

STEREO I KOLOROWO

<http://stereoikolorowo.blogspot.com/2016/03/kolumny-podstawkowe-avcon-avalanche.html>

Introduction

The title of this article may be slightly misleading, as most music lovers associate the term “standmount loudspeakers” rather with small columns that one can put atop a chest of drawers or small stands. This is not true for Avcon Avalanches, as these are HUGE monitors. The Avalanches measure 100cm in height, 35cm in width and 35 cm in depth together with stands and 71cm and 78cm in height without them (depending on measurement point, as the boxes include a side cut, which I will refer to later). And one piece weighs just above 40kgs. Before I go any further, I must mention that this is not the first time I get to put my hands on Avcon Avalanche monitors, as a couple of years ago I had a chance to review the original version (see [HERE](#)). The new columns described here should be actually designated as v.2 or Mark II. On the other hand however the driver set remained unchanged (Seas prestige and Aurus Cantus ribbon tweeter).

The [Avcon](#) company, located just outside the Warsaw, produces not only loudspeakers (the company portfolio includes two models), but is also a renowned and popular manufacturer of acoustic panels of their own design. Various pieces of furniture intended for hi-fi audio equipment are also offered, including vibration-proof pads with genuine technical solution (see [HERE](#)). Avcon’s business involves also distribution of hi-fi equipment, including Japanese Triode Corporation products.



General impression and design

The [Avcon Avalanche Reference Monitor](#) columns were delivered to Gdynia personally by Przemysław Nieprzecki, the designer and owner of Avcon from Błonie near Warsaw. We have been talking about the test of the columns since the last year’s Audio Video Show in Warsaw, however the duties and workload prevented us from scheduling it to an earlier date. A set of Avalanches is something that you just cannot simply ship by courier service, as these are packed in two enormously large and heavy and two smaller crates.

Together with Mr Nieprzecki we managed to unload the columns from his car, put them on a trolley and then transport them via elevator to my apartment. At this point I allowed the designer to do the rest. He selected by himself the appropriate place and the precise location in the listening room. These columns are sensitive to the selection of proper location in a room. Przemek has first put four Vibrapods (see [HERE](#)) per each column, and then the stands of the loudspeakers. The Avcon columns were placed than on the stands. This was not an easy job, as one column weighs 35kg, and one stand - 6kg. Then we listened to a few tracks of various genres: from Metallica to Depeche Mode, to symphonic and sung poetry, ending with jazz. All sounded perfectly.

The Avalanche Reference Monitors are characterized by a remarkable design, apart from that are made from solid wood applied in a quite effective way. The Avcon columns viewed by one's own eyes give a stunning impression that no picture can fully reflect. Column sides are thin wooden strips - first precisely cut on a CNC machine, then glued and pressed together to form a sandwich-type structure resembling plywood. Front and back pieces are also made of layered material, but show only fine structure of solid, natural wood. On the top and bottom the boxes feature slight bevel, or a slope as some may put it. Lower bevel is put on a stand having a corresponding inverse bevel, so when put together these two form an ideal vertical line. This is however only a visual feature, as the stands have a special cradle, into which the column is evenly and stably placed. The entire set has intrigue and unusual appearance. This is strikingly impressive. Surely each female companion will easily accept them at once.

As you can read on the company website: "AVALANCHE monitors are classic 3-way design closed in modern enclosure fully made of high grade, CNC cut plywood. Midrange and tweeter installed in separated chamber with internally sloped walls for standing waves elimination and isolation from woofer impact. Plywood as material used for execution of the boxes, together with way of separate layers are put together make the cabinet resistant for vibrations and unwanted resonances.

For cable connections we used very comfortable, high quality, bi-wire ready terminals accepting naked cables, bananas or forks. Due to very specific shape of the speakers we offer them with dedicated stands.

Bass is reproduced by 26cm woofer with cone made of coated paper. 13cm midrange speaker is done in same technology as woofer, making the connection between them more coherent. For high frequency range, like in most of our speakers - we used ribbon tweeter.

Specification

Bandwidth	: 25Hz - 40kHz
Impedance	: 6Ohm
Nominal power	: 100W
Sensitivity	: 88dB
Dimensions	: 35 x 35 x 100cm incl. stands
Weight	: around 35kg/piece, around 41kg with stands

Listening experience

The monitors were paired with following amplifiers: Audia Flight FL Three S, Audio Analogue Puccini Anniversary and Hegel H160. Each time the XLO UltraPLUS U6-10 speaker cables were used. A listening room has the area of 30 sq. m. At the end of this review an exact specification of accompanying equipment is provided.

As I mentioned earlier, Avcon monitors are sensitive to placement in exact location within the listening room. It is not that the optimum location is hard to adjust and obtain, it is rather that the proper placement rewards multifold with excellent and complete sound: saturated, neat and exact. It is worth to move them several times across the floor. They perform best when set about 1 meter from lateral and rear walls, rotated towards center by 10 - 15 degrees.

The name "Reference Monitor" given to Avcon Avalanches is not an overstatement. For despite being of rather overwhelming size, they completely "disappear" within a room. After connecting the source and an amplifier it became clear that these monitors manufactured near Warsaw offer a perfect stereophony, distribution of stereo perspective along the column axis is just perfectly faultless. Each of the instruments can be precisely pinpointed

and this refers to large orchestra music as well. One has an impression it is located well beyond the side walls of a room, the laws of physics seem not to apply here, for instance one seems to hear a violin played like it was outside the walls. This phenomenon is amazing. Similar impression occurs for the depth of musical stage and its perceptible three-dimensionality. Avcons have rare capability of creating a real 3D. The holography of recordings is reproduced perfectly, deeply and extensively, to be simply put. Reproduction of location of apparent sources recorded on discs is exceedingly ideal. Instruments have clear contours, are located within a scene to the exact millimeter, are solidly marked, have appropriate size as well as lot of air around them, which harmonizes, resonances and vibrates acoustically. This is an important feature of Avalanches!

Another advantage of the described monitors is their high selectivity and mapping of details. The musical image is therefore highly clear and exact. The sounds that used to blend together or overlap, in this case are completely freed and can occur individually. They are released from a shell of interference and fusing - individual instruments are clearly distinguishable and even single tones become more distinct and easier to hear. This can be compared to a window after removing a curtain that prevented a full spectrum of sunlight from passing through the window. And after its removal the room is completely lit and all details, textures, profiles and colours within it are freed from the dark. Such process occurs homogeneously and coherently. There is no concern of overexposing or too much sharpness - there is harmony, proportion and consonance instead. For instance when listening to Castilian Drums from The Dave Brubeck Quartet's album "At Carnegie Hall" (1963, Sony Music Entertainment Inc.) the sounds of Joe Morello's percussion became not only closer, perceptible and straightforward, but also extremely precise and highly specific. Highly atomised. The percussion itself was "placed" by Avcon columns in exactly assigned location within the room behind the line of loudspeakers; its sound gained an additional strong beat, neat flexibility and multitude of micro tones. The cymbals chirped swiftly and melodious. And this all happened for a 1963 recording, which is from more than 50 years ago! I recommend listening to all tracks on this album, and to the aforementioned Castilian Drums in particular, as it includes phenomenal Morellie solo starting somewhere at 6:00 (the whole track is 14 minutes). This is an excellent though demanding test for every set of loudspeakers. And the Avalanches have passed it perfectly.

A few words should be spent on general sound. The Avcon's, although having quite offensive and direct means of reproduction, present it in a fancy and almost natural form. This is a charismatic, not an overloaded sound. A stable one. Full of power and energy, however highly ordered. It does not show any lacks in terms of dynamic ease, clearness or openness, although any parallel tones exhibit a great deal of culture or even elegance. There is fire and specific type of crystallinity, and at the same time a sophisticated and complex genuinity.

When looking at the Avcon's two 26-cm woofers, one can think that there will be a plenty of bass, whereas the columns indeed generate large and strong substance of lower tones, but there is not an even pinch of surplus, or excess, not to mention any shallowness. Instead there is lightness, flexibility, elongation and saturation. Again, there is no heaviness or lack of perfect timing. A contrabass exhibits clearly hearable and distinguishable strings, while percussion's foot armature shows generous emphasis and focusing.

The sopranos in turn, reproduced by Cantum Aurus ribbon tweeters are perfectly harmonized with upper part of middle tones, the floating and interweaving border is masked and unseen just like salamander's mimicry. Their stitching and harmony is perfect. Moreover, despite the substantial resolution, or even clarity the ribbons do not generate sharp-edged tones, do not dart through one's ears, are not dried-through, and brass instruments are painted using real metallic colours. Both seasoned and experienced. Could be described as sparkling as well.

And finally a few words about the middle range. This band is marvelously balanced, regular and consistently integrated with low and high tones. It is seamlessly molded in-between them. Steadily and evenly. The middle tones are dense enough to show complexity of coherent substance of the recordings and to grasp the embedded layers of information, ensure their proper distribution, reveal full resonance of sonorous tones and secure the immersive sound etc. To conclude: Avalanches play at full potential, but keeping discipline and alignment. They take care of all ranges without favouring any of them. Thus the message is not only steady, but also true and exact. As can be expected from monitors.

Final conclusions

The summary will be short. Avcon Avalanche Reference Monitors are reference monitors. They provide full and harmonious sound with phenomenal stereo perspective. The sound is disciplined and proportionate, saturated and crystalline. These represent a genuine high-fidelity for experts. As an added value comes their unique design and exemplary execution of boxes from layers of wood bonded together. One-hundred percent of recommendation!