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**SIX PAGES OF LETTERS - THE BEST WINS BLUE AURA'S  
SUPERB BLACKLINE PG1 TURNTABLE! (UK ONLY)**



I am always impressed with the sound of the RXIs and they tick all but one box. As my ears have deteriorated, I have had to rely more and more on hearing aids. Brilliant though they are, my Oticon Synergy Senses are emphasising the metallic edged sound of the tweeters.

Having heard the Quad S2s at the Bristol Show a few years ago I started to consider these as replacement speakers as the ribbon tweeter was very impressive. However, since my brother bought a pair of S3s, I have found the bass from these to sound boxy. Maybe they were not fully warmed up?

From my description above I guess you would recommend listening to the Linton Heritage. Reports do seem to fit my needs. However, they are more than my preferred budget of

result. If the tweeter you choose is equally or more sensitive than the KEF T27 – likely since this is an old design – then all you need do is connect a resistor in series with it to reduce level to what suits you. For this buy ten 1Ω carbon film resistors (3W) and increase value progressively from 1Ω upward until you find the right value.

I suggest you contact Falcon Acoustics who are experts with all things KEF, past and present. They will have better knowledge than I of such a mod., T27 replacement being a common issue. **NK**

### GO FERRITE

In the article on the “RF Blocker” in the July issue, by Martin Pipe, he points out that results will “vary according to your individual circum-

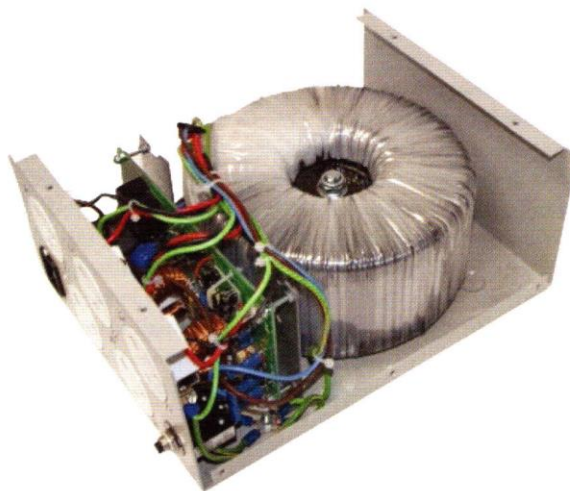
The sum of the whole is that when I play familiar recordings I now have more fine detail. At what point it actually came about I will never know, it sort of crept up on me. In particular I have a number of Alan Parsons and Dire Straits albums where voices in particular seem to have gained more detail.

So, my advice would be, if you do something to “improve” your sound, and it doesn’t appear to make an immediate difference, don’t just remove it and look elsewhere. Look on it as a stepping stone that might enable the next upgrade, however small, to make a difference, and you might be amazed.

Regards,

**Dennis Holliday**  
Sevenoaks  
Kent

**The massive toroidal transformer inside Airlink's ASF3000MP balanced power supply, plus complex RF output filtering on a big circuit board.**



Hi Dennis. Thanks for your experiences on this mysterious subject. I'll note that Airlink have a balanced transformer with RF output filters that readers may be interested in, our picture showing the large ASF3000MP (£999) for illustrative purposes. Airlink have videos explaining the issues, and provide extensive technical notes on their website – well worth reading. Generally, 1.5kW will do for most systems.

I call it “mysterious” by the way because it is difficult to know the intrinsic cleanliness of a supply, but my experience is that a balanced transformer improves sound quality noticeably. **NK**

### THOUGHTS ON REVERB

In July's Hi-Fi World Noel Keywood touches a couple of times on a subject that got me thinking. That of Reverb. The first mention comes in his review of KEF's Reference I Meta loudspeakers, which he says provided a ‘convincingly correct’ sound.

Noel reports Antonio Forcione's guitar strings in Tears of Joy as being ‘silky clear and easy on the ear’, with a ‘great insight into the performance, well rendered background reverb bringing in a sense of life’.

Reverb is so important in recorded sound. Anyone playing the electric guitar will know the big difference between the dry sound and the same with a touch of reverb added. Yes, that brings a sense of life too. Quite likely guitar amps will use spring reverb, and have one knob for adjustment (too many controls and people spend too much time listening

around £600-£700.

Having read David Tutt's column where he recommended tweeters to replace the T27s of my Choraes, an alternative could be a DIY approach. Soft domes like the drop-in replacement he recommended, the Morel Classic CAT 298 may be enough to meet my needs. I could also upgrade the crossovers with the Falcon 37K. My old woofers, the B200s were replaced with superior Coles B2000 some time ago (recommended by KEF engineers after they ran out of cones for the B200). I could manage this in stages. However, if the result is less than abilities of the RXIs I could have wasted £200. I would be grateful to hear what you think.

Kind regards,

**Andy Entwistle**  
Wiltshire

Hi Andy. You could well try experimenting in this fashion but it is impossible for me to predict the

stances” and this is undoubtedly true.

My system is modest and simple, comprising a Naim Uniti and an Innuos ZENith MkII, so there isn't much in the way of significant upgrade available to me apart from trying to make sure that the mains supply is as clean as possible. To this end I have a 1.5kW Airlink balanced transformer, fed via an MCRU “DC Blocker” and a Russ Andrews “Ultra Purifier”. Russ Andrews “Zapperators” are fitted to the output terminals of the Uniti to reduce incoming RF noise.

On an individual basis, it is difficult to say whether this work has had much impact but, as a whole, bass is firmer and the soundstage wider than it once was.

There didn't seem much more I could easily do but, over time, I have gradually fitted ferrite rings across the system, from the incoming tails on the electricity meter, to all mains leads, especially on the hi-fi and those associated with dimmers or LED lamps.





**Leak Troughline valve tuner. "Neville Roberts reported being able to tell where a performance was coming from by the background acoustic" says Melvyn Dover.**

to the effect rather than the music). Add too much, so that the amp uses mainly reverbed signal, and the result is a mishmash of metallic and cabinet sounds.

It seems to me reverb is something which is taken away and then added, or at least used. Manufacturers test and measure loudspeakers in an anechoic chamber. We all know the listening room has a big effect on the resulting sound. Reverb is part of the overall broadcast acoustic and purists find it fine to hear as long as it's part of the original recording. An experienced radio listener provided with a good quality recording can identify where a piece of classical music is coming from by the acoustic. If I remember rightly, back in 2012 in his articles on modifications to the Leak Trough-line FM tuner Neville Roberts reported being able to tell which performance was coming from by the background acoustic.

Home listening deadens reverb - carpets and curtains for a start - but it's still there. Louder volumes must alter the amount that reaches the ears. Yet having a reverb knob on a hi-fi amp is a definite no-no. But would it be an advantage? Adding reverb to the recorded reverb? The home listening room must do that to some extent anyway, even if it's reduced to a convincing level by room furnishings.

Noel refers to reverb a further time in the same magazine when he talks about RIAA equalisation, and

part of its 'psycho-acoustic' effect having 'strong low frequency reverb content.' Reverb applied to only certain frequencies? More food for thought.

Best wishes,  
**Melvyn Dover**

Hi Melvyn. Reverb is commonly added to recordings in the mixing stage to bring in a sense of a natural acoustic, one with depth, so it is indeed a crucial component to music. And the dear old Leak Troughline was a wonder in exactly this respect, live studio speech in particular a "being there"

experience. What a shame the days of VHF/FM are numbered. **NK**

### RADIO LUXEMBOURG

I did find Paul Rigby's thoughts through his opinion statement (Aug'22) to be very stimulating. Which basically refers to ones biased opinions. Which is human nature. This happens to us all from an early age, starting with those of our parentage. In the sphere of the way we can listen to music, which for some, actually the vast majority, are happy to listen through their phones, radios and bluetooth speakers.

I remember as a child (60's), the utter joy I achieved by listening to Radio Luxembourg through a tiny solid state tranny, mono, one ear headphone. I was very happy with that. Over the years, I have invested in the world of High Fidelity, my serious listening being many CDs, FM radio and vinyl.

As Paul rightly points out, these formats are only a way of holding data/information and the way of releasing that can be complex and again for some, a very expensive task. But, as my previous memory showed, the same joy needn't be ignored.

I do not wish to impose my biased view of formats which are only a facsimile of that stored data. I'm in total agreement, I also believe 'ears' are the finest measuring devices. Even though one of them now, is only running on 40%. So, look after them.... they're great devices, and free to almost all. Enjoy, while you can....

Many Thanks  
**Ashley Trafford,**  
**Winchester**

### TUNE IN TO THE FASCINATING HISTORY OF RADIO LUXEMBOURG



Radio Luxembourg and its English language service had a formative influence on generations of listeners. 'The Station of the Stars', the famous 'Two-O-Eight', is still remembered as THE popular European radio station of the 20th century! This website is devoted to its colourful history. So tune in and join us on a journey through European radio history!



**I remember the utter joy I achieved by listening to Radio Luxembourg" says Ashley Trafford.**