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Issue 249 ■ R26 Incl VAT



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LOUDSPEAKERS

Aurum Cantus Harmony

Harmonious reproduction

This review of the Aurum Cantus Harmony loudspeakers is my second review of Aurum Cantus products and once again it left me with an appreciation of the brand.

The Harmony speakers, first off, look exceptionally good, stand tall, are curvaceous and exude quality. This quality extends from the tips of the speakers' solid spikes, to the tops of their cabinets, and included everything in between. Even the cabinets' gloss black finish – of which I'm not a fan, as gloss finishes look grubby almost as soon as you've polished them – was deep and luxurious.

Some of the in betweens that are worth a mention include the GI ribbon tweeter, which, along with all the other drivers used in the speaker, is manufactured in-house.

I found the response of the ribbon to be quite directional and output dropped off noticeably as I moved too far above or below the centre line of the speaker. It is no wonder then that Aurum Cantus recommends that you set the speakers up so that you are on axis with the speakers when you're seated in your preferred listening spot.

Because of the controlled, vertical dispersion of the speakers you're probably not going to want to use them in a large home theatre with tiered seating.

The other side of this dispersion coin is that you will hear less high frequency reflection from floor and ceiling, and this certainly is a plus as it means there will be a little less room interaction at the frequencies that the ribbon plays, and this leads to more high frequency focus.

Aurum Cantus states that it uses nothing but the best components in the crossovers, and as mentioned, the drivers below the ribbon are in-house designs, too. These for those who really need to know, are the brand's AC165/50C2C mid and the AC200/50C2C bass drivers. Both the mid and the bass drivers are housed in their own chambers within the cabinet.



Vital Stats

Enclosure type..... Vented
Drive units..... 150 mm aluminium ribbon tweeter, 165 mm midrange, dual 200 mm woofers
Bi-wiring..... Yes
Impedance..... 4 ohm
Frequency response..... 30 Hz – 40 kHz
Power handling..... 250 watts
Dimensions (HxWxD)
 1190x357x492 mm
Weight..... 60 kg

VERDICT

The Aurum Cantus Harmony speakers are amongst the most neutral and musical I've heard in a while. Narrow vertical dispersion – which isn't necessarily a bad thing – does however mean that placement, toe and tilt need to be spot on.

PRICE.....R69 690

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Z and P
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www.zandphighendaudio.yolasite.com/

brassiness to the trumpet, as this would have made the track even more exciting to listen to. I did however enjoy the uniqueness of Bra Hugh's voice.

Overall, the Harmonys certainly were exceptionally good speakers to listen to, and ones that certainly were up to the task of delivering every nuance from source material. The speakers were perhaps a little laid back sounding, but the fact that they had my feet tapping is a great recommendation. Just don't use them in too small a room, and ensure that you use them with good amplification and source.

Joel Kopping



As I reviewed the speakers at a room in the distributor's home, I didn't have to set the speakers up, and as the speakers are rather heavy, my back was certainly thankful for this.

The speakers were in the main reviewed with a Dussun V8i integrated amplifier – and as I have one of these on loan I know what it sounds like – and a Ming Da CD player.

Music used during the review crossed most musical genres and included some Prokofiev, Claire Marlo, Dadawa, Offenbach, Saoud Massi, even some George Benson and our own Bra Hugh.

From the outset, the speakers delivered good pace to all music that was listened to through them.

Low frequency extension was also superb, and I could distinctly hear the differences between all instruments that produced bass frequencies. The speakers played low and remained clean, even when the volume was pushed up a little. Bass could sometimes sound just a little overbearing, but the V8i is an amplifier that does sound big. When another amplifier was used a little later in the review, low frequencies did tighten up a little.

I still would be wary of using the speakers in small rooms – or would recommend room treatment – as with quad 8-inch woofers, they do produce a lot of low frequency energy, and there is the concern that bass

will dominate.

Where the speakers really excelled was in producing a midrange that was sultry and smooth, and in producing high frequencies that were also capable of delivering all the music that was recorded on a disc.

My notes state that, for example, I could hear each note on the cello on Claire Marlo's *I Believe* and that the cymbals and bell tree on the same track were natural sounding. Another mention of high frequency clarity was made when my notes pointed out that I could hear a difference between each strike of the triangle in a track from 'Gaité Parisien'. This is perhaps as much an indication of the prowess of the speakers as it is of the XRCD remastering of the 1954 original recording.

The speakers were also musical, and on quite a few tracks I had my feet tapping along to the music, and this is as good an indication as any that I enjoyed listening to the speakers.

I could on occasion have like to have heard just a little more precision and bite, and an example here was *Steam Train* (Hugh Masakela). While I enjoyed listening to this track, I felt that there should have been just a little more

