

35 SPECIAL

Some concepts are as simple, as good, so you don't have to change them by force in each and every model year. Evolution is indispensable of course, but the Audio Physic Avanti already boasts a basic framework that's thoroughly right.

To give our readers a talk about Audio Physic would be carrying coals to Newcastle. Since the founder days of our magazine, we have accompanied the brand on its even much longer journey. So, just this much: The latest iteration of the "Avanti" bears the number "35" as an affix - a proud anniversary, we believe.

Well, also to this round figure Manfred Diestertich has made himself a present with a few new versions of this classic. The Avanti 35 isn't visually very far from the already at that time completely new developed Avanti, which we had put to test about four years ago: a slender floorstanding speaker, slightly tilted backwards, with its midrange and tweeter units mounted to the upper section of the baffle. As with the last Avanti model, the woofer has completely disappeared inside the cabinet and emits its sound energy through two sound guides close to the floor. The strange looking structure in the bottom plate of the Avanti 35 is a permeable ceramic foam through which the woofer radiates downwards, while the brand-new 215 millimeter driver is directly screwed to its own in-built housing. In the opposite direction of radiation, this special woofer unit featuring a very stiff paper cone has almost the entire volume of the Avanti at its disposal, ventilated by means of a further opening.



The version with attached glass panels weighs a whopping 5 kilograms more. Excellent craftsmanship wherever you turn the eye

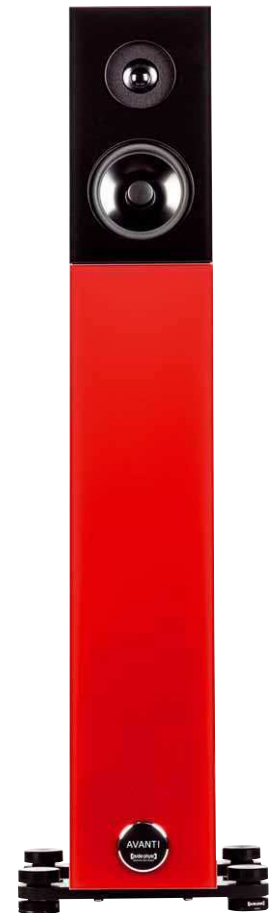
There are two technical advantages that arise from the indirect sound emittance through the bottom of the cabinet: First, the lows are coupled directly to the floor of the listening room, and second, there is no direct radiation of higher-frequency sound portions towards the ear, which simplifies the design of the low pass filter: The fewer crossover components, the better.

Audio Physic gets their midrange and tweeter drivers completely manufactured to their own specifications - the drivers are designated to the cute name Hyper Holographic Cone and are already in use in their third generation.

At first sight the midrange driver is quite conventional except for the conspicuous phase plug. On closer inspection, however, an elaborate dual-basket construction is to be noticed, the outer frame of which serves only for the airtight mounting of the driver to the baffle, while the moving parts are suspended in the inner basket. The housing of the tweeter is constructed in a similar way, while another special feature can even be seen from the outside. And I'm certainly not talking about the ring placed around the diaphragm that optimizes the dispersion behaviour, but about the fact that we're looking at an almost forgotten tweeter design:



As a matter of course, the terminals are provenient from WBT and can be doubled in case bi-wiring is requested



Teammates

Turntables:

- **Acoustic Solid 110**
- **Transrotor Alto with SME 5009**

Cardridges:

- **Ortofon 2M Red**
- **Denon DL103R**
- **Phase Tech P-500**

Amplifiers:

- **The Wand EQ**
- **Blue Amp Model Blue MK III**
- **Synthesis Metropolis**
- **Cambridge Edge A**

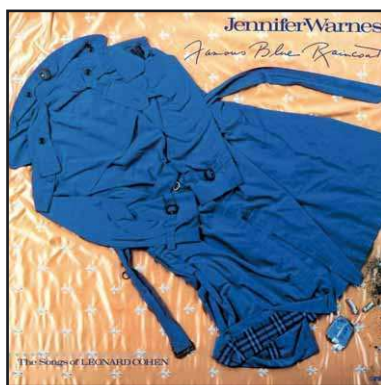
Accessories:

- **Basen by Betonart and bFly**
- **Netzkabel by HMS and PS Audio**
- **Phonocable by Audioquest and Signal Projects**
- **NF-Cables by Audioquest**

Antagonists:

Loudspeaker:

- **Fishhead 1.6 BS**
- **Audio Physic Avantera III**



Featured

Jennifer Warnes
Famous Blue Raincoat

Grooves, Kaffee und Kuchen

Kari Bremnes
Svarta Björn

Peter I. Tschaiakowsky
Klavierkonzert Nr. 1

Michael Jackson
Thriller

Deep Purple
Made in Japan

Wolfgang Amadeus Mozart
Waisenhausmesse, Claudio Abbado

Miles Davis
Milestones

The HHCT III is in fact a cone tweeter, as it was popularly used until 40-50 years ago, when the dome tweeter and later on also the ribbon tweeter in all its variants started conquering the markets. It shows up as a small funnel driver with a diaphragm and dust cap in the its center, which are more or less flexibly suspended. There is, however, a dome-shaped dust cap, which is firmly connected to the voice coil, while the diaphragm around it is suspended by a stiff surround acting as a further sound emitting surface in the resembling manner of a bending wave transducer. This therefore leads to a lower crossover frequency on the one hand and an enormously high upper cut-off frequency on the other.

The enclosure of the Avanti 35 makes no exception: In addition to the elaborately stiffened construction, the inner walls have been lined with the ceramic foam already used for the vent openings of the woofer - depending on the desired version of the Avanti, there is also an outer paneling made of glass available, which lets the speaker hoist its weight by 5 kilograms, which, by the way, generally is a good idea for a loudspeaker cabinet anyway. In addition, the layering of ceramic foam, wood and glass creates the perfect sandwich for the cabinet. The glass option used with our red test speaker retails for 300 Euros more than comparable models in black or white. The same surcharge is also due for certain veneer types within the "wood family", although here the veneer and the optional glass paneling are more or less equal in price.



Measurements

Stupendously deep bass with enormously low cut-off frequency. Balanced midrange, enormously broadband tweeter. The sensitivity is around 85 dB. The omnidirectional sound dispersion is very good. The impedance curve is not critical for the amplifier. Due to the complex construction of the enclosure and the decoupled drivers the distortion behaviour is absolutely outstanding.

The VCF III magnetic feet, which decouple the Avanti from the floor, are also available as an option. Audio Physic also splashes out regarding the connector terminal: high-quality binding posts from WBT ensure a permanently perfect connection - even in a bi-wiring version, if requested.



Audio Physik Avanti 35

Price per pair: from 6,590 Euros
6,890 Euros (tested model)
Distribution: Audio Physic, /Germany
Phone: +49 2961 96170
Internet: www.audiophysic.com
Email: info@audiophysic.com
Warranty: 10 years
H x W x D: 1070 x 170 x 290 mm
Weight: 27.5 kg
Colours: various glass and veneer finishes

The bottom line....

» Audio Physic didn't change that much on the Avanti, yet managed to create an even better speaker - my deepest respect!



The oscillating components of the HHC III midrange driver are completely decoupled from the Avanti cabinet



Even if you do not notice it immediately: The tweeter is a cone tweeter with a large sound radiating surface

Our tested version of the Avanti retails for 6,890 Euro per pair, excluding the magnetic feet - a moderate surcharge compared to the last Avanti model.

When freely placed in our large listening room, the bass is a bit more offensively tuned compared to that of the previous model: Even when freely placed, the lows that the Avanti conjures up out of nowhere towards the listener's ears, are very profound and powerful. The mids and highs are harmonized in exactly the same well-balanced way as we knew it from its predecessor: The slight accent on the fundamental and vocal range paired to a subtle lowering in presence lead to a really pleasant sound perception and a very deep spatial imaging. Well-captured classical recordings or live jazz, as with the wonderful „Grooves, Kaffee und Kuchen“ ("Grooves, Coffee and Cake"), are rendered by the Avanti 35 in a lifelike manner and with a striking depth and authenticity, that doesn't very much lag behind the live experience.

But the Avanti also copes with pieces of music predominantly highlighting dynamics, such as the productions that Quincy Jones made en masse for various pop stars: A rock-solid, dynamically pouncing and at the same time very stable performance lets the sleek Audio Physic speaker acoustically grow beyond its physical appearance. Isn't the company name probably stemming from a similar experience? But who knows after all this time?

Furthermore, the rendering of voices is as atmospheric as one could dream of: With the Avanti I once again get lost in my notorious "Jennifer Warnes loop", where the last two tracks "A Singer must die" and "I came so far for Beauty" of the album "Famous Blue Raincoat" are repeating in an endless loop. I simply don't need anything else than sensing the centimeter-thick goose bumps that this music causes me performed through a very good loudspeaker. Happy anniversary, Audio Physic!

Thomas Schmidt



In this sectional view you can easily see the Avanti's complex bracing matrix and the sandwich construction made of ceramic foam and glass

