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Technik

Musik

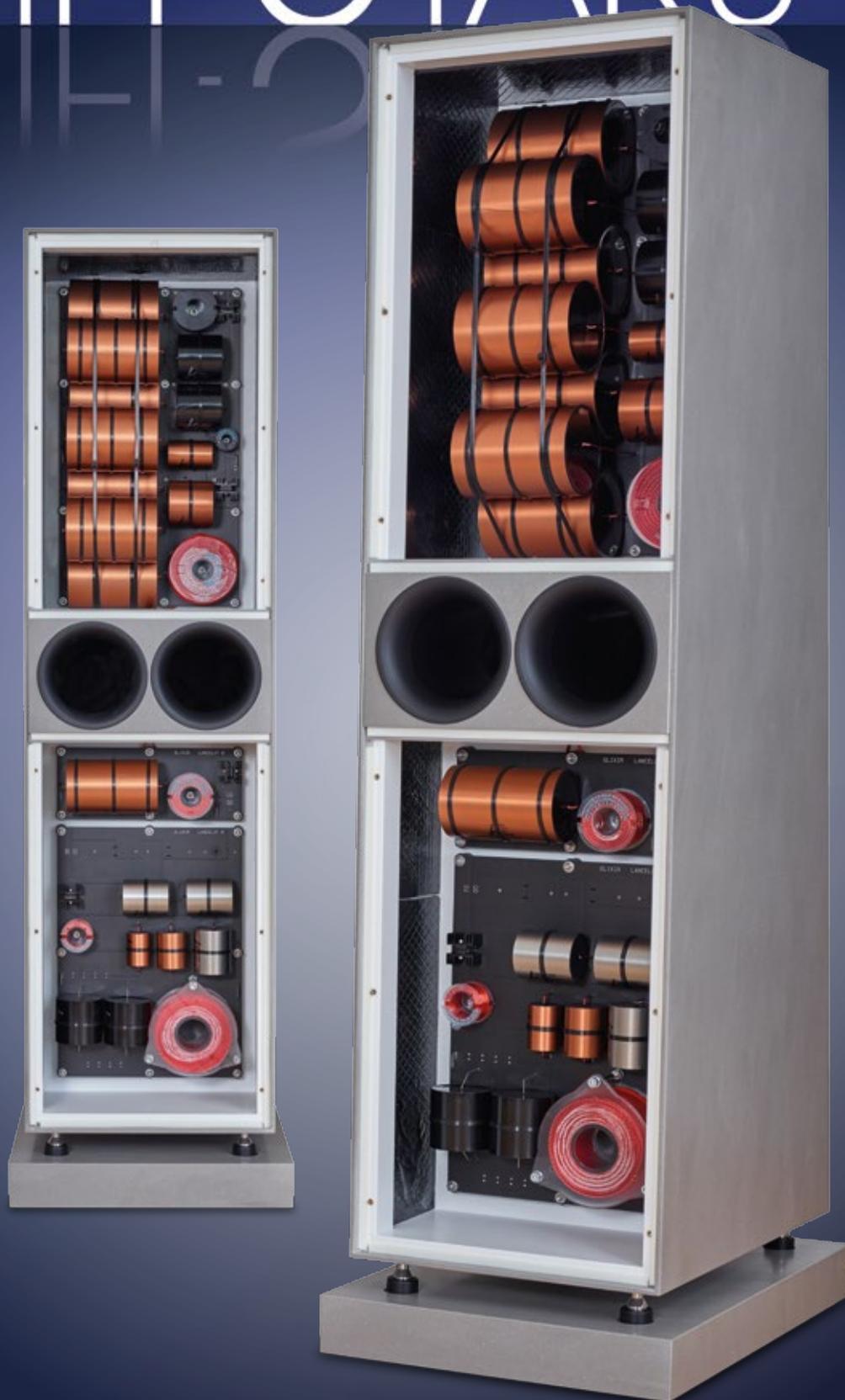
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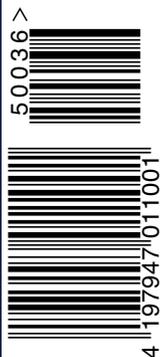
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Elixir Lancelot | Tingvall Trio | Kilchoman Sanaig

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Passive 3-way loudspeaker Elixir Loudspeakers – Lancelot

## The legend continues ...

„Lancelot – one of the Knights of the Round Table from the Artus-Legend has the breath of the inevitability of fate“ – so a well-known quotation from the literature ...

Is there a new spirituality in German loudspeaker construction with the appearance of the speaker of Elixir Loudspeakers of the same name? How often should

highend specialist already experience seismographic snapshots in and during demonstrations, where the manufacturers spoke with flowery words of the longing for the absolute sound in the reproduction on the part of their passive loudspeakers – and how often was it in practice only the following cold awakening from a deceptive dream ...?

## Always different

The Elixir Lancelot, which has always been designed in Corian, designed optically this time quite deliberately as a concrete-oriented „gray mouse“, gives a strong appearance in the direction of the usually aesthetically motivated and mostly color-sensitive freelance taste. The 200 kg weight per piece (!) you can see it with a housing size of 131 cm height (including Soundcare Superspikes of the type Jupiter), 33 cm width and 49 cm in depth now really not. Up to three centimeters thick walls make this invisible weight invisible. The loudspeaker is also located on a 7 cm high base – there are four heavy load rollers, so the installation is uncritical. Angled into the listening position, the Lancelot play well and create a sound image, which stands detached from the speakers rock solid in the room. The equipment with the most significant Accuton chassis clearly points to Elixir's claim. It is well-known that these chassis are merciless in their sound development and whenever a loudspeaker manufacturer uses these chassis and as a result it does not sound absolutely open / free and harmonious, he simply



did not manage to fit his design perfectly. This is actually the case in the hi-fi scene: manufacturers, which let Accuton carry out their switch, it would never admit of course ... At Elixir-Loudspeakers, something like this does not happen. Here one has recognized the high requirements of the Accuton chassis and act correspondingly consistent. Relentlessly, components are used, which were – among others – manufactured for Elixir according to their specifications. Exemplary we name the 10  $\mu$ F capacitors manufactured by Intertechnik for Elixir (these are the „comrades“ – comparable to the format of a sauerkraut preserve – in the image of the frequency crossover is a commonly used type as a guideline). Total of 8 pieces of these capacitors, made from full copper, are found per switch, the potting process of which alone lasts for several hours. The coils are from Tritec; before the switches are installed, they come to an ultrasound bath for cleaning. They are then stored on rubber buffers and fitted with self-locking nuts in the housing. Such a fastidious processing I have – frankly – not yet experienced. But Stefan Weber and Wolfgang Gehbauer are pursuing their own, merciless, quality-oriented concept with Elixir-Loudspeakers, which adds up. The smaller Elixir Merlin (see HS 33) already serves as the ultimate reference monitor in a renowned recording studio, whose time for mixing is considerably reduced due to the slag-free playback quality with this loudspeaker.

The Elixir-Lancelot uses a 30 mm tweeter of the type: BD 30 Cell with diamond membrane. The center tone chassis C 168 sits above it (!) in its own chamber. The four bass chassis (per loudspeaker) are also Accuton products. The AS 168 FG mm Cell has – as already mentioned the midrange – an enormously powerful neodymium drive. Connoisseurs listen here at the latest, because these „guys“ are known for really fast and, above all, precise signals. Speaking of signals, the laboratory reports a frequency response from 60 kHz down to a lightning-fast 20 Hz. However, I do not give anything on such documents – with me the opinion finding by the ears takes place. What is the use of the finest measuring record if it does not sound? I just go back to the concert and adjust the sound my own ears. The efficiency is indicated by 89 dB and the impedance goes down to three ohms in the bass range. It requires a last-stable amplifier for sound perfect operation. The lead time of the chassis is given by the manufacturer with about 250 hours. This is when I remember the maturity of good red wines – they also need their time until they show their true qualities.



## The sound!

For this report, my own amplifiers do not have a good effect on the loudspeakers in question and so I went in search of an increase. Since the large mono power stages Restek Extent anyway for the test with me are, this

suiting immediately. Moreover, they had already driven the smaller Elixir Merlin on the last hi-fi show in Darmstadt and the sound result was recognized above average. The outstanding feature of this power amplifier is the ease with which it outputs its power. An octave HP 700 with phono insert is used as a tube preamplifier.

The digital feeder is also from Restek – the CD player epic (this stands on three sort-cones cones from north-east). The connection cables come as an XLR version also from northeast and are from the stem of those of Valhalla – like the speaker cable. The same is true with the absolutely harmonious set of Clearaudio Innovation, the tonearm universal and the MM cartridge Charisma V2 final – this combination I do no longer touch, so ingenious it fits! The power supply lines are mixed colorful: Starting with the mains filter mfe-DF-1 as the main supply line, a ViaBlue X-60 (2 meters) is used at the QRT connector strip, from there to the final amplifiers with Northeast Tyr2 Tyr2 (incomprehensible, what just happens there ...) and the CD player got a HMS Suprema power cable, which was connected directly to the digital filter output of the mfe DF-1 directly – in short: a truly large high-end menu, at The really affordable components – such as An X-60 power cable from ViaBlue (here flows almost without end-stream ...) and the DF-1 for its money outstanding mfe DF-1 – quite naturally.

### Sonic!

The loudspeakers are located in my 40 square meter listening room three meters apart on the listening position angled well one and a half meters in front of the room wall. Thus, the two rear-facing bass reflex tubes have sufficient free space. The first 100 hours of music signals have already received the loudspeakers already at the producer, with me they played a good week in repeat operation with „Rosa-noise“ in different volumes. Only then I start with the first phonograms and immediately reach the really good recordings. The Tsuyoshi Yamamoto Trio opens the hearing session with „Midnight Sugar“, a recording from the year 1974, which was digitally mastered by the JVC Mastering Center in 2004 and is available as a 24-bit XRCd. This Japanese soul-jazz-formation has been played up and down on all hifi-shows for years and needs no further performance. Everything was good, everything was very good – but for this time we increase. For Sieveking Sound in Bremen, there is an Ultra-HD CD with a 32-bit mix, entitled „The TBM Sounds!“ and a tributalbum to the legendary Three Blind Mice label and its driving person Takeshi „Tea“ Fuji recalls. At this point, I would like to insert the information on this production directly from the website ([www.sieveking-sound.de](http://www.sieveking-sound.de)) because I could not explain it better: „This is a tributalbum to the label Three Blind Mice and the person Takeshi“ Tea „Fuji. It contains a selection of the best publications (the label is closed now)

from the years 1974 to 1987 and all recordings were re-worked by the analogue bands. In the preface, Winston MA and „Tee“ report on the development of the label, which has decisively influenced the sound of Japanese jazz and has also succeeded in Europe with artists like Tsuyoshi Yamamoto. The album includes, of course, the decades-old TBM „Midnight Sugar“ and „Blue City“. There is the warm and natural sound – the trademark of TBM – in the hitherto unattained form. „Tee“ Fuji himself sees this sound as a counterpoint to productions of about ECM or BlueNote. The CD appears in the hard-cover booklet with integrated CD-case.“

Yes – I make myself comfortable now: The CD is in the player, I start and am completely speechless from the first sound ... This recording is so far from the aforementioned original – that does not believe! While in the 24-bit the piano strings at „Midnight Sugar“ audibly ran into the limiting / distortion of the recording tape recorder, this error now is corrected in the 32-bit recording and in addition, the old analog tapes in the correctness in the spatial representation and internal delineation of the individual instruments – and indeed audibly accurate! „Blue City“ sounds with the plucked double bass in the duet with the guitar now in such a



free and three-dimensional representation, which is simply breathtakingly good. The 32-bit mastering format was developed by FIM and Five / Four Productions Ltd. developed. The Five / Four Productions consist of the former TelArc production team, who wanted to be able to master the best possible sound quality without regard for less qualitative installations. No wonder the Five / Four Productions team can look back on 16 Grammys and countless other awards. The format of the Ultra-HD 32-bit productions can be played on any CD player and the called 45 Euro is worth it – the fuel filling of a small car cost more ...

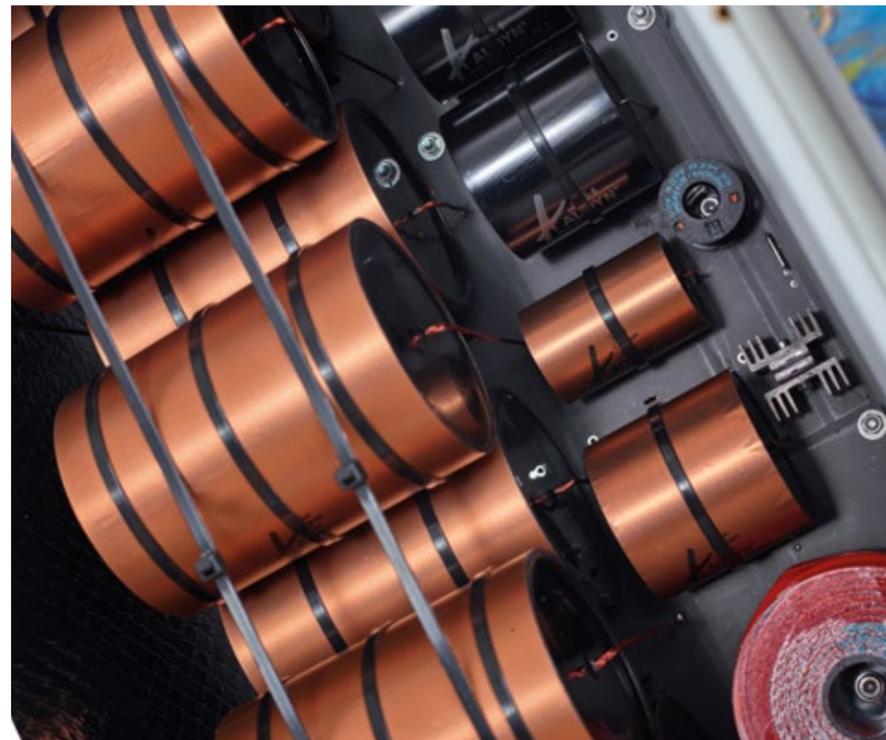
I have a very good bottle of red wine decanted a few hours ago, a glass has already been poured (since we

were founded in 2008, we have been the only recognized editor in terms of high-end and „holistic experience“) – who is interested; it is a Conte Giangirolamo from the year 2012. A wonderfully aromatic red wine from Apulia, which (according to our wine expert Sommerfeldt) „dry, full, harmonious and persistent with the right tannin content confirms its rich and extremely elegant aroma“. A cuvée which consists out of 50% Primitivo and 50% Negro Amaro and which is already located among the better types in the market with around 25 Euros. In the meantime, the wine is matured for two months in French oak barrels and once again bottled for six months after bottling, and I now drink it with great pleasure. I notice that the adjectives just mentioned are dry, full and harmonious fit.

## Back to music

Feeling like an „intoxication full of sounds“, I must first of all process what has just been heard. Here for a very, very solid amount plays a stereo system (in many places can be a respectable real estate buy), which makes everything „right“ and I am very happy to be able to experience such a thing once in my own four walls. It confirms the old wisdom, according to which a carefully composed high-quality system can be heard excellently good music. The bad thing about this, however, is that I have to separate myself again, since the overwhelming majority of these devices are not in my possession. Without a doubt this experience is one of the highlights in my HiFi coverage ...

With Christina Pluhar an Austrian lute and harpist enters my personal listening stage. The French recording „Los Impossibles“ with their French band „L'Arpeggiata“ from 2006 is convincing by a very accurate technique – musically as well as in the recording in the tradition of the legendary Harmonia Mundi France. The artist seduces me into the musical happenings of the early baroque and garnishes this skillfully with trips to Mexico. Most of the time she plays the theorbe, a bass-lute, and draws deep tones and fills the room relentlessly.



And at the latest, when the singing of the accompanying King Singers begins, the listener is mercilessly exposed to a flood of goose-skins. Christina Pluhar, a native of Graz, is now professor of early music (with great affinity for jazz) and teaches in The Hague. This is exactly how I would describe this recording – where musical periods coincide, as a matter of course – a truly great musical festival and I sound in the middle of the middle! Very rarely have I heard such sounds as authentically as with this sonic loupe named „Lancelot“ from the house of Elixir – and I swear: it is not red wine!

### Warning!

At this point you must be warned about the power of this loudspeaker. He can really and loudly play „right“ loud! A measured 116 dB of sound pressure we have never experienced in a passive (!) Loudspeaker so far, active yes – not a topic, but passive yet never – and then still mercilessly clean. Under „correct“ I understand among other things the musical reproduction without the slightest distortion even at very high levels. I listen to the live recording of the Herbert Pixner project in Vienna from 2013, recorded by Austrian Broadcast. All of the acoustic instruments have a plasticity that is almost terribly real. We (several editorial staffs) have seen several

times on the level meter and found that we have unintentionally – but with great pleasure – permanently with 90 dB level. This is permanently too loud for the ears. The reason for this is quite simply explained: the Elixir Lancelot plays so cleanly and at the same time very casually over the entire frequency range, that one is not registered as its prominent feature at first. This always (!) outstanding sound image gives it thereby already with very quiet volume. I hear Joe Bonamassa „Live From The Royal Albert Hall 2009“ and the next day a neighbor from the Next house: „who would have played with me so horny live guitar“. I then had to shine with shining eyes that it was an exceptionally good stereo system, which is „a guest“ and I have just blown away with it so times ...

Several nights I listened with this loudspeaker but also quite deliberately quiet, just under room volume – this super-clean three-dimensional and absolutely slag-free sound is addictive! Only if a loudspeaker also quietly plays properly and clean, he is really good. Among the many musicians „Diana Krall“ was also a guest in the listening room – the complete dream! And with Ulla Meinecke's „dancer“ – this time analogous to a Clear-audio press – I was then completely served ...

### To the point

Elixir-Loudspeakers is the right address for anyone who wants the best processing and outstanding sound quality. Such passive design, which was designed without compromise, has not yet come to my heart in my long HiFi – life. The material insert is exorbitant and the sound result is just sensational! At this point, I am going to stop to write more superlatives about this loudspeaker – go and listen in person! The Elixir Lancelot is for me clearly one of the best passive speakers of the world market. Be warned: It may well be that an encounter with him is fatal and legendary, because the Elixir „Lancelot“ simply defines the term „maximum sound experience“ for passive speakers ...!

### Information

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