

STEREO SOUND GRAND PRIX AWARD

REVIEW BOARD DISCUSSION

SAGA

THE DEPTH OF THE HUMAN TOUCH

A GRAND LOUDSPEAKER WITH AN ALL-ENCOMPASSING CAPACITY TO PLAY ANY KIND OF MUSIC, LOUDLY AND SONOROUSLY WITHOUT STRAIN.

THIS LARGE-SIZED MACHINE GIVES ITSELF GENEROUSLY, SO THE LISTENER CAN BE DRAWN INTO THE PRESENTATION. IT PLAYS MUSIC WITH EMOTION, CREATING A DEPTH OF SOUND WHERE HUMAN NATURE OVERFLOWS.

Yanagisawa: Among the history of the Grand Prix, this time, three very expensive speakers were awarded, but I thought that the entry of the Avalon SAGA was the greatest contrast of the lineup.

Miura: It is true, indeed. The generational experience of each designer is also a contrast.

Fu: Avalon came in to Japanese audio scene nearly thirty years ago. When I listened to the Avalon speaker for the first time, it was a very surprising experience.

Onodera: I have clearly remembered that the impression was so vivid. It was like a new generation of speaker and vision that finally landed here.

Fu: I think that it was a speaker designed by “non-resonance theorem”, its sound was very sharp and clear, even radical compared to what were considered good speakers in Japan at the time. Even if you hit the enclosure, it was hard and crisp, cut from thick wood materials with peculiar faceting. Such basic elements of this design have not been changed.

Onodera: At that time, the goal of high-end audio was to reproduce the sound stage, but

Avalon was the first speaker design which realized both a vast sound stage playback and a sharp three-dimensional sound image depiction, as if a listener could touch the artists.

Fu: However, systems having enclosures with much higher rigidity than Avalon with the application of metals have been introduced recently. The contrast in sound is this SAGA, which feels warm and woody, a more natural sound.

Yanagisawa: Yes, SAGA has very much warmth in its sound. It also has the capacity to handle any type of music, which is not a normal characteristic of large speakers. These points make SAGA quite different from the other two expensive speakers, no? (Magico M6, and YG Acoustics Sonja)

Miura: SAGA does not have a diamond tweeter, instead it has a newly developed carbon glass for its tweeter diaphragm. I think that leads to the warmth of the sound. And I think that particular natural-sound quality is what the designer wanted.

Wada: I think it may not be easy to set this up and have a great sound result unless you do so in a large room; it is a huge-sized speaker, as high as 1.8 meters. But if one sets it up well with good associated equipment, it really sounds awesome and plays all the music.

Fu: Also, the reality of the sound image is amazing. There is a reality that makes us feel like we can touch a singer if we stretch out our hands. And this is the sound that one wants, don't you think?

Onodera: In listening to the latest Avalon SAGA I had the feeling that Avalon had become a classic. Although it is overblown to call it the "Avant-garde" speaker it once was, its "Avant-garde" nature has evolved through the years and now has a more profound sound which is full of humanity. (Humanity= organic, natural, not artificial)

As this is the class of the class, the differences in our impressions can be enormous, just through listening room conditions. So, I cannot make an absolutely final conclusion, but there are more products out there than there are actual sounds in music (if we could actually count the numbers of sounds in music!) However, I think that the depth of this sound cannot be achieved by doing research and development for only 10 some years. This is the type of

Sound that makes me imagine what is behind the music and sound. I think that is a quite wonderful thing.

Fu: I see. Surely it is such a sound, as you have said. It is not just the resolution or such cold things that is important, but the engagement which makes us think or listen to what is behind the music. I wonder if the word "spirituality" is appropriate, but I understand that you can feel deep things inside (your mind and soul) and that is what is behind the music. (I think behind the music in this context means what performers and composers intend to express. S.U.)

Onodera: Thank you for your understanding and empathy with my opinion. For me, this point is very Very important.