.

Somewhat paradoxically, at the event, the Amatis were played in a medium-sized room on the fourth floor, while the Serafinos were in the larger open-space room on the fifth floor. "Shouldn't it be the other way around?" I asked Tezzon. He explained that if both rooms were built the same way, then yes. However, the larger room has huge glass windows on two walls and many hard surfaces, which wind up making it resonant-sounding to the point that you can hear your voice echo a bit, even when you speak at a normal level. He figured that the pair of Amatis would overload this room with too much bass, making it boomy sounding. As a result, he put the Amatis in the medium-sized room, which he called his "controlled setup," because the room is mostly traditionally constructed walls, not big windows, making it less resonant sounding. He also added room treatments to dampen the room even more. Tezzon was definitely right -- the sound of the Amatis in that room was much cleaner in the low to upper bass than the Serafinos were in their space.

That said, even though the Serafinos were overloading that open room in the bass range by just a little bit and were resonant sounding in the vocal range, I absolutely loved the way they sounded there, despite the flawed room acoustics. When I played a favorite track of mine, the Cowboy Junkies' "Misguided Angel," from *The Trinity Session* (16-bit/44.1kHz FLAC, RCA), I could see jaws



dropping all around me when the speaker end of the room was swamped with the sound of the recording space (this recording has a huge, huge soundstage). When Margo Timmins' lead vocal came in, it hung center stage with a fully fleshed-out, tangible quality coupled with loads of detail. Yeah, it was a little too resonant because of the room, but no one said a word while it was playing -- they simply listened all the way through.

Aesthetically, I still give the nod to the Lilium as being the most beautiful-looking speaker that Sonus Faber makes; in fact, I believe it might be the most beautiful speaker that *any* company makes.



They should have a pair in a museum somewhere, if they don't already. Still, these new Homage Traditions comes close to that one's beauty, and feature a level of quality craftsmanship that you only seem to find in Italy. In short, they're expensive speakers that look and feel the part.

The Homage Traditions' cabinets are mostly made of wood, adorned with leather on their front baffles -- hallmarks of the brand -- yet they also feature much more aluminum than I've ever seen Sonus Faber use before. All their tops and bottoms have machined aluminum plates, plus there is an aluminum 'spine' that runs the length of each backside, looking kind of like a tall, narrow heatsink on the rear. The aluminum is used mostly for performance -- combined with the wood side walls, the top, bottom, and rear aluminum pieces make for a much more solid enclosure than if they used wood all around -- yet it also gives these speakers an even more sophisticated look than, say, the Olympicas have, which only have dashes of aluminum on them.

Of the two Homage Tradition finishes available for all models -- Red and Wengè -- it was impossible for me to pick which one looks better. As the name implies, Red has a red-colored finish on the wood, accented with black-colored wood inlays and black-anodized aluminum pieces. Wengè has deep-brown-colored wood with much-lighter-colored inlays and silver-anodized aluminum. Regardless of the finish, the sturdy floor spikes are always silver.



Depending on how the sun was coming into the rooms, I sometimes preferred the Red finish, but then other times I preferred the Wengè one. Therefore, if anyone asked right now which I'd choose, I could honestly say, "I have no clue." The only thing I know is I could be content with either.

Sonus Faber makes speakers unlike any other brand does and, commensurately, presents them in unique ways. What I hope is that this article provided enough information to get a hint of what it felt like to be there on February

2; however, I also know that words can only convey so much about an event like this one, so what I did was shoot a bunch of pictures from morning to evening and included them in the gallery below, which should give you an even better idea of what went down at WOM Townhouse. If it's true that a single picture is worth 1000 words, the gallery should give you 45,000 words' worth. Now that this latest Sonus Faber event is over, I can't wait to find out when and where the next might be.

<http://www.soundstageglobal.com/index.php/product-debuts/sonus-faber-homage-tradition-february-2017>

SONUS FABER ANNOUNCES NEW HOMAGE TRADITION COLLECTION

By [TAS Staff](#)

Feb 02nd, 2017



The following is a press release issued by Sonus faber. Watch for Julie Mullins' forthcoming coverage of the launch event that will appear online soon.

THE COLLECTION

Sonus faber wishes to evoke Italian design and creativity at their best by restyling the Homage collection, the company's most iconic line which has been completely revamped in keeping with its rich past and precious legacy. Welcome **Homage Tradition!** The collection features **four elements: Amati, Guarneri, Vox** and the newcomer **Serafino**, a 3,5 ways floor-standing speaker, whose name is taken from the history of Italian violin-making (Santo Serafino – 1699 /1758 – Venetian master trained at Nicolò Amati workshop). The made-in-Italy appeal and the great Sonus faber tradition find their expression in a **classic and slightly retro approach**, where the classical lute shape is still central and maintains the roots with the history but components, finishes and design has been completely renewed.

THE PROJECT

The patents and technological solutions of Liliun, Il Cremonese and of the Olympica Collection find further evolution inside Homage Tradition. The "**Stealth Ultraflex**" is the evolution of the "Stealth Reflex" system; its external part at the back panel, is in extruded Aluminum and controls the flow of air through the duct while controlling its speed and reducing any turbulence and hence distortion. The back too is part of the **Exoskeleton** system complete with **Dampshelves** on top and bottom of the speakers. Guarneri and Serafino feature the so-called **Silent Spikes**, coaxial metal/elastomer/metal spikes which reinterpret the classic patented "**Z.V.T.**" (Zero Vibration Transmission) system and derive from Il Cremonese. Amati keeps the classic optimized suspension system. The **transducers** of the Homage Tradition collection are derived directly from Il Cremonese and have been further developed to create an exclusive and unique design.

THE DESIGN

The **lute shape** of the cabinets of the collection is the fruit of careful research and major restyling. The **curves of the sides change and double**, blending the lines of previous models of the Tradition collection with those inherited from Liliun and giving these speakers larger volumes especially on the back. This evolution allows the cabinet to better control internal resonances. The **distinctive feature** of the design of the new Homage Tradition collection – and a recall of the original Homage collection – is the new **layout of the top** whose main accent is, once again, wood with the same finish of the sides. The **Guarneri Tradition stand** plays a key role in the aesthetic and electro-acoustic design. It's made in **carbon fiber monocoque** and sums the know-how reached with the **Sonus faber-Pagani Automobili** partnership and **Ex3ma** production. The curved outline of the stand, though much lighter and acoustically transparent than its predecessor, ensures maximum structural strength.

FINISHES

Homage Tradition collection is available in two finishes:

- RED: Traditional walnut wood essence with black inlays combined with brushed black Aluminum and black leather (like flagships Aida, Liliun and Il Cremonese);
- WENGÈ: Wengè wood essence – used for the first time by Sonus faber – with maple inlays (reference to the walnut finish of Olympica collection) with brushed Aluminum in Titanium finish and brown leather. **RETAIL PRICES** The suggested retail prices for the collection are:
 - AMATI TRADITION: \$ 29,900
 - SERAFINO TRADITION: \$ 21,900
 - GUARNERI TRADITION: \$ 15,900 (stand included) Taxes, shipping and any customs duties are excluded.

MARKET AVAILABILITY

Homage collection will be available to selected US and Canadian dealers from March 2017.

Technical Specification - Guarneri Tradition

System 2 way, full para-aperiodic vented box "Stealth Ultraflex System" and "Zero Vibration Transmission" technology implemented on the dedicated stand, decoupled from the floor, stand mount loudspeaker system.

Tweeter H28 XTR-04. Sonus faber silk dome 28 mm "Arrow Point" DAD, implemented with a natural wood acoustic labyrinth rear chamber.

Midwoofer W15 XTR-04. Sonus faber designed 150 mm neodymium magnet system ultra dynamic linearity midwoofer.

Cross-over Non-resonant design, optimized amplitude/phase response for optimal space/time performance. "Paracross topology". The impedance at low frequencies is controlled for a clear and friendly amplifier performance.. Highest quality is used in terms of the components: last generation Mundorf "Evo" Oil and Silver/Gold/Oil capacitors, Jantzen inductors. Cross-over point: 2.500Hz.

Frequency Response 40 Hz – 35.000 Hz, Stealth reflex included.

Sensitivity 87 db SPL (2.83V/1 m).

Nominal Impedance 4 ohm.

Suggested Amplifier Power Output 30W – 250W, without clipping.

Long-term Max Input Voltage (IEC 268-5) 20 V rms

Dimensions (HxWxD) 377 x 239 x 375 mm 148,5 x 94 x 148 in

Weight 16 Kg 35 lb

Dedicated Stand (entirely made in Carbon Fiber) Dimensions (HxWxD) 758 x 300 x 390 mm 298 x 118 x 153,5 in

Weight 16 Kg 35 lb

Technical Specification – Serafino Tradition

System 3.5 way, full para-a-periodic vented box “Stealth Ultraflex” system and “Zero Vibration Transmission” technology, decoupled from the floor, staggered low frequency floor standing loudspeaker system.

Tweeter H28 XTR-04. Sonus faber silk dome 28 mm “Arrow Point” DAD, implemented with a natural wood acoustic labyrinth rear chamber.

Midrange M15 XTR-04. Sonus faber designed 150 mm neodymium magnet system ultra dynamic linearity midrange.

Woofers 2 x W18XTR-08. Sonus faber designed 180 mm lightweight “sandwich” cone structure (high-tech syntactic foam core and two external surface skins of cellulose pulp) woofers.

Cross-over Non-resonant design, optimized amplitude/phase response for optimal space/time performance. “Paracross topology”. The impedance at low frequencies is controlled for a clear and friendly amplifier performance. Double staggered transfer function low frequency/room interface optimized filter. Highest quality is used in terms of the components: last generation Mundorf “Evo” Oil and Silver/Gold/Oil capacitors, Jantzen inductors. Cross-over point: 80Hz - 250 Hz – 2.500Hz

Frequency Response 30 Hz – 35.000 Hz, Stealth reflex included.

Sensitivity 90 db SPL (2.83V/1 m).

Nominal Impedance 4 ohm.

Suggested Amplifier Power Output 80W – 350W, without clipping.

Long-term Max Input Voltage (IEC 268-5) 22 V rms

Dimensions (HxWxD) 1091 x 396 x 485 mm 430 x 156 x 191 in

Weight 52 Kg 115 lb

Technical Specification – Amati Tradition

System 3.5 way, full para-a-periodic vented box “Stealth Ultraflex” system and “Zero Vibration Transmission” technology, decoupled from the floor, staggered low frequency floor standing loudspeaker system.

Tweeter H28 XTR-04. Sonus faber silk dome 28 mm “Arrow Point” DAD, implemented with a natural wood acoustic labyrinth rear chamber.

Midrange M15 XTR-04. Sonus faber designed 150 mm neodymium magnet system ultra dynamic linearity midrange.

Woofers 2 x W22XTR-08. Sonus faber designed 220 mm lightweight “sandwich” cone structure (high-tech syntactic foam core and two external surface skins of cellulose pulp) woofers.

Cross-over Non-resonant design, optimized amplitude/phase response for optimal space/time performance. “Paracross topology”. The impedance at low frequencies is controlled for a clear and friendly amplifier performance. Double staggered transfer function low frequency/room interface optimized filter. Highest quality is used in terms of the components: last generation Mundorf “Evo” Oil and Silver/Gold/Oil capacitors, Jantzen inductors. Cross-over point: 80Hz - 250 Hz – 2.500Hz

Frequency Response 28 Hz – 35.000 Hz, Stealth reflex included.

Sensitivity 90 db SPL (2.83V/1 m).

Nominal Impedance 4 ohm.

Suggested Amplifier Power Output 100W – 500W, without clipping.

Long-term Max Input Voltage (IEC 268-5) 25 V rms

Dimensions (HxWxD) 1176 x 411 x 512 mm 463 x 162 x 201,5 in

Weight 61 Kg 134,5 lb

<http://www.theabsolutesound.com/articles/sonus-faber-announces-new-homage-tradition-collection/>

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SONUS FABER INTRODUCES NEW LOUDSPEAKER LINEUP Homage Tradition Collection Loudspeakers Unveiled at NYC Event

by

[Julie Mullins](#)

Feb 07th, 2017



Whether it's designing and making cars, shoes, art, fashion, furniture, or even loudspeakers, you can count on the Italian commitment to doing things with style. Such was the case at the Sonus faber world-premiere launch event February 2nd where a trio of gorgeous-looking and -sounding new loudspeakers was unveiled. Formally christened the Homage Tradition Collection, the new lineup largely builds upon the sonic and technical foundations of the existing Homage Collection and features gloriously striking, custom, real-wood cabinets with contrasting wood inlays and aluminum accents in a titanium finish. Offering equal measures of [Sonus faber's](#) proprietary technologies for delivering high-end sonics and the design inspiration, aesthetics, and precision construction that draw on centuries-old Italian traditions of handcrafted musical instruments—the lute and the violin, in particular—the Homage Tradition Collection combines form and function beautifully.

The Italian marque, one of a handful of heritage high-end audio brands (along with McIntosh and Audio Research) under the auspices of the World of McIntosh Group (WOM), hosted the event for select members of the hi-fi press and international distributors, marketers, and sales folks. The affair



Side and top view of the Coffee finish with aluminum/titanium inlay and trim.



was held at the historic five-story WOM Townhouse on Lafayette Street in Soho near Nolita. Reflecting high design to the hilt, the multi-functional space strikes a stylish balance between industrial-looking original details (such as exposed brick and pipes) and modern, luxurious comforts (such as the indoor swimming pool with an audio system, the lushly landscaped rooftop terrace with outdoor speakers, and the contemporary art—by Keith Haring, for one). Interestingly, the circa 1890s building once served as a power substation that provided current to nearby subway stations, so it seems oddly fitting that the space is now powering the sale of high-end audio electronics, speakers, and sources.

I attended a WOM event at the townhouse once before, at which the McIntosh Group's brands were introduced and the company's intention to market to a broader, luxury-minded customer base was emphasized. Now, under the leadership of a new CEO—Charles Randall, CEO of McIntosh Laboratory, Inc., who took over after Mauro Grange stepped down at the end of 2016—the primary focus seems to have returned to the core audiophile market, though other areas, such as high-end lifestyle and car audio, are still important. Indeed, an automotive project involving two of the WOM brands is slated to be announced soon. Additionally, per information shared at the event, 22 new products are to be launched within the next year across the Group's three core brands—McIntosh, Sonus faber, and ARC.

Speakers...and the Speakers

But let's get back to the primary reason we were there—the Homage Tradition Collection loudspeakers, which is a revamping of the Homage Collection and includes three updated models—the two-way Guarneri stand-mount pictured below (\$15,900 with carbon-fiber monocoque stands), the three-and-a-half-way Amati floorstander (\$29,900), and the Vox horizontal three-way (not shown at the event)—plus one brand-new loudspeaker, the Serafino, a three-and-a-half-way floorstander with dimensions slightly smaller than the Amati's that will retail for \$21,900.



Before the new loudspeakers were unveiled—and they literally were, as seen in the photo below—four speakers (the human kind) from Sonus faber and the McIntosh Group took the floor in a round-robin presentation in which each shed light on a different aspect of the lineup's evolution. Marta Veciello Reane, Marketing Manager with Sonus faber, provided some company history and context, from its founding in 1983 and its first two-way monitors in leather and solid-wood, to the ongoing study of Italian violin and lute-making traditions that inform its acoustic design. The company says it thinks of its loudspeakers as musical instruments to be created as such. In fact, the new Serafino Tradition loudspeaker is named after legendary 18th-century Venetian violin (and lute) maker Santo Serafino—and the speakers are shaped to resemble that classic string instrument's form. Not just for looks, the curves of the sides change and double, and this shape is said to allow the cabinet to better control internal resonances. Taking the

Italian string instrument inspiration and aesthetics to the next level, the Homage Tradition line speakers are available in either a rather vibrant red with walnut wood with black inlays combined with brushed black aluminum and black leather, or Wengè/coffee finish with maple inlays and brushed aluminum coated in a titanium finish with brown leather.



The big reveal: (left to right) Paolo Tezzon, Marta Veciello Reane, and Livio Cucuzza unveil the Homage Tradition Collection loudspeakers.

McIntosh Group Chief Design Officer Livio Cucuzza followed with a discussion of the Homage Tradition line's design influences and inspiration. Not surprisingly, these elements ran to iconic Italian cultural references—think Italy in the 1960s, La Dolce Vita, ocean waves inspiring the reflex port, and in a more direct reference, the Riva Aquarama wooden motor boat of the era. The top of the speakers, seen in the photo below, was designed to echo the look of the top panels of those boats. (Incidentally there was another nod to the Italian/British 1960s already in place: A movie poster for the Antonioni film *Blow-Up* hung by the staircase to the townhouse's top floor.)



There was also a promo video shown celebrating *la dolce vita* featuring a glamorous woman driving an Alfa Romeo to meet her beau at a giant villa or grand hotel on the Italian coast, a pair of Homage Tradition speakers set up (most improbably) on a pier out on the water. To say this screams “lifestyle” and “luxury” would be an understatement.

Next up was Paolo Tezzon, Sonus faber R&D Manager and Chief of the Acoustic Team for McIntosh, who began his talk by warning us that his technical part of the presentation would be boring, but it certainly wasn't. Broadly speaking, a number of patents and technological solutions (the drivers in particular) found in the Liliu and Il Cremonese models have been repurposed and/or evolved in the Homage Tradition lineup; I'll cover some other highlights here:



The Stealth Ultraflex system, employed on all the Homage Tradition speakers, comprises the wave-shaped external duct on the back panel and the surrounding wave-inspired forms made of extruded Avional aluminum billet that are designed to control the airflow within the cabinet to reduce distortion and coloration, and support lower-end frequencies. The aluminum forms are also part of the Exoskeleton system that now has a vertical profile rather than the previous design, which was tilted backwards at an angle. This upright update reportedly improves phase relationships for better coherency. Aluminum dampshelves have also been added to the top and bottom of the speakers to further reduce resonances.

Each driver is each housed in its own chamber. Starting at the top, the DAD H-28 XRT-04 tweeter is the same silk dome that Sonus faber developed for its Liliu and Il Cremonese models

(DAD stands for damped apex dome, which is designed to improve off-axis response and to help the speaker disappear). The M15 XTR-04 neodymium-magnet midrange and the two W18XTR-08 layered-cone woofers (for the Serafino and Amati speakers) are also the same as those found in the two aforementioned models. They run in parallel for faster bass response.

The Guarneri and Serafino speakers feature Silent Spikes made of coaxial metal and elastomer to reduce vibrations; these build upon Sonus faber's patented Z.V.T. (Zero Vibration Transmission) technology. The crossovers use Paracross topology, a non-resonant design said to optimize amplitude and phase response, along with Jantzen inductors and the latest Mundorf capacitors.



The final presenter was Dan Wakefield, VP of Sales for the North America McIntosh Group—and the first non-Italian—who took the floor and started off speaking in the Italian accent of the three previous presenters. (This seemed slightly awkward for a moment, until we found out afterwards they'd all been in on the joke.) Wakefield discussed new initiatives for the line's merchandising and marketing, including enhanced dealer support, in-store displays, and more. The Homage Tradition loudspeakers are due in market starting in March.

Listening

There were three demo rooms set up, one for each of the new speakers. The Serafino was set up in the largest, yet most acoustically challenging of those rooms. Among other sonically dubious architectural elements, it had an entire wall of floor-to-ceiling window panes facing the outdoor terrace. Unlike the other two demo rooms, this room was untreated. So my

listening notes and comments have to be considered with these less-than-ideal conditions in mind.

What struck me most upon my first listen to both the Amati and Serafino speakers was their overall coherence and impressive dispersion (better than I'd remembered from some other Sonus faber speakers at times). As I expected, given that they have some driver elements in common, these two did share some sonic characteristics with the Lilium and Il Cremonese. They presented a big, full sound with quite high resolution, for instance, but their degree of verisimilitude varied. At times timbre would shift slightly towards the darker, richer side of the spectrum, but this depended on the source material—and the electronics.



In the Serafino room, pictured above, the three-and-a-half-ways were paired with McIntosh electronics and sources, including a D150 digital preamplifier, a C1100 tube preamp, a C1100 controller, an MPC 1500 power controller, and an MCT450 CD/SACD player and MT5 precision turntable with McIntosh tonearm and Blue Point No. 2 cartridge. Plenty of female vocalists were on demo with this setup, from Lyn Stanley on vinyl to a version of Leonard Cohen's "Hallelujah" by Elisa that featured some rich and full-sounding organ effects. As I've experienced at other times—and as JV has recently commented on—CDs fared better sonically than other digital tracks, even higher-resolution ones. Piano tended to sound darkish in timbre and not the most realistic, but on many vocals and other instruments this richer, fuller sound fared better. Bass seemed quite deep reaching even if could have used a touch more control at times. But this warmer, more bottom-up sound was also quite lovely on the aforementioned female vocals. Still, as mentioned, this room was not the most acoustically favorable.



What a difference electronics can make! In the room pictured above with the Amati loudspeakers (biwired) driven by ARC's Reference electronics (Reference 6 preamplifier, Reference 250 tube monoblocks with a Reference digital CD player source). The sound was gorgeous and for the most part, highly resolved. It didn't hurt that Will Kline of the McIntosh Group, who was running the room, had a wonderfully eclectic playlist that kept me guessing (and kept me around for a while), ranging from Leonard Cohen, James Blake, and Cesária Évora to Led Zeppelin, Yello, and Regina Spektor—OK, it was a custom CD playlist, but this system seemed to transcend the digital medium. (Still, I was wishing I'd brought some vinyl.) The Yello track made me want to get up and dance, the bass had such presence and heft, though it could have used a little taming at times (as was the case on some other source material as well). On Leonard Cohen's "Never Mind" the degree of detail was astonishing—you could clearly hear every

sound his mouth and lips made. This track also showcased the extremely dark, quiet background.

I also played the first couple of tracks from El Vy's *Return to the Moon* on CD; these were reproduced with superb solidity and jaunty musicality and appropriate weight but still leaned towards a relatively bottom-up presentation, though plenty of detail shined through. The cymbals and other driving percussion at the end of the title track had quick and crisp leading-edge transients. "I'm the Man to Be" was rendered with a pleasing sense of presence and body with good dimensionality, even if it wasn't the height of realism. Still this system boasted a big, rich sound that maintained a sense of openness and expansion throughout the midsized room. Thoroughly enjoyable and engaging listening overall.

Last but not least, the Guaneri stand-mounts were demo'd with Audio Research electronics (LS28 tube preamp, VT80 Foundation series amp, and the ARC CD6 player).

They displayed remarkably deep-reaching bass for two-ways. Their big, bold fullness and good dispersion reminded me of the TAD Micro Evolution One (aka TAS-ME1-K) I heard at last year's Tokyo International Audio Show and at this year's CES.

All told, with this launch Sonus faber seems to have succeeded once again in paying homage to the Italian traditions of fine woodworking to heighten musical and acoustic performance coupled with the company's formidable and thoroughly modern technologies for high-end sonic experiences.

Link to: <http://www.theabsolutesound.com/articles/sonus-faber-introduces-new-loudspeaker-lineup/>

World of McIntosh: New Sonus Faber Homage Tradition speakers

Posted on February 4, 2017 by [Scot Hull](#) in [Announcements](#), [Loudspeakers](#)



Have you ever ordered anything from J Peterman? Chances are, if you were a fan of *Seinfeld*, you at least know about the catalog that Elaine used to work for. A mail-order catalog that, until rather recently, only ever showed it's wares in sketches. No photos at all. But what that catalog was best known for was the way they sold. The words they used to sell.

It's clearly a joke, isn't it? A lark? An elaborate pulling of the proverbial leg? That's certainly how the writers of *Seinfeld* took it, and they spent a many an episode milking the evocative language well past "tortured" and fully into the land of "mangled". But while there is certainly fun to be had there — the writers *have* to be aware — there's a reason the catalog is the way it is.

Seinfeld aside, I still received the catalog and I looked forward to it. Those J Peterman catalogs, absurd pretentiousness delightfully acknowledged, stayed around the apartment for weeks — and weeks *after* all the other catalogs had been tossed. I flipped the pages, read the descriptions, laughed out loud at the audaciousness of the language, and then read some more. And yes, I did buy things from J Peterman. For example, I bought this wool scarf. It's over 12' long. It's as warm as a coat, and in a pinch, I can use it as a litter for carrying injured wildlife out of a raging forest fire. In the arctic. Or something. It's big and I bought it; it's cozy and you can't have it.

The Native American writer, teacher and activist [Thomas King](#) wrote: “The truth about stories is that’s all we are.” I think about that line a lot. About *story*. The telling and retelling of experience, filtered through a lens. Or a mirror, dark and cracked. Life. Life as *story*. Because that’s what I am, too. I am my stories.

When I looked through the J Peterman catalog, I lost track of what I was doing. I wasn’t shopping. I was a clairvoyant, peering into the life of another. Another *me*. Into a life that I *could* have had — and yet still might. I was seeing, reading, experiencing my story, *expanded*.

That’s *different*. Stepping back, it makes me ask what, if anything, any of us are really ever selling? Or buying? Is it a *thing*? *Just* a thing? Or another way to *be*? And isn’t that what “lifestyle” is about? An invitation to reconsider what your life *might* be?

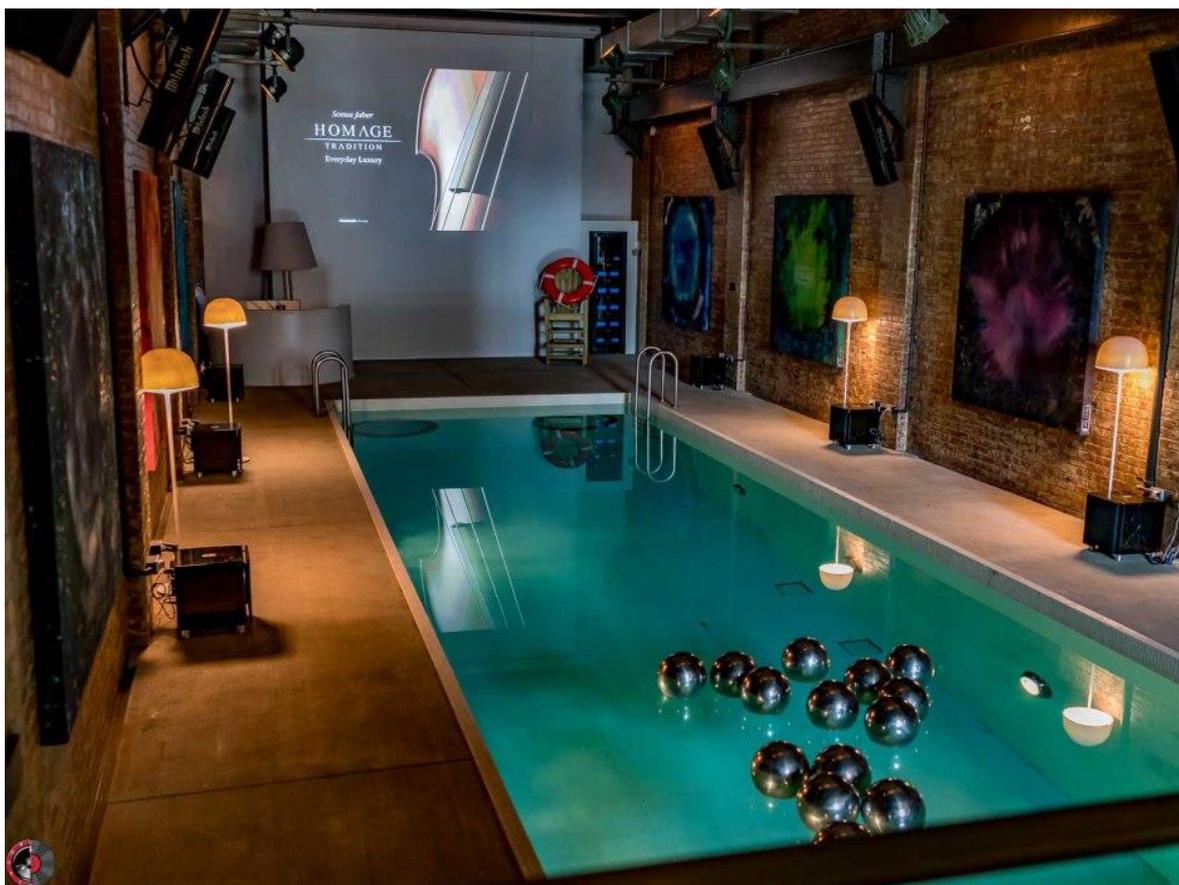
This is where **Sonus Faber** lives. Lifestyle. Reimagined.

I think this is incredibly important. Most audio companies don’t — or can’t — tell stories, much less *lifestyle* stories. Arguably, that’s why they fail. J Peterman knew that. *Seinfeld* did too, and in making fun of the wild storytelling, was adding it’s own story. A story about nothing at all, they said, and by satirizing J Peterman, it was poking fun of *itself*, but still somehow popping out the other end as meaningful, insightful, and funny AF. Their stories became our stories. And we were able to imagine ourselves as more.

Which brings me back to the **World of McIntosh**.

Not that anyone needs to up and rent a 5-story townhouse in Manhattan or anything, but let me suggest that this is the kind of thinking that makes brands iconic.

I took the early train into NY on Thursday, to visit with Sonus Faber at the Townhouse in SoHo. If the photos look familiar, that’s not surprising — you’ve probably seen the Townhouse featured in *Mr Robot* or as a backdrop to a celebrity event. The place rents for staggering cash on a daily basis — but I will offer that the location *does* have some pretty remarkable amenities.





In short, it's a magnificent venue. A world apart. Art sliding into beauty wrapped in light. And did I mention they promised me "an authentic Italian dinner"? Yeah. Amtrak, here I come.

Much like the [sales meeting last summer](#), the **McIntosh Group** (McIntosh Labs, Sonus Faber, Audio Research, Wadia, Pryma) brought much of their top-tier resellers throughout the US into Manhattan for a day of hobnobbing and education, which is awesomesauce, but the ostensible goal was to introduce a brand-new iteration of the Homage product line they're calling Homage Tradition.

Another aside — this may seem extravagant. And, in all fairness, it is. But it's not unique — Cisco Systems, for example, used to do this routinely. Their "lean IT" subsidiary, Meraki, still does. Why? Because *it works*. And, given the multiple objectives being handled simultaneously, as juggled by a four-armed butler from Downton Abbey, it's more cost-effective than it might appear. Think "disrupt expectations & create memories" and you're on the right track.

But let's pivot now, and let Sonus Faber introduce the reason for their efforts, the new Homage Tradition.



The line has three new loudspeakers. Or rather, three different form factors for the individual elements that separate the line, the Guarneri Tradition, the new Serafino Tradition, and the Amati Tradition. Say hello, my pretties.



All three are currently orderable, and the first shipments are making their way to dealers as we speak.

But you probably want to know how much these are going to cost, so let's get that out-of-the-way, and then take a closer look at the three speakers.

Retail prices

The suggested retail prices for the collection are:

- AMATI TRADITION: \$ 29,900
- SERAFINO TRADITION: \$ 21,900
- GUARNERI TRADITION: \$ 15,900 (stand included)

Each speaker is currently available in one of two finishes.

- RED: Traditional walnut wood essence with black inlays combined with brushed black Aluminum and black leather (like flagships Aida, Liliium and Il Cremonese);
- WENGÈ: Wengè wood essence – used for the first time by Sonus Faber – with maple inlays (reference to the walnut finish of Olympica collection) with brushed Aluminum in Titanium finish and brown leather.





General Notes

The fit and finish on everything Sonus Faber does is, in a word, astonishing. It's part of the package, or so we've come to expect. Again, they're not selling audio. They're selling *luxury*. And all three of these speakers are absolutely lux. Of the two finishes, my personal preference is for the dark wood Wengè — that inlaid aluminum is not only striking, it's lust-inducing. I also have a suspicion that it adds stiffness to the cabinet, but that's just a hunch. But I did catch a rather prolonged discussion of Fender's use of different woods (backing, fretboards, &c) in the 1960's and 1970's, and how fans responded — this would be a very interesting discussion to have with the designers, but circumstances didn't permit. This time.

You'll note the porting. It's not round or square, but rather a vertical slot. The flanges flanking create what the designer Livio Cucuzza called a "wave effect", but also sets up the vertical binding posts, a nice visual touch.

Note that these speakers deviate from the traditional SF "rake". With a straight up presentation, foot print is decreased, which is good. But the phase correction is still there — it's just now handled in the crossover.

The cross-section of the speaker is also different, and much closer to the "traditional" (if it can be called that) "boat-tail" design, that would probably be described as "lute-shaped" because this is Sonus Faber and all of these speakers are named after luthiers.

Under the covers, the Sonus Faber drivers have seen some evolutionary strides. Designer Paolo Tezzon described the current woofer tech is "voiced for coherence"; and the drivers are treated pulp (paper) sandwiched around "syntactic foam". The tweeter is a "trickle down" from the Lilium, and Tezzon took a few moments to walk through a graph for the on-axis and off-axis frequency response. A soft-dome tweeter (like that used in the Minima) gives truly excellent off-axis response, which is critical to a speaker's "disappearing act", he said, but cannot provide a smooth and linear high-frequency response to 20k without losing steam. A hard-dome tweeter (like that used in the Stradivari) can get the excellent extension, but loses the off-axis response. Their approach with their new tweeter, developed and leveraged in the Lilium, successfully blends the two for excellent off-axis response and smooth linearity up past 20kHz.

I'll have some listening notes shortly, but for now, let's say hello to the speakers.

Link to: <https://parttimeaudiophile.com/2017/02/04/world-of-mcintosh-new-sonus-faber-homage-tradition-speakers/>

World of McIntosh: Listening to the Sonus Faber Amati Tradition

Posted on February 6, 2017 by [Scot Hull](#) in [Loudspeakers](#)



The McIntosh Group had set up representatives of the [new Homage Tradition](#) loudspeaker line in different listening rooms, scattered throughout the [WoM Townhouse](#), and then invited their dealers, distributors and the local press to wander about, to see, touch and taste.

The Amati is the largest in the Homage Tradition lineup, and yes, it's big. Interestingly, it doesn't consume as much physical in-room space as I'd have thought, which is part of the reason for the straight-up cabinet design. Toed-in and set rather back from the couch, the speakers could easily have filled with sound a room twice the size as this "master bedroom" sized room at the Townhouse. Here, they were driven by **Audio Research** electronics, including the new Reference Phono 3 preamplifier (lashed to a **Pro-Ject** Signature 12 turntable), a Reference CD9, a Reference Phono 3, Audio Research Reference 6 preamplifier, and a pair of Reference 250 amplifiers.

Transparent Audio provided all the cabling, including the following:

- 2m Reference Balanced Interconnect: \$5,940
- 15' Premium USB Cable: \$950
- 12' Reference Speaker Cable: \$8,340

- Premium Bi-wire adapters: \$265
- Reference Power Cords: \$1,100
- Powersolator Reference Power Conditioner: \$3,995

In the spirit of confession, I'll offer that this room was quite toasty; the two amps were kicking out enough heat to make this setup untenable for all but the largest or most well-ventilated of rooms. Sonically, I thought that there was *plenty* of tonal color and general power; I just wish I was able to settle in without having to get naked. Don't get me wrong, this was move I was heading toward, but alas and alack, the *TONEAudio* crew was in attendance, and I kinda got the feeling that the new Sonus Faber Brand-Manager Will Kline might be less inclined to send me some of his gorgeous speakers if I ended the day on his sweating into his couch in my fancy socks and neon-green knit boxers. Ah, well. We're probably all better off because of it.

It's worth noting that I'm unfamiliar with the speakers, which are new, or the electronics, which are a mix of new and not-quite-new-but-not-old; please forgive me if I beg off on attributing this or that sonic feature to any particular element in the chain. That said, my notes said "powerful", which usually translates as "great bass"; the limiting factor was clearly the room, not the system. I'll add that the *scale* of presentation was *fascinating* — I wanted to grab my copy of *The Planets* and see what was what, but that was not to be (because I didn't bring that piece of music ... sigh). If it helps, I can add that "nothing stuck out", and no, that's not weak tea. If they're designing for coherence, and they are, I can believe it, listening to their 3.5-way speaker and that's a real neat trick, there.

I think almost all of my listening time was spent on the digital end, so I can't comment on the new Pro-Ject or the new Reference Phono 3, but the digital playback was silky and lovely, bearing all the hallmarks I usually look for, including air, space, charm and slam. This system was very convincing.

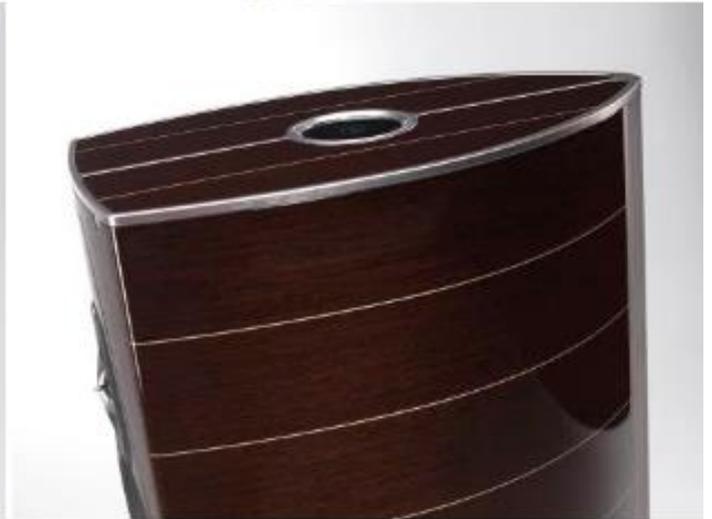
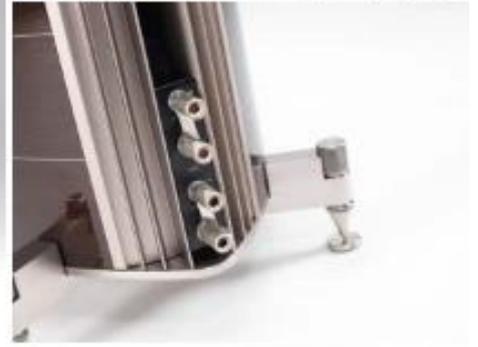
My initial, and final, reaction happened to be the same — I wanted to hear more of it. Until I can pull the system apart, I can't and won't render judgments on components, but I'll say that the whole here is the set of some *very interesting* parts, so that deconstruction would be



cheerfully welcomed.

If it came down to a vote, I think the [Guarneri system](#) was the more compelling demo, but it is probable that this was entirely due to how well the system fit the room. But, even given room-based trade-offs, the Amati is a whole different animal, more tiger than leopard. It'll play *big*, and by *big*, I mean *huge*. Plan accordingly.





Specifications

System

3.5 way, full para-aperiodic vented box "Stealth Ultraflex" system and "Zero Vibration Transmission" technology, decoupled from the floor, staggered low-frequency floor standing loudspeaker system.

Tweeter

H28 XTR-04. Sonus faber silk dome 28 mm "Arrow Point" DAD, implemented with a natural wood acoustic labyrinth rear chamber.

Midrange

M15 XTR-04. Sonus faber designed 150 mm neodymium magnet system ultra dynamic linearity midrange.

Woofers

2 x W22XTR-08. Sonus faber designed 220 mm lightweight "sandwich" cone structure (high-tech syntactic foam core and two external surface skins of cellulose pulp) woofers.

Cross-over

Non-resonant design, optimized amplitude/phase response for optimal space/time performance. "Paracross topology". The impedance at low-frequencies is controlled for a clear and friendly amplifier performance. Double staggered transfer function low-frequency/room interface optimized filter. Highest quality is used in terms of the components: last generation Mundorf "Evo" Oil and Silver/Gold/Oil capacitors, Jantzen inductors. Cross-over point: 80Hz – 250 Hz – 2.500Hz

Frequency Response

28 Hz – 35.000 Hz, Stealth reflex included.

Sensitivity

90 db SPL (2.83V/1 m).

Nominal Impedance

4Ω.

Suggested Amplifier Power Output

100W – 500W , without clipping.

Dimensions (HxWxD) / Weight

1176 x 411 x 512mm / 463 x 162 x 201.5"

61 Kg / 134,5 lb

Price

\$ 29,900

<https://parttimeaudiophile.com/2017/02/06/world-of-mcintosh-listening-to-the-sonus-faber-amati-tradition/>

World of McIntosh: Listening to the Sonus Faber Guarneri Tradition

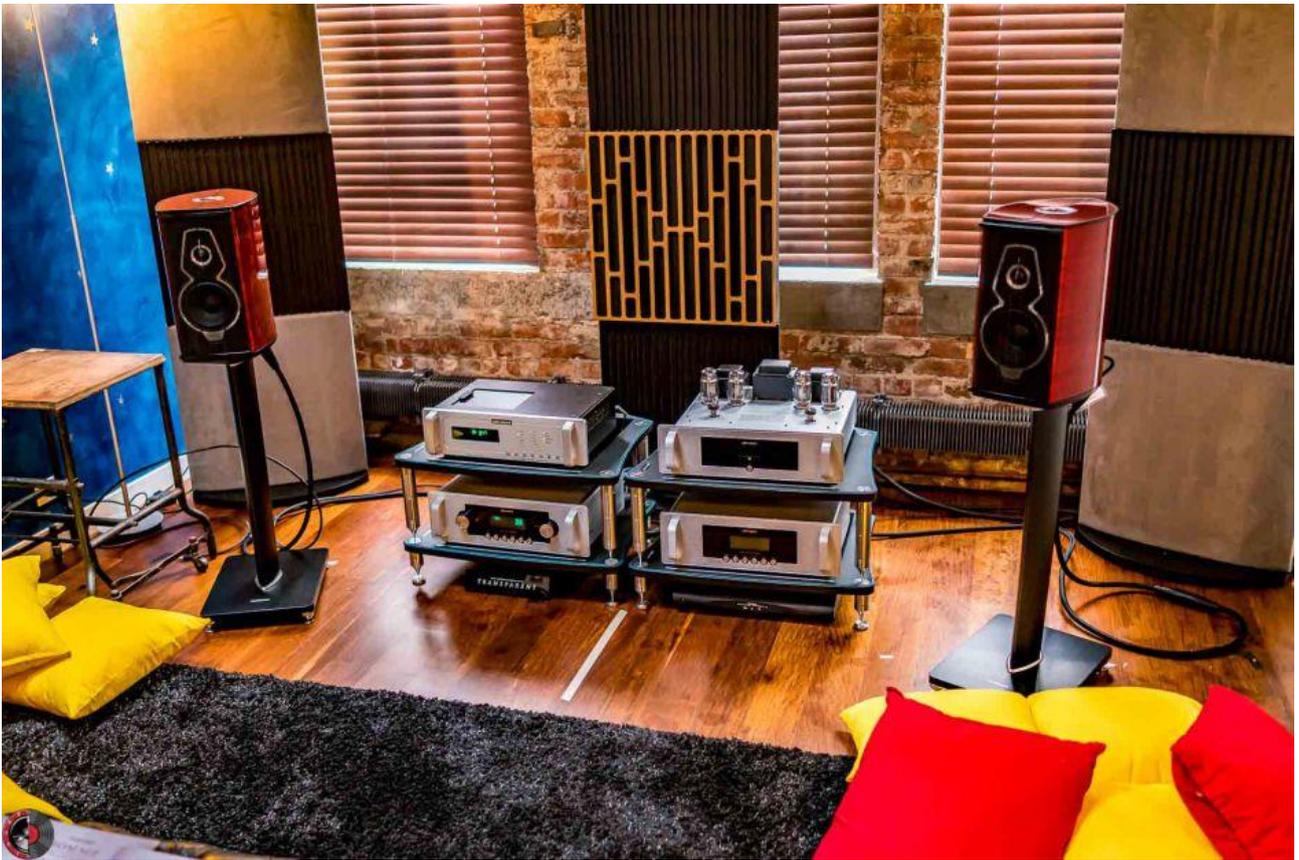
Posted on February 5, 2017 by Scot Hull in Loudspeakers



The **McIntosh Group** had set up representatives of the new **Homage Tradition** loudspeaker line in different listening rooms, scattered throughout the **WoM Townhouse**, and then invited their dealers, distributors and the local press to wander about, to see, touch and taste. I might have gotten a *bit* close, but promptly asked the taken-aback designer Livio Cucuzza if I was the **first to lick a speaker** could I then keep it, but he shrugged, saying “who says you were first?” An excellent point, and one sufficient to reel my gob back from the lusciousness of the Guarneri Tradition. But only just.

The listening room on the fourth floor of the five-story townhouse was one of the two with actual room treatments, colorfully accented and assisted by an artful splash of throw pillows in front of the speakers. In this room, I found components from **Audio Research**, sourced from their new Foundation Line of entry-level gear, all wired up with cables from Transparent Audio.

On top of the rack was the new VT80, a KT120 vacuum tube integrated amplifier in their entry-level Foundation Line, and one that’s good for 75 watts per channel. The new DAC9 was tucked underneath. Off to the side sat the new LS26 preamplifier, with a top-loading CD6 squatting above it, next to the amp. The price for each of the Foundation Line component is about \$8k each; the CD6 is about \$9k.



Transparent Audio cables used in the Guarneri system included the following.

- 4x 2m Plus Balanced Interconnect: \$975 2m
- High Performance USB: \$350
- 12' Plus Speaker Cable: \$1,100
- Performance Bi-wire Adapters: \$170
- 4x High Performance Power Cord: \$320
- Powerbank 6 Power Conditioner: \$695



Someone told me that, perhaps, designer Paulo Tezzon had left his “voicing CD” playing in the CD6 when I came in, but because Shazam had absolutely no idea what those tracks were, I can't tell you what it was I was listening to. I can tell you that it was bloody freakin' *electrifying*, and I had the delightful out-of-body experience you get when getting a good stomp on through a two-way speaker. Imaging was very good, and the percussive presentation snapped my head around and

popped both eyes right out of their sockets. Holy *crap*, that was a fun demo.

Winner winner, chicken dinner. I'll take it!

Ask me, the sound coming out of the "little guy" at The Townhouse was *clearly* the one to beat, and this particular David had absolutely no qualms or issues fending off all comers, Goliath upstairs included. In all fairness to the other demos, which were lovely in their own ways, The Everything in the Guarneri demo room simply meshed in ways not obviously possible with the *much* larger speakers in the other rooms.

The traditional red finish is gorgeous, deeply lustrous and wholly magnificent, but I still prefer the Wengè with the aluminum inlay. Aesthetically, I think the carbon-fiber stands match much better with a more modern look, so perhaps that's part of my gestalt impression. Regardless — this speaker not only has the *looks*, it has the big, clanky brassy ones to back them up with *epic* sound.

If anyone out there is listening, I'd very much like to have some quality time with this speaker. Oh yes, yes please.









[Link to https://parttimeaudiophile.com/2017/02/05/world-of-mcintosh-listening-to-the-sonus-faber-guarneri-tradition/](https://parttimeaudiophile.com/2017/02/05/world-of-mcintosh-listening-to-the-sonus-faber-guarneri-tradition/)

Hifi Pig Magazine



2/feb/ 2017

Sonus faber say they 'wish to evoke Italian design and creativity at their best by restyling the Homage collection', the company's most iconic line. 'It has been completely revamped in keeping with its rich past and precious legacy. Welcome Homage Tradition!'

The collection features four elements: Amati, Guarneri, Vox and the newcomer Serafino, a 3.5 way floor-

standing speaker whose name is taken from Santo Serafino (1699 – 1758), another of Italy's master violin makers who trained at Nicolò Amati's workshop. The made-in-Italy appeal and the Sonus faber tradition find their expression in a classic and slightly retro approach where the classical lute shape is still central and maintains the roots with the history but components, finishes and design have been completely renewed.

Many patents and technological solutions of Liliun, Il Cremonese and the Olympica Collection find further evolution inside Homage Tradition. The "Stealth Ultraflex" is the evolution of the "Stealth Reflex" system; its external part at the back panel is in extruded Aluminium and controls the flow of air through the duct while controlling its speed and reducing any turbulence and hence distortion. The back too is part of the Exoskeleton system complete with Dampshelves on top and bottom of the speakers. Guarneri and Serafino feature the so-called Silent Spikes, coaxial metal/elastomer/metal spikes which reinterpret the classic patented "Z.V.T." (Zero Vibration Transmission) system and derive from Il Cremonese. Amati keeps the classic optimized suspension system. The transducers of the Homage Tradition collection are derived directly from Il Cremonese and have been further developed to create unique design.

Sonus faber go on to explain further; "The lute shape of the cabinets is the fruit of careful research and major restyling. The curves of the sides change and double, blending the lines of previous models of the Tradition collection with those inherited from Liliun and giving these speakers larger volumes especially on the back. This evolution allows the cabinet to better control internal resonances. The distinctive feature of the design of the new Homage Tradition collection – and a recall of the original Homage collection – is the new layout of the top whose main accent is once again wood in the same finish as the sides. The Guarneri Tradition stand plays a key role in the aesthetic and electro-acoustic design. It's made in carbon fiber monocoque and sums the know-how reached with the Sonus faber-Pagani Automobili partnership and Ex3ma production. The curved outline of the stand, though much lighter and acoustically transparent than its predecessor, ensures maximum structural strength".

Homage Tradition collection is available in two finishes:

- RED: Traditional walnut wood essence with black inlays combined with brushed black Aluminium and black leather (like flagships Aida, Liliun and Il Cremonese)

- WENGÈ: Wengè wood essence – used for the first time by Sonus faber – with maple inlays (reference to the walnut finish of Olympica collection) with brushed Aluminium in Titanium finish and brown leather

Homage collection will be available at select dealers in Europe and Asia beginning February 2017 and in the US and Canada beginning March 2017.

The suggested retail prices for the collection are

AMATI TRADITION : €20.500

SERAFINO TRADITION: €15.500

GUARNERI TRADITION: €11.700 (stand included)

<http://hifipig.com/sonus-faber-restyles-homage-collection/>



Paul Rigby

(The Audiophile Man)

SONUS FABER
SPEAKERS: THE
COLLECTION...IN
THREE PARTS



Italian speaker design outfit has release a new speaker range that resigns that Homage collection into the Homage Tradition range that includes the Amati, Guarneri and Serafino

New variations on current technology includes the Stealth Utraflex which has evolved from the Stealth Reflex, an external part to the back panel, in extruded aluminium which controls the air flow through a duct. This is where you'll also find the Exoskeleton plus Dampshelves.

The Guarneri and Serafino include Sient Spikes, coaxial metal/elastomer/metal spike which replace the usual Z.V.T. system. Amati keeps the classic design.



The lute shape of the cabinets has been implemented to reduce resonances while the Guarneri feature carbon fibre as a monocoque. Finishes are walnut red with black aluminium accents and leather or Wenge wood with maple inlays, brushed aluminium in Titanium finish and brown leather.



The 2-way Guarneri includes a H28 XTR-04 28mm tweeter, W15 XTR-04 150mm mid/woofer with a cross-over employing Paracross topology.

The 3.5 way Seafino uses the same tweeter, M15 XTR-04 150mm mid and two 180mm W18XTR-08 woofers.

The Amati 2.5 way design also uses the same tweeter, mid and two woofers but sized at 220mm.

Prices? Amati Tradition is €20,500, Serafino Tradition is €15,000 and the Guarneri Tradition is €11,700.



Link to :<http://theaudiophileman.com/sonus/>



Sonus Faber Homage Tradition Amati, Serafino & Guarneri Loudspeakers

Sonus faber seeks to evoke Italian design and creativity by restyling the Homage loudspeaker collection. These new models consist of the Amati and Serafino floorstanders plus their Guarneri monitor on stand (\$29,900, \$21,900, and \$15,900 with stand included respectively). The collection features four elements: Amati, Guarneri, Vox and the newcomer Serafino, a 3.5-way floorstanding speaker whose name is taken from

the history of Italian violin-making. While their classical lute shape speaker cabinets are still central, finishes and design have been completely renewed. Sonus faber's "Stealth Ultraflex" is the evolution of the "Stealth Reflex" system, which is the external part at the back panel made from extruded Aluminum. This part aid in controlling the flow of air through the duct while also controlling its speed and in reducing any turbulence. The back is part of the Exoskeleton system complete with Dampshelves on top and bottom of the speakers. Guarneri and Serafino feature the so-called Silent Spikes, coaxial metal / elastomer / metal spikes which reinterpret the classic patented Z.V.T. (Zero Vibration Transmission) system. Sonus faber's Amati keeps the classic optimized suspension system. The transducers of the Homage Tradition collection are derived directly from Il Cremonese and have been further developed to create an exclusive and unique design. Top-line Amati Tradition floorstander is a 3.5-way design with H28 XTR-04 silk dome 28mm Arrow Point DAD tweeter that is implemented with a natural wood acoustic labyrinth rear chamber. Midrange is handled by an M15 XTR-04 150mm neodymium magnet dynamic driver. There are two W22XTR-08 220mm lightweight sandwich cone structure woofer made with high-tech syntactic foam core and two external surface skins of cellulose pulp. Sonus faber has optimized the crossover's "amplitude / phase response for optimal space / time performance." Sonus faber's new Homage Tradition collection is available in Red traditional walnut wood essence with black inlays combined with brushed black Aluminum and black leather. There's also a Wenge wood essence finish used for the first time by Sonus faber that features maple inlays with brushed aluminum in titanium finish and brown leather.

STEREO

& VIDEO

[АКУСТИКА](#) 03 февраля 2017, 15:15

Sonus Faber обновила линейку акустики *Homage*

ТЕГИ: [#Sonus Faber](#)



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Компания Sonus Faber выпустила обновленную версию известной линейки акустики *Homage* и [назвала](#) ее *Homage Tradition*. В коллекции четыре устройства: *Amati*, *Guarneri*, *Vox* и новая 3,5-полосная напольная модель *Serafino*. Последняя названа в честь венецианского скрипичного мастера Санто Серафино, обучавшегося в начале шестнадцатого века у Николо Амати. Вся линейка, по словам компании, сочетает в себе классику и ретро: классическая форма лютни переключается с абсолютно новыми отделками и компонентами.



В основе переиздания *Homage* лежат технологии, впервые представленные в *Lilium*, *Il Cremonese* и *Olympica*. Фазоинверторы «Stealth Reflex» эволюционировали в «Stealth Ultraflex» и обзавелись алюминиевыми портами. Задняя часть корпуса — часть конструкции «Exoskeleton». Напольники *Guarneri* и *Serafino* оснащены «Бесшумными шипами», концентрической конструкцией из металла, эластомера и снова металла. Динамики взяты из линейки *Il Cremonese*. Стойки для *Guarneri* сделаны из карбона в сотрудничестве с автомобильным производителем *Pagani* и *Ex3ma*.



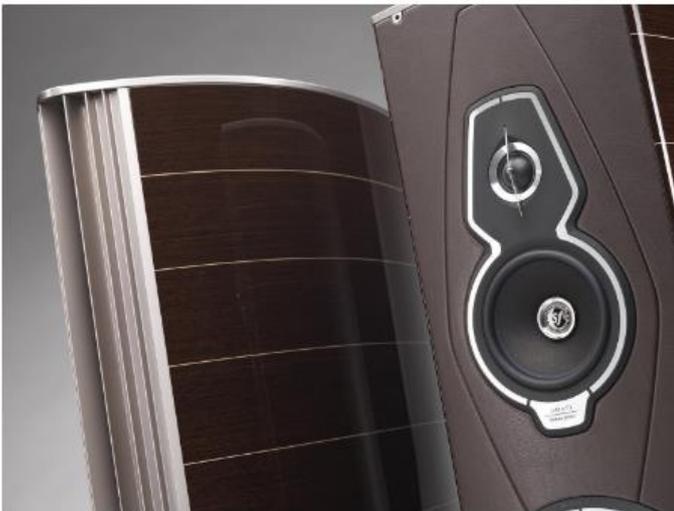
Изгибы корпуса напоминают о *Lilium* и дают низкочастотным динамикам необходимый объем, а также позволяют лучше контролировать внутренние резонансы. Доступны два варианта отделки: красный ореховый корпус с отделкой черным алюминием и кожей и новейшая расцветка венге с вставками из клена, коричневой кожей и алюминием цвета титана.

В продаже новинки появятся в Европе и Азии уже в феврале этого года, а до Северной Америки доберутся в марте.

UPD: Российский дистрибьютор озвучил цены на линейку. Старшие напольники *Amati Tradition* обойдутся в 2 065 000 рублей, младшие *Serino* — в 1 575 000 рублей, а за *Guarneri* в комплекте со стойками придется отдать 1 176 000 рублей.



Фото производства





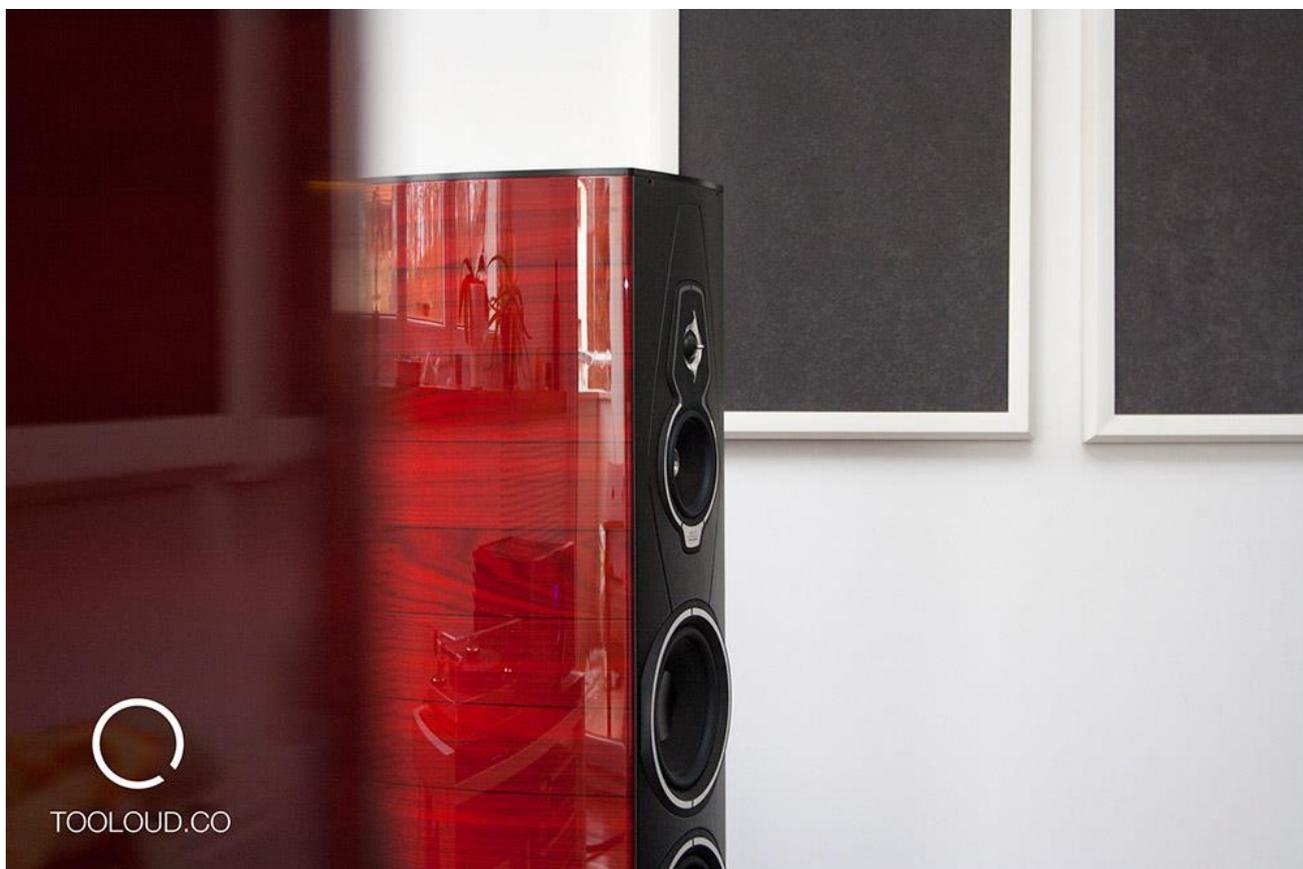
<http://stereo.ru/news/sonus-faber-homage-tradition>



Sonus faber Amati Tradition

Posted on [05/02/2017](#)

NA TESTU: Sonus faber Amati Tradition zvučnici



Sonus faber je u četvrtak, 2. 2. 2017., u New Yorku, službeno predstavio zvučnike iz nove **Homage Tradition** serije. Samo 3 dana kasnije, na stranicama Too Loud bloga **možete pročitati ekskluzivnu i u svijetu prvu recenziju Amati Tradition**, najboljeg zvučnika u novoj seriji. Ako se pitate kako mi je to pošlo za rukom, odgovor potražite u nastavku.

Sve kreće od **Rotary Audija**, službenog distributera Sonus faber zvučnika u Hrvatskoj. Rotary Audio jedan je od rijetkih koji je dobio 3 modela zvučnika prije službenog predstavljanja i to više od mjesec dana unaprijed. Riječ je o **Amati Tradition**, **Serafino Tradition** i **Guarneri Tradition** zvučnicima (nedostaje samo centralni zvučnik za kućno kino, **Vox Tradition**). Do navedenog datuma, distributerima je bilo zabranjeno davati informacije o novim zvučnicima, a posebice fotografiranje i dijeljenje putem bilo kakvih medija.

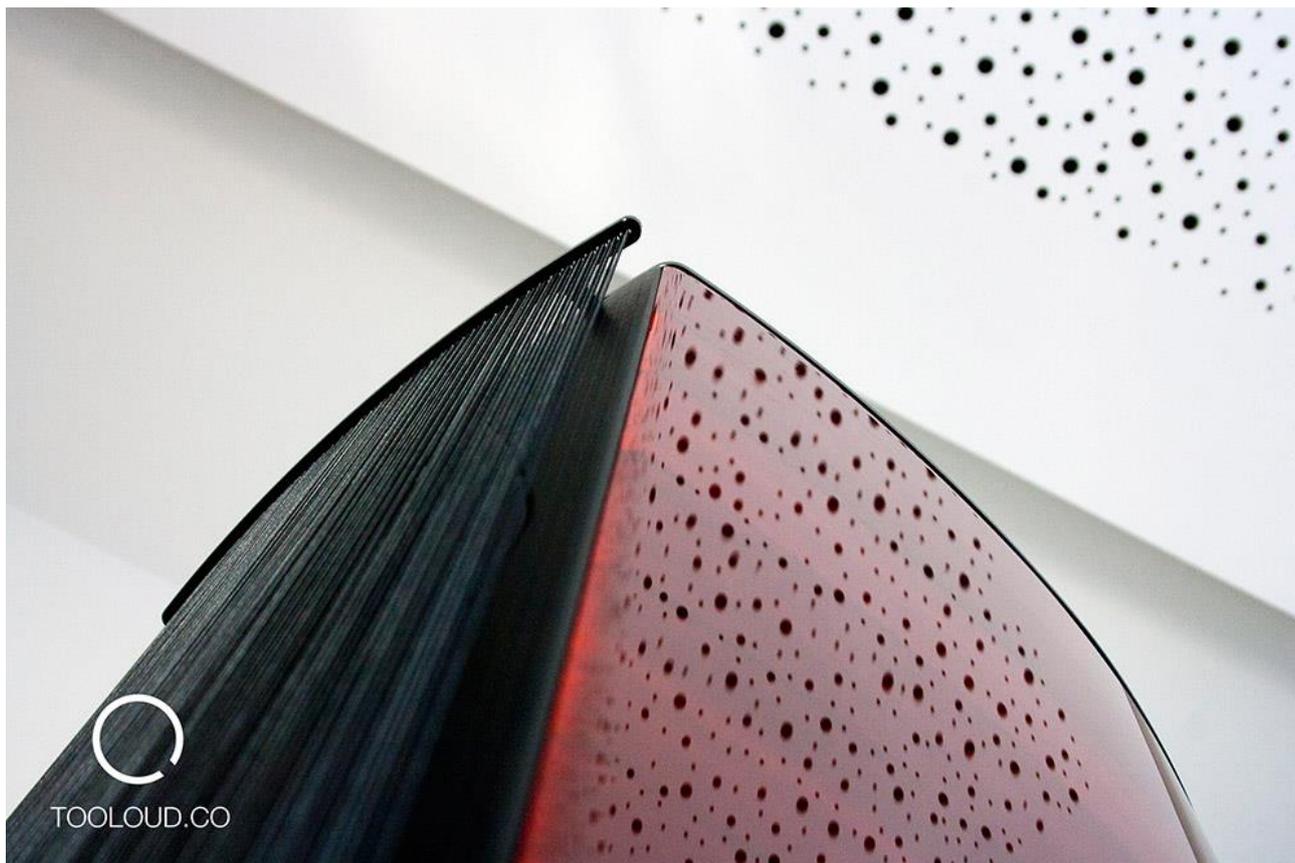


Međutim, bilo je dozvoljeno izložiti ih u prodajnom prostoru i demonstrirati potencijalnim kupcima. Isto tako, nije bilo nikakvih prepreka da se dokopam jednog para za testiranje kako bih napravio recenziju. Odabrao sam zvučnik sa samog vrha ponude – **Amati Tradition (26.900 eura)**. Na testiranje sam dobio zvučnike sa serijskim brojem 0014, što jasno govori gdje su završili prvi primjerci koji su izašli iz tvornice.



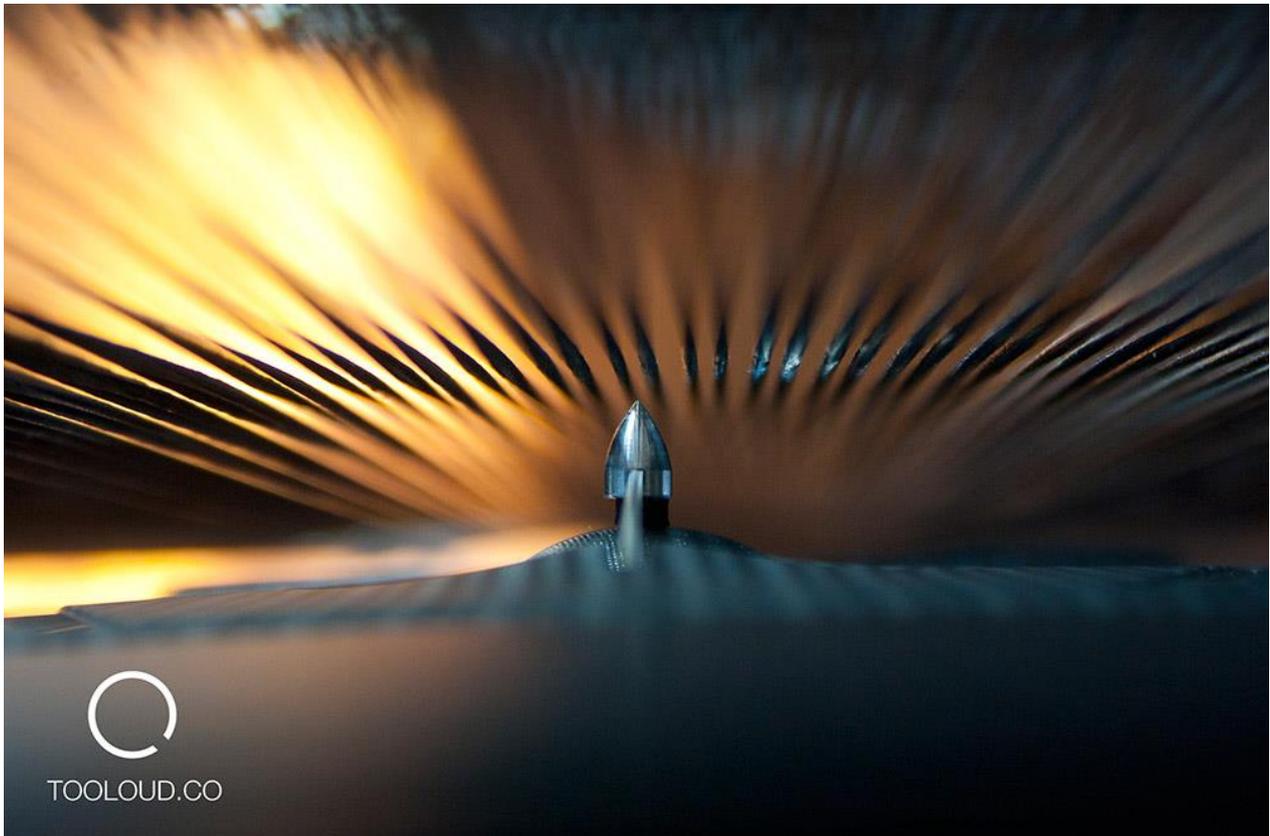
Od 3 ponuđena modela, odabrao sam Amati Tradition iz dva osnovna razloga. Prvi, uklapa se u cjenovni razred nekoliko zvučnika koje sam imao prilike testirati u svom prostoru unazad par godina. Riječ je o Rockport Atria, Revel Ultima Salon 2, KEF Blade 2 te konačno, o vlastitim Wilson Audio Sophia 3 zvučnicima. Drugi je razlog taj, što sam procijenio da bi se Amati Tradition također trebao dobro snaći u prostoriji od 32 m². Svi navedeni modeli mogu bez problema napuniti zvukom i dvostruko veće prostorije, međutim nisu pokazali kako im je moja ponuđena kvadratura limitirajući faktor. Naprotiv.

Doduše, postoji i treći razlog, a taj je da imam generalno pozitivan stav naspram Amati zvučnicima iz prethodnih Homage serija, stoga me jako zanimalo kako zvuči novi model. Iz sveg navedenog daje se zaključiti kako sam imao zdravu osnovu za testiranje i usporedbu s navedenim modelima.



Novi Amati Tradition izgledom kabineta najviše podsjeća na prvi Amati Homage iz 1998., iako se nadodanom 'metalurgijom' na drveni kabinet nastavlja na posljednji, Amati Futura iz 2011. Od prvog do današnjeg, Amati je prošao korjenite promjene i teško je ustvari zaključiti kako se radi o zvučnicima iz iste serije. Osim tehničkih promjena, valja uzeti u obzir i to kako je na prvom Amatiju radio Franco Serblin, osnivač Sonus fabera i neosporivi majstor izrade zvučnika.

Nažalost, Franco Serblin od 2013. godine više nije među nama, ali i godinama prije smrti, Serblin je napustio Sonus faber nezadovoljan novom poslovnim politikom uprave tvrtke. Pokrenuo je novu tvrtku pod vlastitim imenom gdje nastavlja razvijati svoju konstruktorsku filozofiju izrade zvučnika. I upravo od tog trenutka konstantno se povlače rasprave oko toga ima li novi Sonus faber dodirnih točaka sa starim. Jedni zagovaraju stav kako to više nije to, te da se izgubio Serblinov duh, dok drugi tvrde da se nova produkcija nastavlja kretati na dobro utabanom putu te da su novi modeli još bolji.



Kako god bilo, prvi i posljednji Amati, osim vanjskog izgleda, nemaju previše veze jedni s drugima. Pa čak je i taj vanjski izgled djelomično usporediv. Možemo govoriti o zakrivljenom i uspravno postavljenom kabinetu, ali ustroj, volumen, dorada i konačno, ono što je u novi Amati ugrađeno, nemaju nikakve veze s inicijalnim modelom.

Amati Tradition je 3,5-stazni bas refleks zvučnik, s ugrađenim dvjema novo razvijenim bas jedinicama u sendvič konstrukciji membrana (kombinacija sintetičke pjene i papira) promjera 220 mm, jednom srednjetonskom od 150 mm te 'Arrow Point' visokotonskom svilenom jedinicom promjera 28 mm. Potonja je ugrađena u vlastiti drveni akustički labirint unutar kabineta te je naspram prethodnog modela linearnija u frekventnom opsegu. Sve su jedinice razvijene unutar Sonus fabera.



Inače, sam kabinet nosi zanimljive tehnološke nazive, Stealth Ultraflex System i Zero Vibration Transmission. Osim što nazivi zvuče poput nekog SF (!) filma, otkrivaju kako tehnologija zamjenjuje klasičan bas refleks ustroj, odnosno smanjuje vibracije kabineta na minimum. Dobar dio svega navedenog, kroz pojednostavljena rješenja, prenesen je iz referentnih modela zvučnika; Aida, Liliun i Il Cremonese.

Frekvencijski opseg iznosi 28 Hz do 35 kHz, uz rezne frekvencije na 80, 250 i 2.500 Hz. Nominala osjetljivost je 90 dB (2,83 V/1 m) uz impedanciju od 4 Ohma. Svaki zvučnik teži 61 kilogram, a što to točno znači, najbolje znaju momci iz Rotary Audija koji su ih dostavili.

Testni primjerci stigli su u prepoznatljivoj Sonus faber, Red Violin završnoj obradi. Na raspolaganju je i tamnija, grafit verzija, kao i moguće kombinacije završnih boja metalnih dijelova. Izrada je besprijekorna i jasno se vidi majstorstvo na djelu. Drveni dijelovi savršeno su lakirani u visokom sjaju, gotovo bez trunke efekta 'narančine kore'. Ista stvar vrijedi i za crno eloksirane metalne dijelove te za ostali metalni hardveraj.



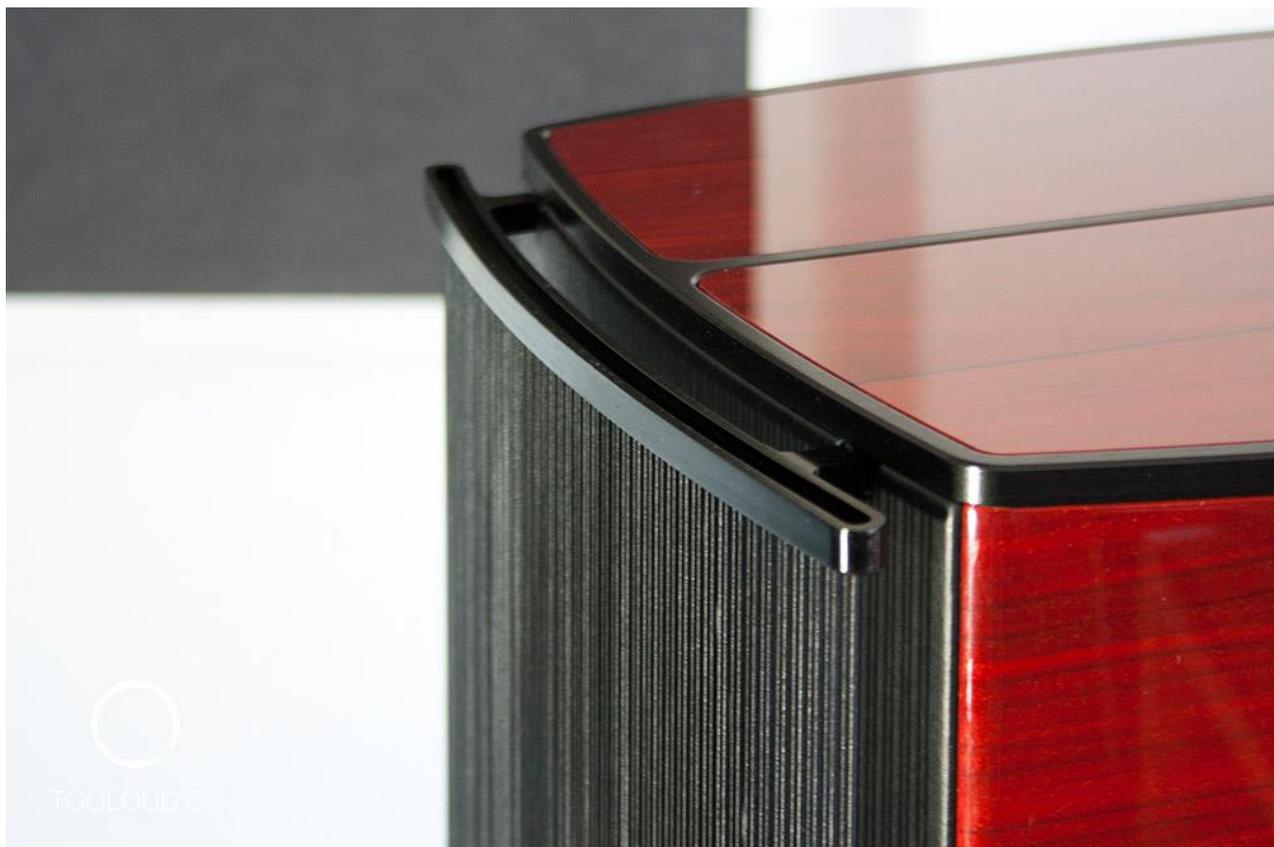
Sa stražnje strane, duž cijele visine zvučnika, postavljen je rebrasti hladnjak spojen na ugrađenu skretnicu. Naravno da se hladnjak ne grije, nema ni razloga zašto bi, tako da se nalazi u estetskoj ulozi. Nakon nove serije Bowers & Wilkins Diamond D3 serije u kojoj modeli s vrha također na poledini imaju hladnjake, izgleda da je u pitanju novi modni hit među zvučnicima. No, prije ili kasnije, iz mode sve izađe.

Međutim, ta kombinacija crnog mat hladnjaka i crvenog sjajno lakiranog drva izgleda jako dobro. Ono što mi pak ne izgleda tako dobro, jest isforsirana implementacija logotipa na vrhu zvučnika u obliku blago udubljenog staklenog tanjura, okruženim srebrnim rubom. U kombinaciji sa srebrnim rubovima oko samih zvučničkih jedinica, odskače od dizajna kakvog bih očekivao od Sonus fabera. Imam neki osjećaj da se radio kompromis te da se tu išlo na ruku dalekoistočnim kupcima.



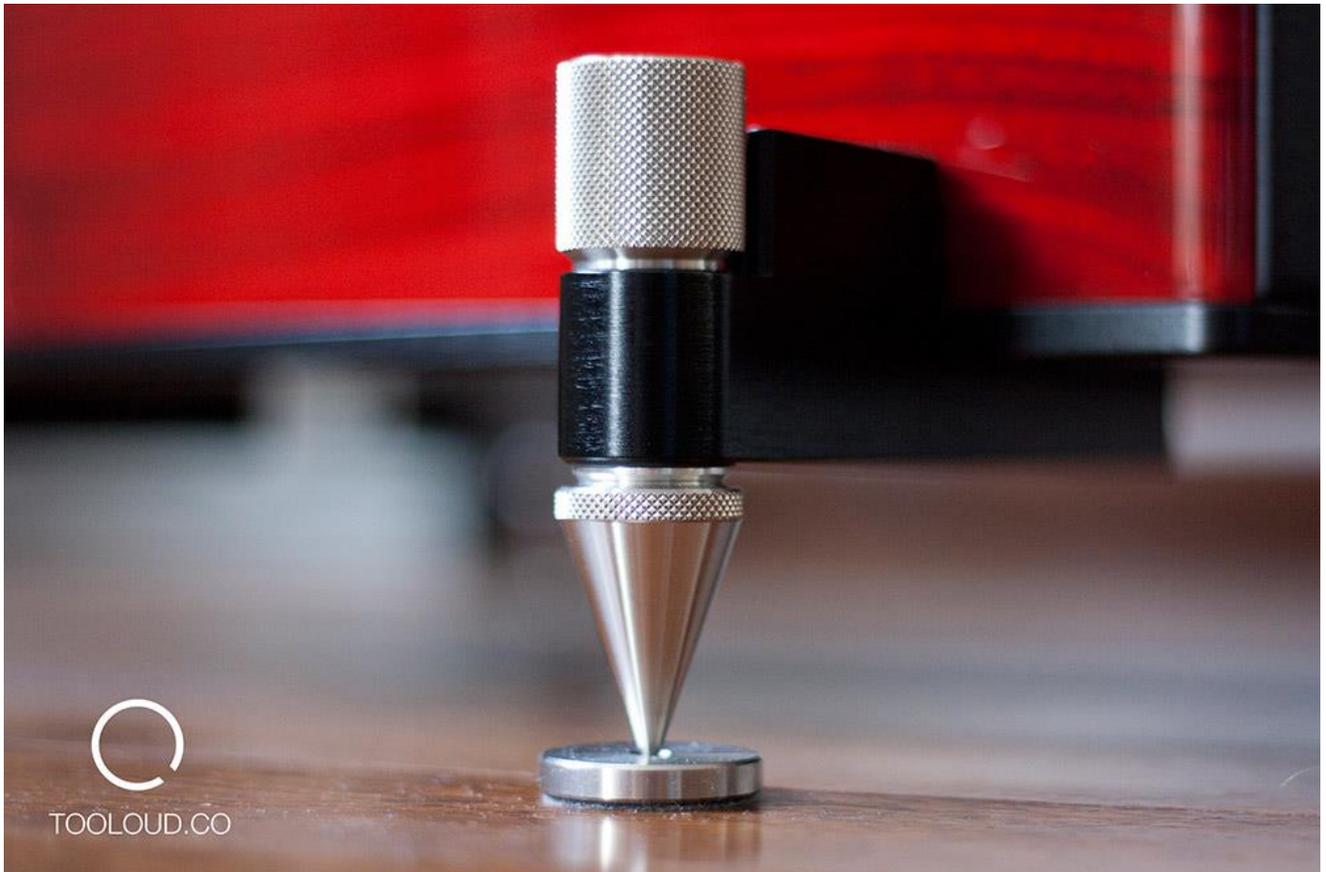
Osobno mi prethodni model, Amati Futura, izgleda bolje, a pogotovo što je zbog polarnih karakteristika zvučnih jedinica kabinet ukošen unazad pa izgledom djeluje modernije, agresivnije. No, da ne bude zablude, Amati Tradition djeluje impresivno i teško da će izgledom nekoga ostaviti ravnodušnim. Iskreno govoreći, da se nekom igrom slučaja trajno nađe u mom sustavu, vjerujte mi, nakosio bih oči i pogledao kroz prste.

Umjesto zaštitne mrežice, Sonus faber već tradicionalno s prednje strane stavlja strune koje su tu više iz estetskih razloga, nego iz zaštitnih. Da dobro izgledaju na zvučnicima, nema nikakvih dvojbi, ali samo skidanje, a pogotovo vraćanje prilično je riskantan posao jer zahtijeva fizički napor. Prvo se umeću u donje rupe te se zatim napinju prema gore i gađaju se gornje rupe. Jedan krivi potez i uopće ne želim zamisliti što se može dogoditi, stoga – oprez!



Amati Tradition testirao sam u dva sustava, odnosno s dva seta HIFI opreme. U prvom sam koristio vlastite, a u drugom McIntosh uređaje posuđene iz Rotary Audija. Detaljan popis opreme pogledajte na kraju teksta. S obzirom na to da se radi o high-end zvučniku vrhunskog pedigreea, smatrao sam da im treba dati priliku da pokažu što mogu i u drugačijem okruženju. Kako će se kasnije pokazati, takav se potez pokazao potpuno opravdanim.

Zvučnike sam dobio na testirane nove, što znači da su bili neusvirani. Testiranju i kritičkom slušanju pristupio sam nakon nekih 100 sati rada (plus/minus koji sat). Dok ovo pišem, zvučnici se još uvijek nalaze kod mene i sada, gotovo 4 tjedna kasnije, pokazuju pravi karakter. Isti se nije značajno promijenio, ali je zvuk ipak opušteniji i povezaniji po cijelom spektru. Ovo se naročito odnosi na gornje bas i srednjetonsko područje gdje je zvuk dobio na bešavnosti. Doduše, na ovo je utjecao još jedan bitan faktor, ali o tome nešto kasnije.



Samo pozicioniranje u prostoru zahtijevalo je određeno vrijeme i prošlo je više dana dok nisam pronašao optimalnu poziciju. U konačnici sam se poigrao s finim ugađanjem u smislu zaokretanja zvučnika te pomicanjima u nekoliko centimetara. Uspio sam ih namjestiti tako da prilikom reprodukcije postignem efekt nestajanja u prostoru, a da sam pritom zadržao stabilnu i vrlo preciznu zvučnu sliku.

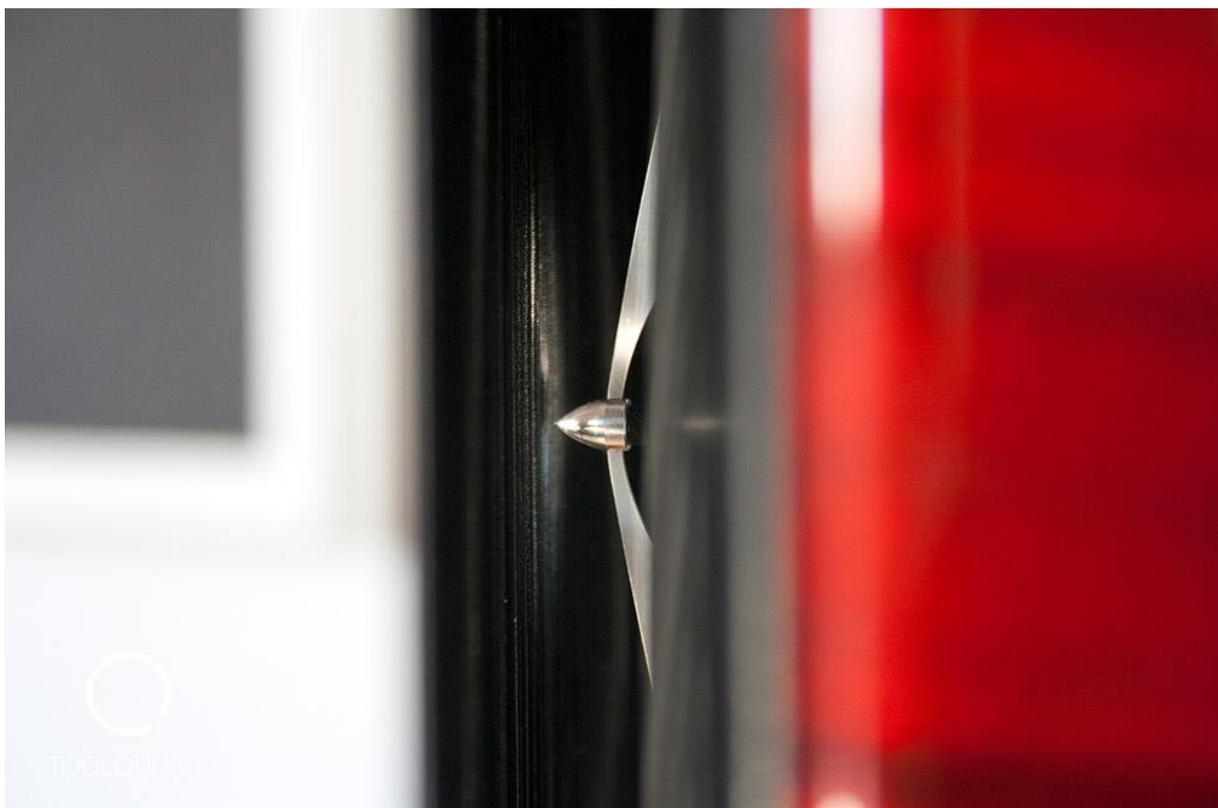
Slušao sam glazbu gotovo svih žanrova i različitih formata, od CD-a, hi-res audio zapisa pa do vinila. Slušao sam ih na najmanjim i najvećim glasnoćama, tijekom jutra, dana i večeri. Nisam ih štedio i zaista sam želio vidjeti što sve mogu. Vjerujte, mogu jako puno.

Zvučnici su u stanju kreirati veliku zvučnu pozornicu po širini i dubini. Visinu neću spominjati jer ne postoji u HIFI-ju, odnosno u stereofoniji. Ta se pozornica, ovisno o snimci, rasprostire u trapezoidnom obliku, šireći se iza zvučnika. Zahvaljujući izvrsnoj rezoluciji i preciznosti, zvučnici su u stanju stvoriti holografski efekt koji će vas natjerati da pogledom pratite zbivanje na pozornici. Moći ćete jasno vidjeti gdje se nalaze pojedini glazbenici tj. instrumenti.



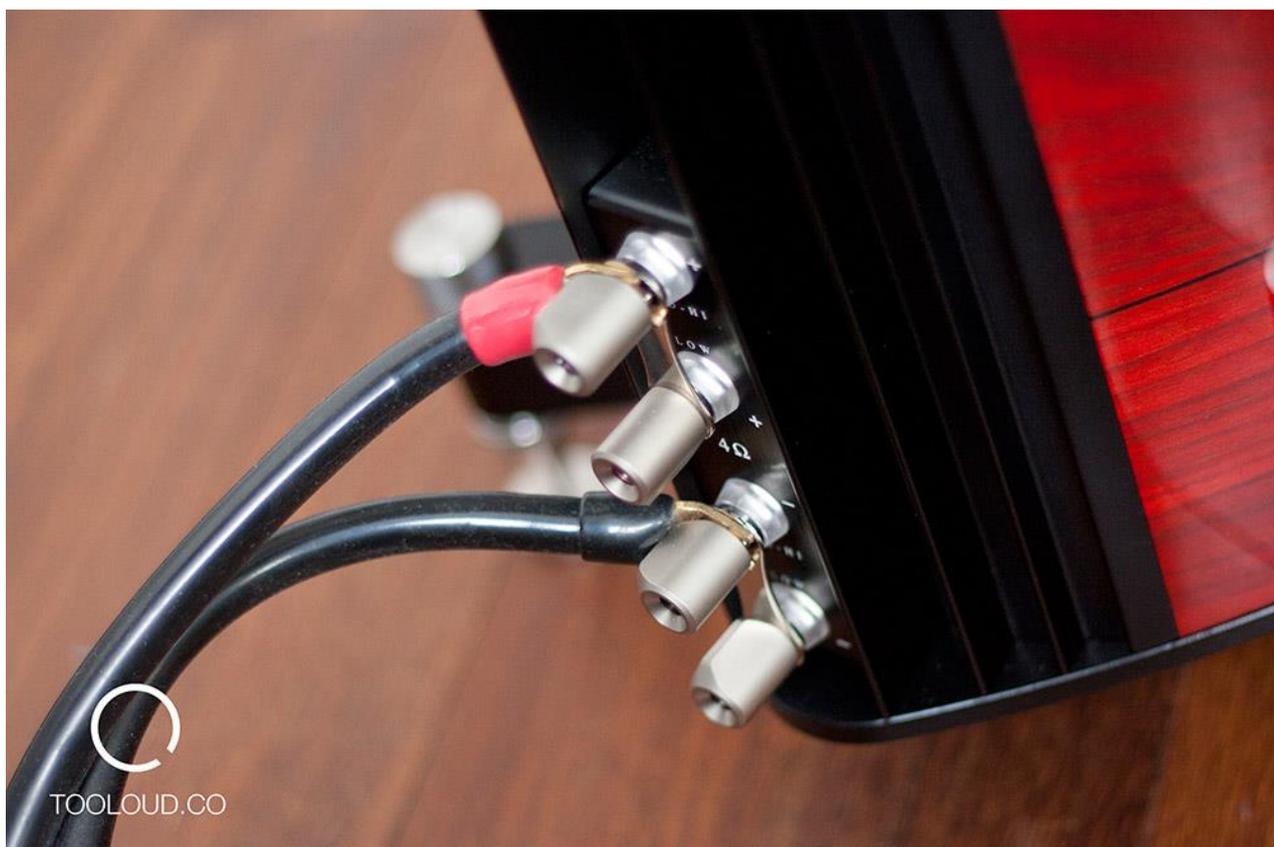
Svedete li to na manji broj instrumenata, kako je to slučaj s genijalnim albumom **Inventio** (ECM 2348), **Jean-Louisa Matiniera** i **Marca Ambrosinija**, ostat će vam prostora za slušanje frapantnih detalja u snimci. Uz to, čut ćete dinamiku kakva je obično rezervirana za zaista vrhunske zvučnike, čak i višestruko skuplje od Amatiya. Iako se visokotonsko područje može učiniti pomalo hladnim ili zrnatim, Amati Traditional u stvari otkriva kako je izvrstan alat za otkrivanje anomalija u snimci. Ovo se posebice odnosi na digitalni materijal. Ako snimak, odnosno produkcijski dio, nije odrađen kako spada, Amati će vam to jasno reći.

Nedavno sam kupio **The Opera Gala, Live from Baden-Baden**, limitirano CD izdanje (Deutsche Grammophon, 480 861-8) od kojeg sam očekivao superiorniju obradu od one koju imam na standardnom izdanju. Međutim, uzalud šepurenje na omotu CD-a s K2HD masteringom i 24 bita/100 kHz-om obradom kad vrhunac albuma, arija iz Bellinijeve **Norme** koju pjeva **Anna Netrebko**, u najvišim oktavama zvuči zrnato, zapravo iritantno. Ista se stvar dogodila i na Sophia 3 zvučnicima, iako nije bila toliko izražena. Tragedija je tim veća što su mi na iznos CD-a opalili carinu, troškove špedicije i PDV, tako da sam za njega odvojio gotovo 450 kuna. Boli, peče!



Ta, nazvat ću je tako, produžena rezolucija, posljedica je odlično konstruirane visokotonske jedinice. Iako se membrana razlikuje u samom materijalu (svila vs. berilij), usporedio bih visokotonac s onim u ranije spomenutoj Rockport Atriji. Tada sam, baš kao i sada, mogao čuti detalje u visokotonskom području koje naprežu uho na slušanje do krajnjih granica.

Ništa manja informiranost nalazi se i u srednjetonskom području. Vokali na Amati Tradition zvučnicima zvuče vrlo otvoreno i uvjerljivo. Ako snimljeni materijal dozvoljava, možete čuti fascinantne detalje u ljudskom glasu kako je to primjerice moguće čuti u glasu **David Daniela**, američkog kontratenora. U interpretaciji **Cum Dedert Dilectis**, Antonija Vivaldija (Virgin Veritas, VC 5454742) jasno se čuje titranje glasnica u mikro pomacima kroz čitav raspon glasa.



Otvorenost i svježina srednjetonskog područja uklopila se u ostatak spektra, ali ipak nedovoljno, tako da se upalila lampica za alarm. Kako sam ranije napisao, u početku se nazirao problem između gornjeg bas i srednjetonskog područja. Znalo se dogoditi da bas naprosto 'odlijepi' od srednjih tonova. Tada bi se pojavio osjećaj pozadinskog muljanja. Cijela stvar nije bila katastrofalno loša i vremenom se, kako su se zvučnici usviravali, smanjila, ali ipak dovoljno izražena da se potraži pomoć. Stigla je u obliku drugog izlaznog pojačala koje se pokazalo kao bolji partner Amati Tradition zvučnicima.

McIntosh MC452 (oko 11.000 eura), s 450 W po kanalu, pokazao je veći autoritet i općenito bolju kontrolu bas područja. Iako bi mojih ponuđenih 250 W iz Pass X250.5 izlaznog pojačala, a i s obzirom na osjetljivost zvučnika (90 dB) trebalo biti sasvim dovoljno, praksa je pokazala drugačije. Promjenom, bas je dobio na brzini i artikulaciji. Više nisam mogao detektirati navedeni problem, bez obzira na glazbeni materijal.




TOOLOUD.CO

Općenito gledajući, cjelokupna McIntosh elektronika (izlazno pojačalo/pretpojačalo) bolje je legla uz Amati Tradition od Pass kombinacije, što mi jednim dijelom govori da se itekako vodi računa što će, i s čime, dobro svirati unutar iste kuće. Za one koji ne znaju, i Sonus faber i McIntosh pripadaju McIntosh grupi. Pod istom su suknjom još i Audio Research, Wadia Digital, Sumiko i Fine Sounds Asia.

U svakom slučaju, Amati Tradition voli snagu i o tome svakako treba voditi računa prilikom kupovine. Naravno, ako želite iz donjih registara izvući čvrst i precizan bas, ali i postići superiornu kontrolu nad cijelim frekvencijskim opsegom. Bit će interesantno pričekati još neku recenziju koja će uključivati mjerenja. Živo me zanima impedancijska karakteristika i koliko se mijenja tijekom




TOOLOUD.CO

reprodukcije.

Uz partnere iz kuće, Amati Tradition pokazali su novo lice i sve ono što je bilo dobro ili odlično, postalo je izvrsno. Zvučnici zaista mogu uvući slušatelja u srce glazbe kroz transparentan i slojevit zvuk. Kadri su virtualno rušiti zidove slušaone i rasprostrti pred vas ogromnu zvučnu pozornicu.

U toj pozornici, doživjet ćete preciznu zvučnu sliku, dinamičan i visokovjeran zvuk bogate teksture. Zaboravite na stereotipe koji se vežu uz Sonus faber i govore kako su to zvučnici idealni za slušanje klasike ili jaza. Glupost. Dobar zvučnik, neovisno o glazbenom žanru, odsvirat će sve ispravno ako je jednostavno – dobar. Ovaj to svakako jest.

Bacite uho na **Nojima plays Liszt** (Reference Recordings, RR 25CD) i **Sonatu u H-molu** i osjetit ćete punoću i težinu klavirske tipke s bogatim harmoničkim suzvučjem. Poslušajte **Anne-Sophie Mutter** i **Méditation from Thais** (Deutsche Grammophon, 0289 437 5442 2) i čut ćete izvrsne mikrodinamičke otklone koji će vam holografski dočarati povlačenje gudala po strunama violine. S druge strane, raspalite li **Deep Purple** i **Child in Time** s albuma **In Rock** (Audio Fidelity, AFZ 051), u nevjerici ćete gledati kako pri većim glasnoćama i u klimaksu zvučna slika ostaje postojana, bez ikakvog urušavanja ili odlaska u zonu neslušljivosti tj. izobličenja.

Ako me pitate da li bih zamijenio svoje Wilson Audio Sophia 3 zvučnike s Amati Tradition, odgovor je, ne bih. Međutim, ne zato što Amati ne valja, nego zato što Sophia 3 bolje radi s Pass kombinacijom. Za mene bi promjena zvučnika značila i promjenu pojačala i pretpojačala, vrlo vjerojatno i ožičenja. Kako sam uspio posljednjih godina vlastiti sustav dogurati do granice za koju smatram zadovoljavajućom u više aspekata, u ovom se trenutku ne bih se upuštao u novu avanturu.

No, to ne znači da ne bih Amati Tradition preporučio svima koji žele osjetiti kako jedan vrhunski high-end proizvod može zvučati i koji žele ući u srce snimljenog glazbenog materijala. Da biste to doživjeli, vodite računa i o tome da zvučnik ovakvog kalibra ne sjeda u prostoriju samo zato što lijepo izgleda. Morat ćete mu osigurati što bolje akustičke uvjete i vrhunsku prateću elektroniku. Za svaki pokušaj švercanja, Amati će vas nemilosrdno kazniti.



Dobra vijest je ta da Amati Tradition već od sljedećeg tjedna možete čuti u Rotary Audiju. Tamo su i ostala dva modela, Guarneri i Serafino Tradition. Na vašem bi mjestu protegnuo noge i otišao poslušati navedene modele, a pogotovo Amati Tradition. Uvjerem sam da nećete zažaliti, osim ako vam kojim slučajem ne padne na pamet da ih kupite. Nije zvuk taj koji će vam zadati glavobolje, već iznos koji, ruku na srce, nije mali.

Pa opet, ako pogledate što se danas na tržištu zvučnika nudi za navedeni iznos, bez suzdržavanja mogu reći da cijena nije pretjerana. Bez ikakve sumnje kupujete ime, kupujete statusni simbol, ali isto tako kupujete i izvanserijski HIFI proizvod. Dok razmišljate o ovom zaključku, vraćam se glazbi i još jednom slušanju albuma **Citizen of Glass, Agnese Obel** (Pias, PIASR905CD). Ne čuje se baš svaki dan takav vokal, a Amati Tradition sutra odlazi. Treba uživati u stvarima dok još traju ili jednostavnije – carpe diem.

Sustav za testiranje:

Zvučnici: Wilson Audio Sophia 3

Izlazno pojačalo: Pass X250.5

Izlazno pojačalo: McIntosh MC452

Pretpojačalo: Pass XP-20

Pretpojačalo: McIntosh C2500

D/A konverter: Classé CP-800 Rev. 2

Analogni izvor: Clearaudio Concept/Clearaudio Verify/Concept V2 MM

Phono pretpojačalo: Clearaudio Nano

Digitalni izvor: MacBook Air (Early 2015), Fidelia, Audirvana Plus

Digitalni izvor (SACD/CD/DAC): McIntosh MCD550

Digitalni izvor (CD transport): Marantz CD6000 OSE LE

Digitalni kabel (USB): Nordost Blue Heaven

Digitalni kabel (AES/EBU): Z Audio Spider (XLR)

Digitalni kabel (COAX): Profigold (RCA)

Zvučnički kabeli: Transparent Musicwave Super MM2

Interkonekti (XLR): Transparent Musiclink Super MM2

Interkonekti (XLR): Transparent Musiclink Plus MM2

Interkonekti (RCA): Black Rhodium Rhythm

Interkonekti (RCA): Marohei Cables CT Reference

Strujni kabeli: Audioquest NRG-2, Audioquest NRG-3, Wireworld Stratus, Shunyata Research Venom Digital

Strujna letva: Supra MD06-EU MKII

Audio dodaci: Stillpoints Ultra SS, Stillpoints Mini

Audio polica: Rondo Custom

Soba: Akustički tretirana, 8,5×3,8×2,8 m

Link to:

<http://tooloud.co/sonus-faber-amati-tradition/>

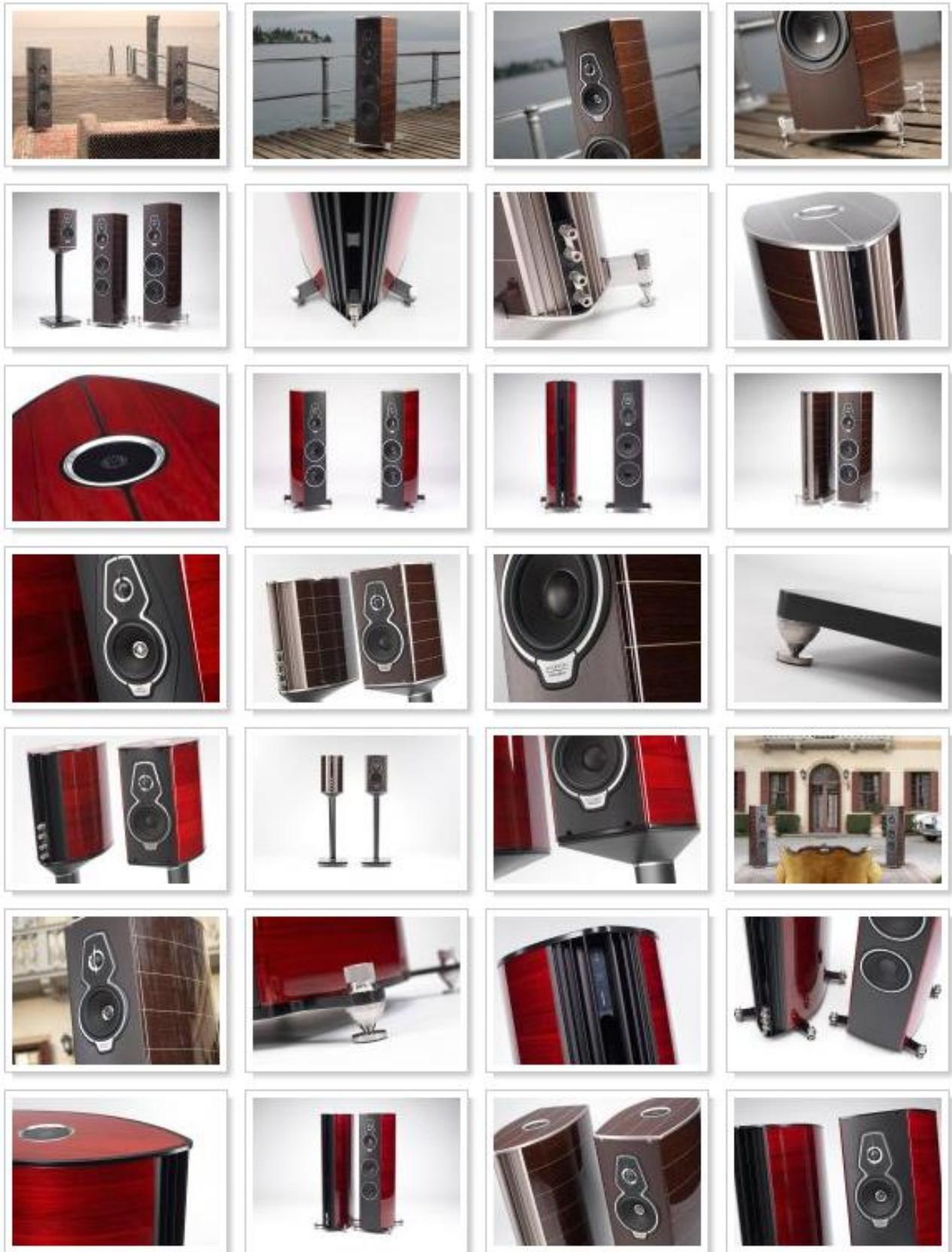
Sonus Faber Homage Tradition : la marque d'enceintes italiennes de luxe réinvente ses modèles historiques

Publié par Pierre Stemmelin le 3 février 2017. Publié dans Tests - Auditions privées

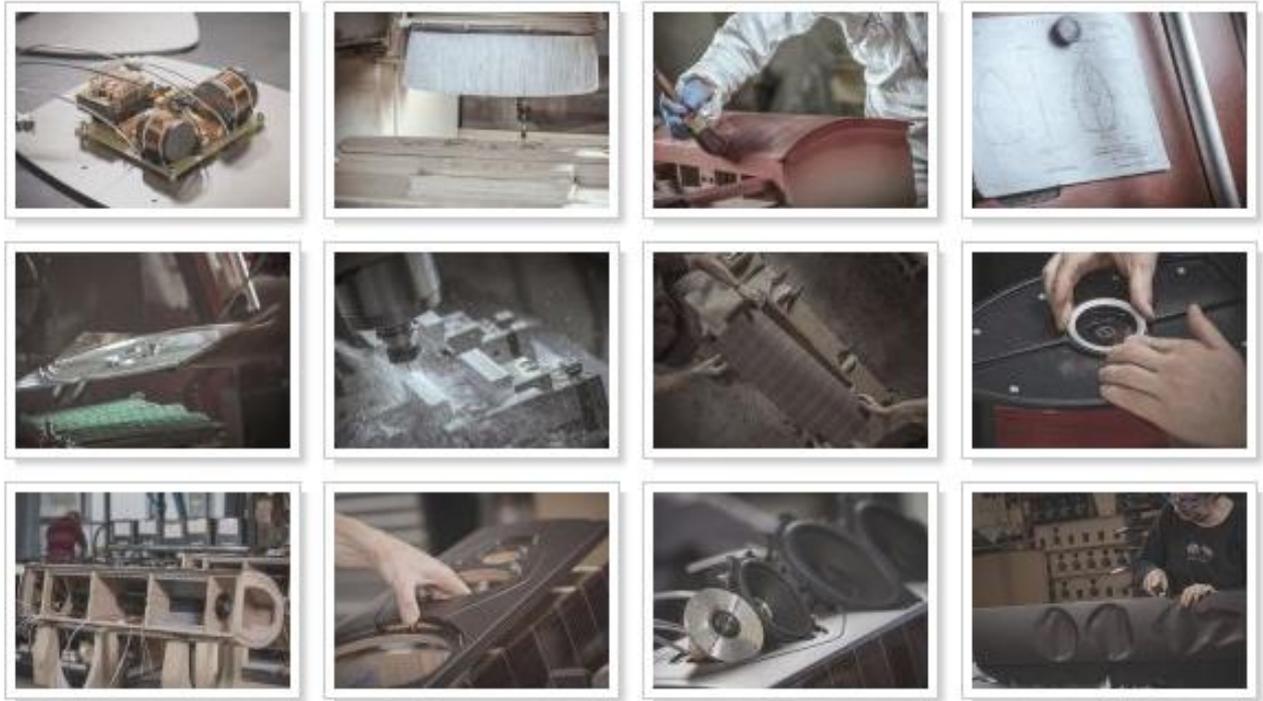


Après avoir élargi sa gamme d'enceintes acoustiques vers le bas, jusqu'aux confins du segment grand public avec [la gamme Principia...](#) Après s'être aventuré [dans le domaine du casque fashion avec le Pryma](#) et [celui de l'enceinte sans-fil avec l'ovni SF16...](#) Sonus Faber se concentre maintenant de nouveau sur son cœur de gamme historique, avec trois nouvelles versions de ses enceintes audiophiles de luxe Amati, Serafino et Guarneri.

Tout en gardant les codes habituels de la marque, les lignes de ces nouvelles venues, formant la série Homage Tradition, ont été considérablement retravaillées et épurées. Cependant, on retrouve les élégants flancs galbés ainsi que les magnifiques habillages en bois massif, et en cuir ou encore les cadres en aluminium poli qui sont la signature du facteur italien dont nous avons pu [visiter les ateliers en 2015](#).



Tous les haut-parleurs de ces enceintes sont naturellement des modèles très haut de gamme, exclusifs à la marque. Les tweeters sont à dômes en soie de 28 mm avec ogives et guide d'onde en métal. Leurs chambres arrière d'amortissement forment des labyrinthes taillés dans du bois usiné. Les transducteurs de médium à membrane en papier adoptent de très puissants aimants au néodyme et les woofers sont dotés de cônes en mousse syntactique prise en sandwich entre deux couches de pulpe de cellulose.



L'enceinte compacte Garneri Tradition est une deux voies avec un boomer de 15 cm. Elle sera commercialisée à 14 000 € la paire (pieds dédiés inclus).

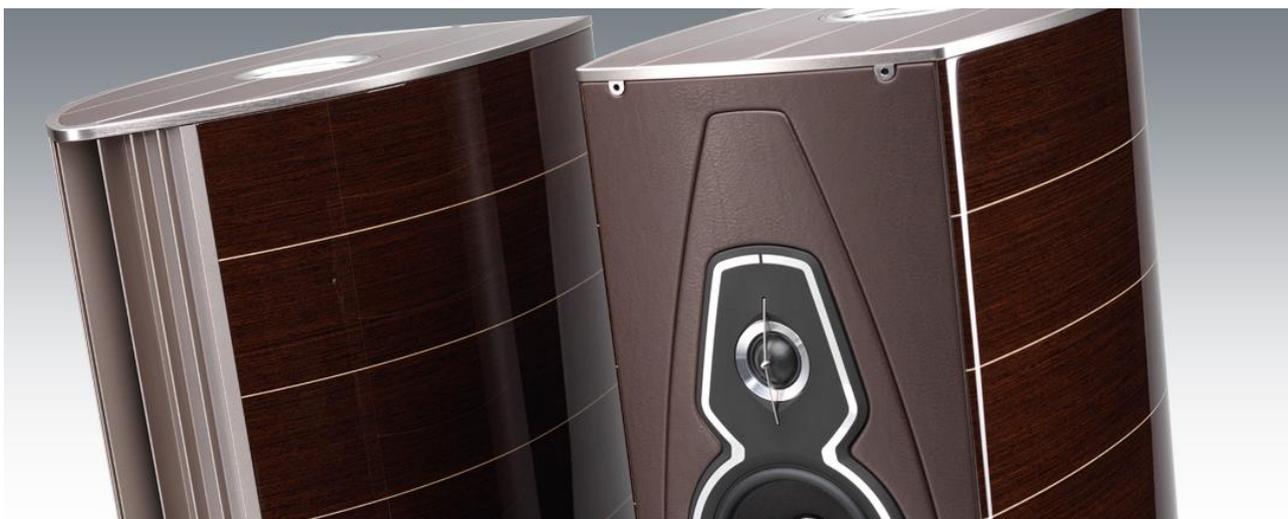
La colonne Serafino Tradition est une trois voies (médium de 15 cm et deux woofers de 18 cm). Elle est annoncée à 18 600 € la paire.

Enfin, la grande colonne Amati Tradition (trois voies avec médium de 15 cm et deux woofers de 22 cm) sera commercialisée à 24 600 € la paire.

Le distributeur de Sonus Faber en France, Europe Audio Diffusion, nous a déjà annoncé que les démonstrations et la commercialisation de ces nouvelles enceintes Homage Tradition se feront à partir d'un nombre restreint de magasins, triés sur le volet, tous capables de présenter simultanément la série complète des trois modèles.



Link to: <https://www.on-mag.fr/index.php/topaudio/tests-auditions/15883-sonus-faber-homage-tradition-la-marque-d-enceintes-italiennes-de-luxe-reinvente-ses-modeles-historiques>



SONUS FABER HOMAGE TRADITION

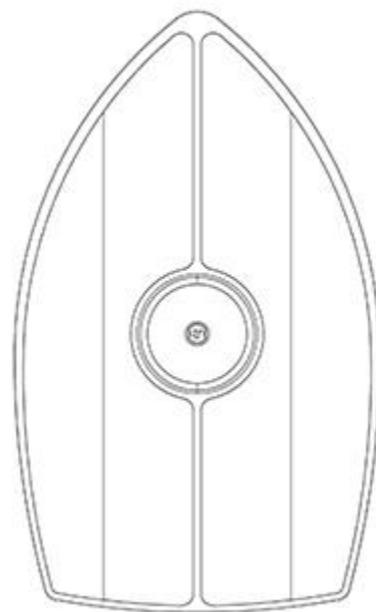
Nowa seria kolumn Sonus faber "wypłynęła" na rynek mając zaskoczyć wiele osób. Ostatnią z dużych nowości - zestaw II Cremonese - pokazano pod koniec października 2015 więc uznajmy, że jest to najwyższy czas na premierę - oto seria HOMAGE TRADITION.

Słowo "wypłynęła" użyte zostało nieprzypadkowo. Patrząc na nowe zestawy w kolorze wenge, ich aluminiowe wykończenia oraz charakterystyczny kształt liry nie trudno pokusić się o marynistyczne skojarzenia. Włoska firma Sonus Faber, chcąc odświeżyć jedną z najlepiej rozpoznawalnych serii kolumn przygotowała dla miłośników marki nową linię Homage Tradition.

Seria Homage Tradition

Składają się na nią cztery modele: Amati, Guarneri, Vox oraz nowość - kolumna Serafino. Jest to 3.5 drożna wolnostojąca konstrukcja, której nazwa wywodzi się od włoskiego lutnika Santo Serafino. Żył on na przełomie XVII i XVIII wieku i pracował pod okiem weneckiego mistrza - Nicolo Amati. Sonus Faber, tworząc to całkiem nowe dzieło, ponownie nawiązuje do charakterystycznego kształtu lutni, ale w stosunku do większości poprzednich konstrukcji zmienione zostały poszczególne komponenty oraz materiały.

Sonus faber
HOMAGE
TRADITION



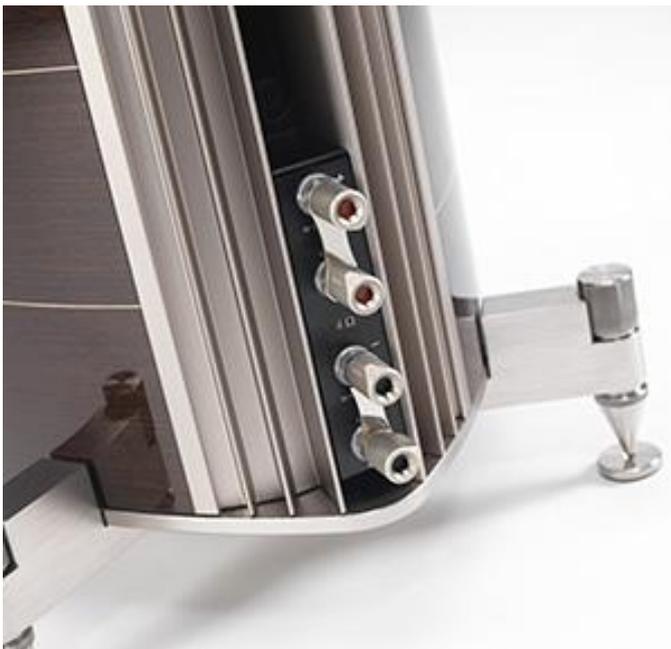
Everyday Luxury



Projekt

W serii Homage Tradition odnajdziemy rozwiązania i technologie zastosowane w zestawach Lilium, II Cremonese oraz Olimpica. To między innymi „Stealth Ultraflex“ będący rozwinięciem systemu „Stealth Reflex“ oraz tak zwane „ciche kolce“ (Silent Spikes) zastosowane w zestawach Guarneri oraz Serafino. Wykonano je, łącząc ze sobą metal i polimer i są one nową wersją klasycznego, opatentowanego przez Sonus faber systemu „Z.V.T“ (Zero Vibration Transmission), który wywodzi się z zestawu II Cremonese.

SERIA HOMAGE TRADITION - zestaw Guarneri Tradition



Stealth Ultraflex jest natomiast systemem pomagającym radzić sobie ze szkodliwymi dla brzmienia zjawiskami kompresji powietrza wewnątrz obudowy. Zewnętrzna część wykonana jest z tłoczonego aluminium. Znajduje się ona na tylnej ściance i ma za zadanie regulować przepływ powietrza przez specjalny kanał, eliminując przy tym wszelkie turbulencje, a co za tym idzie, także i zniekształcenia. Częścią egzoszkieletu jest także tylna ścianka, która łączy panele tłumiące w podstawie i górnej części obudowy. Przetworniki użyte w serii Homage Tradition to zmodyfikowane konstrukcje

znane z serii II Cremonese.



Stylistyka

Obudowy kolumn nawiązują swym kształtem do kształtu lutni lecz konstrukcję poddano poważnym zmianom. Kolumny serii Homage Tradition są owocem szczegółowych badań. Zaokrąglone boki zostały zmienione, obudowom nadano większą objętość, połączono także rozwiązania zastosowane we wcześniejszych seriach Tradition oraz Lilium.

SERIA HOMAGE TRADITION - zestaw Serafino Tradition

Te zmiany skutkują jeszcze lepszą kontrolą rezonansów wewnętrznych. Znakiem rozpoznawczym nowej serii jest wykończona głównie drewnem, górna część obudowy. Jest to akcent, który wprost nawiązuje do serii Homage. Podstawki modelu Guarneri Tradition pełnią zarówno czysto estetyczne jak i akustyczne funkcje. Wykonane zostały z włókien węglowych i są wynikiem doświadczeń zdobytych przy produkcji kolumn Ex3ma oraz podczas współpracy Sonus Faber z firmą Pagani Automobili. Smukła i zaokrąglona linia standu, mimo iż znacznie lżejsza od poprzednika, oferuje większą wytrzymałość.

Wykończenia kolorystyczne

Kolumny Homage Tradition dostępne są w dwóch wersjach wykończenia: **Czerwona** - z tradycyjnego drzewa orzechowego z czarnymi akcentami, połączone z elementami z czarnego, szczotkowanego aluminium oraz czarnej skóry (podobnie jak flagowe modele Aida, Lilium oraz Il Cremonese) oraz **Wenge** użytego po raz pierwszy przez Sonus Faber, z akcentami drewna klonowego (nawiązanie do serii Olimpica) z elementami ze szczotkowanego aluminium w kolorze tytanowym oraz wykończeniem z brązowej skóry.

SERIA HOMAGE TRADITION - zestaw
Amati Tradition



SONUS FABER HOMAGE TRADITION
AMATI | SERAFINO



Amati Tradition - **119.998,-** | Serafino Tradition – **89.998,-** | Guarneri Tradition – **65.998,-**

Link to: <https://www.infoaudio.pl/artykul/1097,sonus-faber-homage-tradition>



SONUS FABER HOMAGE

Ny serie fra Sonus Faber - Homage Tradition

PUBLISERT 02. FEBRUAR 2017 AV [HÅVARD HOLMEDAL](#) | OPPDATERT 03. FEBRUAR 2017

Vi har akkurat overvært lanseringen av Sonus Faber sin nye Homage Tradition som viser frem utmerket italiensk håndverk og friskere lyd enn det vi har hørt fra Sonus Fabers highend-serier. En klangsignatur som Sonus Faber nå har raffinert og som vi tidligere har hørt for eksempel i Venere.

Homage Tradition representerer en kombinasjon av det som må kunne karakteriseres av utmerket lyd kvalitet og italiensk møbelhåndverk slik vi liker den. Overflater som er gode å stryke fingrene over, og som du ser på lang avstand er ekte treverk, skinn og aluminium. Høytalerne forener ny teknologi og innovativt design med tradisjonell Sonus Faber-eleganse. Homage-serien er ment som en hyllest til historiens mest talentfulle instrumentmakere fra Cremona-området i Italia.

Første modell i den opprinnelige Homage-serien, Guarneri, ble lansert i 1993 og var en banebrytende konstruksjon med en kabinettform som var direkte inspirert av de akustiske egenskapene til musikkinstrumentet lutt. En form og fasong som Sonus Faber har beholdt også i sine rimeligere serier.

Nye Homage Tradition består av tre modeller, stativhøytaleren Guarneri og to gulvmodeller - Serafino og Amati

Guarneri Tradition - en stativhøytaler, til kr 150.000 pr par inkludert stativer, Serafino Tradition - en gulvhøytaler til kr 200.000 pr par og Amati Tradition som er en gulvhøytaler til imponerende kr 260.000 pr par

Høytalerne leveres i to ulike finisher - Klassisk rød høyglanslakkert treverk med sort børstet aluminium og Wenge-treverk i kombinasjon med brunt skinn og detaljer i blank børstet aluminium.

Serien er tilgjengelig for kjøp fra dags dato.

For mer info: www.mono.no