



## Alta Fedeltà a gamma intera (o quasi...)



B&W  
683



Gemme Audio  
Tanto

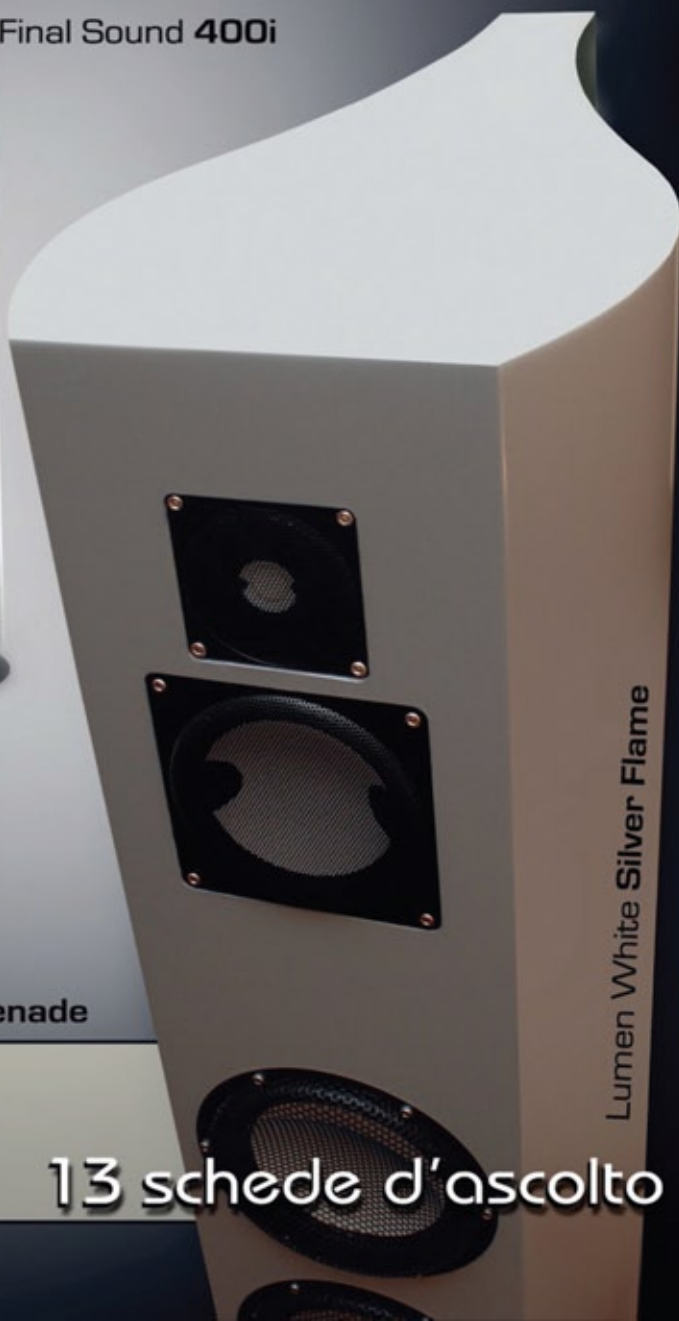


WLM  
Lyra



Penaudio Serenade

Final Sound 400i



Lumen White Silver Flame

La pratica nel posizionamento dei diffusori

Intervista: WHT, Cessaro

In vetrina: Merlin VSM MXe

Replay: Martin Logan Aerius i

13 schede d'ascolto



## **LUMEN WHITE "SILVER FLAME" - THE REFERENCE TO CHOOSE**

**Guide di Fedeltà del Suono, Italy, 05/01/2009**

The loudspeakers arrived with me directly from the Michelangelo Hotel, from the HiFi show Percorsi Sonori which had taken place there for the second year in a row.

The effort to move the speakers for just 100 metres was nearly biblical because the solid wooden shipping crates were adding weight to the already 56 kg of each Silver Flame! But this effort vanished quickly from my memory in the moment when the Silver Flames started to emit sound...

The chassis has a flame-like cabinet form (narrow at the back end and wider at the front end, flanks with double logarithmic shaping). The back panel features what appears like a reflex tube, in this case however of unusual rectangular vertical section, and in fact looking more like a very slim elongated horn than a reflex port.

The cabinet represents extremely refined woodwork, painted with a metallic silver paint. The cabinet is constructed from a proprietary plywood composition, even the internal reinforcements, you can see by the pictures, being made out of this solid material.

The internal damping is achieved via the cabinet shape and proprietary material and Lumen White does not use synthetic materials in the construction which, in their opinion, lead to harmful colorations and signal annihilation effects, altering and destroying the harmonic integrity of the music signal.

The cabinet and the extremely high quality of the finishing are clearly the result of their resonance research aimed at avoiding the annihilation and altering of harmonics - effects which otherwise result in some of the worst sound deteriorations found in loudspeakers.

The internal reinforcements, also made from harmonically tuned plywood, feature an unusual multiple hole structure which is obviously based on a detailed study of the internal air- and pressure flow from one chamber to the other.

The midrange driver is housed in its own internal chamber, separate from the rest of the drivers. The frames of the three woofers also have been designed to optimize the internal air flow without creating turbulences, the drivers are big and very heavy, as are the generous magnets moving them.

The construction of the midrange driver is also of the highest quality. The tweeter is encapsulated in fully encapsulated in an integral housing and not visible, both very heavy too.

The connection terminal is positioned at the lower end on the back panel, it's intentionally laid out as a single wire connection ( using WBT golden series terminals) which can host banana, spades or the nude cable too. The connectors are set into an solid tone wood plate in order to avoid resonance contaminations.

The crossover is an uncompromising, minimalistic design, for minimal component count and intrusion on the signal. The internal cable tree is constructed from generous diameter Shunyata Research wires, in a specific twisted geometry along the whole path.

## **LISTENING IMPRESSIONS**

The listening test was done placing the wonderful Silver Flame in my personal listening chain: Martin Logan SL3 speakers, Kharma Ceramique 3.1 upgraded 3.2 speakers, CD Teac VRDS-10 CD Player, Labtek Exclusive Ibrid DVD/SACD reader, Analogue from Michell Gyrodec, Tonearm SME; 3009 s3 Titanium, cartridge Shure V15VXMR; McIntosh C220 preamp, McIntosh MC275 amplifier.

Even tough the excellent Davide Della Casa had suggested that the speaker were well burnt in, I took the time to let them play for many hours in a loop repeat. The treatment was surely beneficial because it added to the sound even more coherence and warmth. I took more time than usual to position the speakers in the best spot in my listening room.

## **THE LISTENING SESSIONS**

### **“The Four Seasons” Antonio Vivaldi (Archiv Records)**

This is a very low gain recording, particularly difficult when played back with low efficiency speakers. With the Lumens, the performance is no less than astounding, the sensation being one of being taken in the center of the stage with lots of "air" in the whole listening room and outstanding wealth of micro details.

Everything which happens on the stage is perfectly represented with meticulously authentic timbre and an utter abundance of fine details, even the tiniest, contributing to an astoundingly realistic reproduction of the sound stage .

The three-dimensionality I perceived since the very first moment is absolutely respectful of the size, nature and material of the individual instruments, no coloration is detectable and the musical texture is fluid, silky and full of life.

Presentation of violins and violas, and in general of all stringed instruments via the Lumens, is a step ahead of any other other loudspeaker I know.

The sensation is of a truly transparent presentation and the musician are absolutely separated on the stage. Even the cembalo, usually subdued in the back because of a obfuscation effects, via the Silver Flames reveals note after note without being never overwhelmed by the other instruments.

### **The "Orchestra Sampler" (Reference Recordings)**

The Minnesota Orchestra is reproduced with wide proportions and the "crescendos" are uncompressed and astounding. Every instrument contributes to the whole performance in a clear way perfectly separated from the other instruments by the right amount of space.

The localization of each instruments group (ie: violins, cellos, etc...) are perfectly placed on the three-dimensional stage; the timpani hits are very deep and powerful, only with this kind of speaker are bass and high frequencies available with such a performance consistency and realism, the sonic stage being literally illuminated.

Listening to the Fire Bird by Igor Stravinsky, the dynamic impact during the most difficult passages is absolutely extraordinary. The penetrating sound of the brass section, the rich and involving presence of the strings, everything being reproduced with superior correctness of timbre and an absolute lack of coloration by the Lumens.

Eugene Istomin's piano in the concert n.21 by Mozart's is reproduced with utter beauty of tone, full of vibrations and nuances, every key pressure, every hit on the strings, every pedal movement is clearly detectable with incredible purity.

### **The XLO "Test & Burn in CD" (Reference Recordings)**

If one still needed confirmation, here it is, the voice of Eileen Farrell as if of pure velvet and rich of nuances, the piano once more is simply beautiful, never dull or entropic but well articulated and harmonic.

In the "pizzicato" of the cello one cannot only perceive the metal of the strings but the structured body of the wood instrument is alive and rich of harmonics, usual never heard with other loudspeakers.

The swing tracks by the jazz big bands are plain wonderful, from "piano" to "fortissimo" the sound remains clear and undistorted even during the most dynamic peaks, there is an utterly incredible, total absence of distortion or even the slightest traces of compression when listening through these loudspeakers. The brasses are piercing through the sound field with unrestrained power when played in synchrony hitting the listener in waves.

### **Best Audiophile Voices" (XRCD)**

This is a sampler of female voices, all exceptional performances, the darker tracks never showing any "nose-effects", the high pitched ones never hissing.

Eva Cassidy's beautiful voice emanates forward, out of her chest with all its uncounted nuances, and the piano - yes here again the strikingly beautifully reproduced piano - every time the piano plays it stands in the middle of the scene together with the singer.

Listening to Jane Monheit, the performance is rich in tonal variations and intensity, listening to Alison Krauss with her modern and passionate pop-folk style, the percussions are literally happening like a thunder, extremely fast in raise and decay.

Stacey Kent in her song "So Nice" almost whispers, in a sensational fashion, rich of pathos and variations both in timbre and tone.

The strings of classic and acoustic guitars are fully alive and "here" through the ceramic driver array of the Silver Flames which can explore every tiny characteristic of the instruments in synergy with their harmonically tuned cabinet.

In Ana Caram's "Postcards From Rio" by (Chesky Records) the portrayal of this fine Brazilian singer's feminine voice in midst of the volume of her band, again, reveal the Lumen's breathtaking capability to truthfully reproduce micro detail and micro dynamics, unrestrained and at the same time.

You can clearly follow all the movements of Ana Caram singing close or further away from the microphone, and you can easily follow her movements in the space, right and left, forth and back.

The tone of Ana's voice is played back absolutely faithful to the original, without colorations or distortion of any kind. The percussions are again so fast and precisely delineated as to hit your mind at every single beat.

### **"Jazz at The Pawnshop" (XRCD-First Impression Music) Disc 2**

The level of micro details is so rich it is nearly shocking, even with low volumes: one clearly hears all the background details like the sound of the dishes, the telephone, the cash register, the musicians on the wooden stage and the people speaking.

The instruments are reproduced as close as never before to absolute realism, be it the vibes, dynamics (every hit on the key is clear and full) or the drum platters whose vibrations linger in the air for long time.

The ambiance and the sensation of realistic stage depth brings the listener into the live event... if only the Duke were at the piano...

## **CONCLUSIONS**

I must admit that arrays of multiple parallel woofers always left me suspicious till today. Not so with the Lumen White, this 3 way speaker proving my previous experiences wrong by providing deep and extended bass, very fast but never immanent or compressed, perfectly aligned in response with the rest of the drivers and complemented by a high frequency range reproduced in an extremely refined and charming way. Possibly the use of ceramic drivers to reproduce all frequency ranges plays its part in achieving this outstanding homogeneity in timbre and response.

The Silver Flames are a very easy load to drive for the amps and their efficiency is probably higher than specified considering the sound pressure which I get with the volume knob at only about half of where I usually have it with my reference speakers (Martin Logan SL3 and Kharma Ceramique 3.1).

In every evaluation parameter, the Lumen White Silver Flame represents an absolute reference. They are the perfect speaker for listening to classic and symphonic music, where their performance is unmatched by any other loudspeaker which I know.

Wait a minute, they are not speakers just for one musical genre, on the contrary they excel with all kinds of music, but the performance with symphonic music took me from excellence to truly sublime.

Lumen White speakers can reproduce everything Your amps are able to deliver, truly every ounce of it. From high end amplifiers, even better if tubes, to regular amps.

These speaker excel in everything from micro details to macro dynamics - representing the the true State of the Art.

**Alberto Guerrini**