

Привет, здоровьяк Spendor

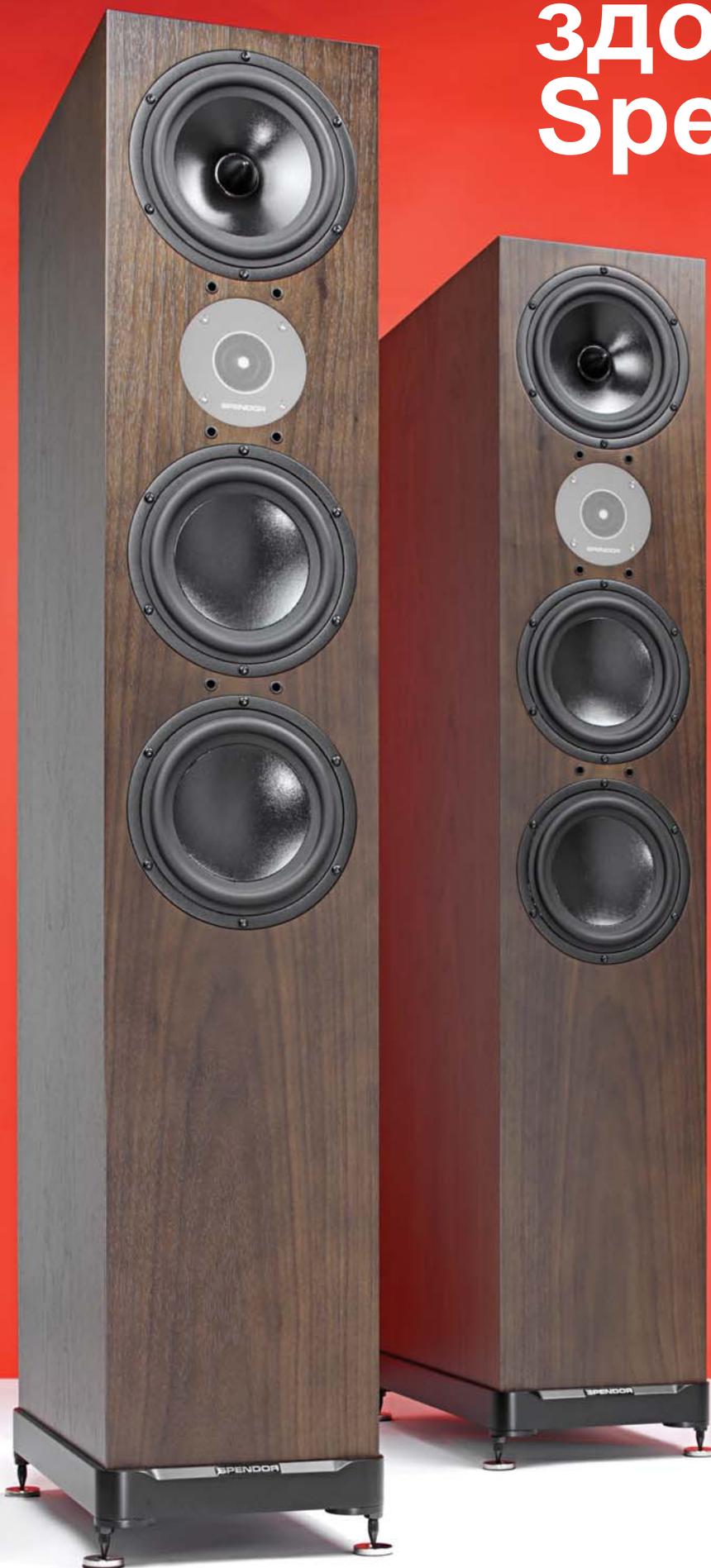
Новая акустическая система Spendor D9 обладает широким утонченным звучанием, которое заставило Джона Майлза прослезиться от восхищения.

Spendor - один из самых известных британских hi-fi брендов на сегодняшний день. Что и неудивительно, учитывая богатое наследие компании и всегда качественный и вызывающий уважение диапазон звучания. Что мне импонирует в Spendor, так это то, что они никогда не идут на поводу у своей прихоти, предпочитая всё досконально изучить и проработать, доработать и довести до совершенства, пока не будут абсолютно уверены в том, что их новый продукт действительно лучший в своём классе.

Поэтому, когда генеральный директор Spendor Филипп Свифт позвонил нам и попросил Hi-Fi World устроить эксклюзивное прослушивание их новой напольной акустической системы D9, мы были более чем заинтересованы. Более того, Филипп сам организовал доставку вышеупомянутой системы в наш офис. При высоте 1115 мм колонки выглядят весьма внушительно, однако в профиль они довольно узкие – всего 210 мм. Spendor разработали трёхполосную систему с конфигурацией из четырёх драйверов и фазоинвертора пятого поколения для усиления низкочастотного отклика.

Последний представляет собой два НЧ композитных динамика из кевлара в собственном корпусе. Он размещён в задней части корпуса акустической системы прямо над цоколем и использует центральную перегородку аэродинамической формы для сглаживания воздушного потока. Звучит несколько запутано и сложно, но это работает (для более подробной информации см. раздел «измеренная производительность»).

Над НЧ блоками расположен твитер и СЧ драйвер. Первый - это новейший LPZ-твитер Spendor, который построен вокруг передней панели из нержавеющей стали, образующей демпфирующую акустическую камеру непосредственно



The D9s exhibit good timing and tempo. They are remarkably agile – especially for a large loudspeaker. With Michael Gandolfi's 'The Garden Of Cosmic Speculation' (Atlanta Symphony Orchestra SACD) the farrago of tonal styles - baroque, minimalism, jazz and even elements of hip-hop, wove together beautifully.

Soundstage was also wide with a glorious spread across the room. With Pink Floyd's 'Dark Side Of The Moon' (24/96) the sound was immersive and enveloping - effects sweeping from left to right and extending close to the walls of the listening room. The ringing clocks at



The LPZ tweeter employs a stainless steel front plate with a lightweight diaphragm behind.

the start of 'Time' were striking - the D9's tweeter giving them startling reality.

Taking out the Icon Audio and connecting the 'speakers to the Devialet Expert Pro 220 proved interesting. Especially when tuning the amplifier's SAM (Speaker Active Matching) technology. Essentially this is a DSP feature that corrects phase and time domain errors induced by the design of the loudspeakers to produce a cleaner sound. Spendor believes the system works and a number of their 'speakers have been mapped by Devialet.

With Massive Attack's 'Angel' bass output - good without SAM on - went that bit lower with it on. Voices and acoustic instruments also had an extra lifelike quality to them. It wasn't a vast difference and I have heard SAM have more effect on other, less expensive 'speakers. Which leads me to think that the better engineered a loudspeaker is the less SAM has to

correct.

The Spendor D9 is one very well-engineered loudspeaker indeed. It offers prodigious but controlled bass, detailed treble and a nice clean midband. All these combine seamlessly so you wouldn't know you were listening to four drivers. Add in superb construction (Spendor have their own cabinet-building facility in Sheffield) and you have an exceptionally impressive floorstanding loudspeaker. I've heard much more expensive loudspeakers that do less.

CONCLUSION

Spendor traditionally make good loudspeakers and the D9 is one of



A closer look at the reflex port with its aerodynamically-shaped baffle that helps smooth output, providing clean deep bass.

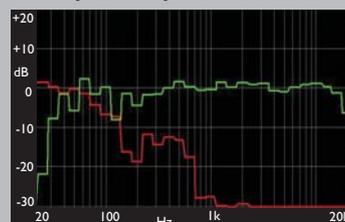
their best yet. It is big-sounding with great bass but supremely natural and free-flowing. This is one for those who like to hear music as it should be.

MEASURED PERFORMANCE

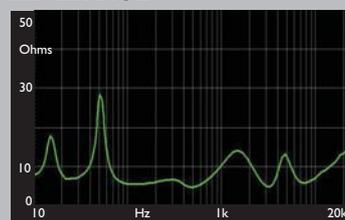
Spendor's D9 has a big cabinet with a large, rectangular floor level port at rear, fitted with profiled flow control vents – unusual. Port output was also unusual in being broad and untuned (no peaking). The twin bass units, large cabinet volume and unusual port venting scheme extend bass smoothly down to a low 35Hz, whilst the port provides support lower down, to below 20Hz our red port output trace shows. The impedance analysis correspondingly shows broad bass damping, centring around a low

FREQUENCY RESPONSE

Green - driver output
Red - port output



IMPEDANCE



25Hz. All of which tells of a big cabinet that goes very low and will provide very deep yet also well controlled bass. This is a loudspeaker that will produce subsonics of some force.

A roll-down in output below 300Hz will remove any sense of fulsome-ness, a dry lower midband being likely and perhaps some divorce from lower frequencies apparent in smaller boomy rooms.

Measured on-axis tweeter output was raised by +2dB or so – enough to give obviously strong treble and a bright sound balance. Off-axis our response analysis shows a more even tonal balance so the D9 is best pointed straight down a room and not directly at listeners. Strong output in a band from 2kHz to 3kHz will make detail very obvious.

Sensitivity was good at 87dB from one nominal Watt (2.8V) of input, if not quite up with others of the cabinet size that manage close to 90dB. However, the big D9 still needs no more than 60 Watts to go extremely loud; more power is unnecessary.

The D9 will have powerful low bass that is controlled and tuneful. It will not have a warm sound balance overall however, likely sounding dry and forcefully detailed. **NK**

SPENDOR D9

£6995



OUTSTANDING - amongst the best.

VERDICT

Spendor has excelled itself with the new D9. Deep, controlled bass allied to a detailed treble bring the best out of whatever you play. Highly recommended.

FOR

- bass output
- detailed treble
- smooth midband
- quality construction

AGAINST

- not overly warm

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