

AVALON MUSICAL MASTERPIECES

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GET THE RHYTHM

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Neil Patel, head of Avalon, is a magician. But his magic is no fiction. His [Opus](#) is a really thrilling work.

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The Rhythm (Latin, numerus), in dance, music and verse poetry, is effective as a unique classification and organizational principle, on one hand characterized by uniformity, relation to fixed measure of time, and on the other hand by grouping, structure, and variation. This is what Der große Brockhaus (German encyclopedia) tells us about music. In its way this is correct. But believe me: this is just the first sentence of an explanation which takes more than five columns and 226 lines à 50 signs, even without the footnotes regarding literature. I checked the time; I spent 18 Minutes reading the whole text. Well, I do not read very fast, perhaps you can make it in 14 minutes. But why all this effort? Simply listen to an Avalon [Opus](#)! Where Der große Brockhaus needs 1000 words, an [Opus](#) just takes one or two pieces of music to explain. And it is able to deliver a lot more at once: It describes the aforementioned remarks about rhythm, this endless conglomeration of letters strung together, structured within straight laws, to get liveliness like no other speaker is capable of. And it does not matter what you are listening to. I name it the, Patel-effect. This is typical for every Avalon construction. Neil Patel is the spiritual father and designer of Avalon. His sound sculptures are beautiful, or better marvelous. They enchant even by their shape. With an Avalon [Opus](#) you avoid discussions about optically ruined living rooms, although the speaker is neither small, nor light, nor unobtrusive. No, it is truly fine furniture. This is only understood by anyone who ever saw and touched an Avalon. These really masterly built parts do not just have a captivating finish, no, the feeling while touching the surface is nothing short of sex appeal. No other manufacturer of loudspeakers will seriously try to compete against an Avalon in that respect. But still, it is not Patel's aim to delight all people with fantastic furniture. All that is just a means to another even higher end. This man actually makes us dream, always anew, when we listen to music through his designs.

How does he manage this every time? In the case of the [Opus](#), exclusive drivers from Germany, and a smart crossover construction, along with the outrageously solidly built enclosure - just the front baffle measures 10 (!) centimeter. If you remove the front grille (what you only should do for reasons of unbearable curiosity, because it is part of the design tuning) you can spot three drivers. A forth driver is invisible in the bottom of the speaker and emphatically takes care of the thrust in the lowest registers. This arrangement does make sense in this respect, as it takes care of an even coupling of the chassis to the room. The 22-centimeter driver as well as the forward playing base-chassis comes from Eton. Both drivers consist of a membrane made from Kevlar with a honeycombed layer of Nomex, a duroplast material formed together result in enormous strength, which shall guarantee a playback free of distortion. Still a little stronger and therefore stiffer (better impulse behavior) are the membranes of the midrange and treble drivers. They are both made of a ceramic material. Ceramic is extremely hard but also fragile if improperly handled. That is probably the sensible reason for Patel to leave the standard fitted screen in front of these drivers.

To melt the chassis together to a tonal unity - and that is exactly what they did with the Avalon [Opus](#) - a frequency crossover divides the incoming signals extremely accurately in different ways. The sound magician avoids using circuit boards with printed wirings, a principle which is otherwise commonly used. He relies on connection with solid wires. To remain as unimpressed as possible by the actual circuitry, Neil Patel banished the crossover in its own compartment at the bottom of the speaker. For this reason it hardly is a wonder that the terminals for speaker cables are as well located on the bottom of the [Opus](#). In fact as testers we do not like this (for listening comparisons we always have to lay down the speaker and connect or disconnect the cables), but for use at home it is ideal when the speaker has found its final location. The use of the [Opus](#) with the supplied cones is indispensable. They guarantee the correct distance between subwoofer and floor.

And now guitar ace Ry Cooder. You definitely guessed with which track, Get Rhythm. Wow, how the [Opus](#) plays away, how it got every dynamic facet of this rock song, how it accurately brought out every detail - of which there must be an endless number - and fit them together into a perfect whole. The same happened with Edvard Grieg's magnificent Peer Gynt Suite (Philips). Yes, I think with Solveigs Song one or two teardrops rolled out of my eye. Rhythm, musical flow, timing - all that, the [Opus](#) mastered most splendidly. Mister Patel, you have created a new masterpiece.

Balance:

Neil Patel simply has what it takes. He creates magnificent sound sculptures, which follow just one single goal: to serve the music. I am always anew fascinated and touched, when I listen to a speaker from the sound magician. I hope Neil Patel will give us more speakers à la [Opus](#)!

Audiogramm:

Sound: Outstanding 100 Points

Finish: Outstanding

Reference class: Five ears



Perfect form: the cabinet is almost acoustically dead, and optimizes wave emitting behavior.



Everything different: the terminal for the speaker cables of the [Opus](#) are located as well as the sub base driver, at the bottom of the speaker.



Unusual as well is the integration of the front grill in the conceptional tuning of the speaker. For that reason it should always stay fixed on the speaker.



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