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HIFI-STARS



Blumenhofer Acoustics
two-way horn loudspeaker
Genuin FS2

The pure pleasure!

Horn loudspeakers already convey PA feeling worlds à la Live Concert from the very first sound. I remember well my first Pink Floyd concert in 1977. The band played the legendary „In The Flash Tour“ on three days in the sold out Olympia Hall and I was there with just 20 years, saying: „Sex, Drugs and Rock'n Roll“. Almost exactly the month is this enormously sustainable live experience now 40 years ago and today we have smoking bans, women's quota and lactose intolerances – what progress...! Since this live concert, horn systems have not escaped me. The direct sound is immediately apparent for me. However, many loudspeakers of this type tend to be annoying – because they are very strongly colored – so it is not easy to find a correspondingly neutral system. According to Blumenhofer company philosophy, a „horn does not sound like horn“! In hi-fi stars 29, I

had already written with great pleasure a company report on the „Blumenhofers“ and heard about a Gran Gioia incomprehensibly good music. When I visited the site I asked for a test speaker and now he is in the form of a Genuin FS 2 here. The Blumenhofer Genuin series is ideal for tube amplifiers because of their high efficiency and I lack the open test stands the corresponding loudspeaker.

Always unique – exclusively!

The loudspeaker designs by Thomas Blumenhofer are always unique; there is never a veneer version twice. Consistently mirrored in the in-house joinery (carpentry) selected and mirrored arranged veneers are proof of this fact. It is only necessary to remark on its process-

ing that it is perfectly executed. The speaker surfaces are not painted but treated with natural oil. This not only protects the surfaces – no, it still allows them to breath. The latter is also one reason why the Blumenhofers sound so good – more information can be found on the manufacturer's website or directly at Andrea Vitali, who is responsible for the distribution. The basis of the loudspeaker construction at the Bavarian / Swabian manufacturer is always a composite of different woods, veneered as required.

Eighteen millimeters in strength give the end result a design weight of solid 45 kg per piece. With the dimensions of approx. 110 x 33 x 45 cm (HxWxD), this loudspeaker can still be regarded as living room-friendly and although it can withstand loads of 150 watts, it is characterized with an efficiency of 94 dB, especially for tube amplifiers. From the Tempera 20 series, the loudspeakers at Blumenhofer-Acoustic also have a switchable impedance linearization, which means that operation with low-power amplifiers is no longer an issue at all. The basic orientation is with unproblematic eight ohms and the detail can also be seen at the self-made cable bridges at the gold-plated copper bi-wiring connection. If one looks deeper into the bass reflex channel hidden in the underbody, the expert recognizes the comparatively expensive Tritec coils, the highest quality audio capacitors in addition to Isabellenhütte resistor (used in medical technology); a material specially developed for Thomas Blumenhofer is used for the damping.

Thomas Blumenhofer considers his loudspeaker constructions to be equivalent to wood music instruments and the in-house definition of „harmonic constructions“ is to be understood exactly as well. A 30 cm bass chassis (with a very strong magnet in the drive) is helpful to descend into the frequency cell of 36 Hz. Here, a hard-hung paper diaphragm is used (these types are often referred to as „classic racing paper“ among connoisseurs) whose most striking feature is a central lattice structure, which allows for ventilation within the woofer and thus does not create any back pressure in the chassis. The medium-high-frequency reproduction is controlled by a 75-mm titan dome, the horn set of which is a stable HDF-like development. The rough varnish of this component is intent, since all Blumenhofer-Acoustics horn

systems „do not color“ and with this statement is meant the tonal spread. The sympathetic company owner comments on this with a witty smile ...

In love with details

The peculiarities are – as so often – within the detail. So at first glance, the very solid spikes (with corresponding solid washers), in the number three per loudspeaker, are noticeable. A triple one does not wobble and is therefore always correct. Depending on the taste, the (tonal) orientation of the loudspeaker, which is also dependent on the room, can be set here – which we have immediately reached at the opposite end of the Genuin FS 2. From the Genuin series it is possible to shift the high-mid-range unit in its axis by up to four centimeters. As a result, the radiation characteristics of the medium and higher frequencies can be influenced, or a simultaneous tuning to the woofer is achieved. Experimentation in your own listening room is an obligation – it is actually worth experimenting on the millimeter! Because of the always different acoustics of the rooms, this possibility to control the running times on the listening position is simply ingenious. And a sound loupe à la Genuin FS 2 goutiert this audibly. In the test case, it plays with a flat surface (also not inclined) as well as the high-frequency slide extended to 12 mm in the stereo triangle with a leg length of 2.40 m each on the listening position. I appreciate this tremendously tight bass reproduction, which is supported by the two centimeters of the reflex canal. If you give more distance to the ground, the bass becomes fuller. Depending on taste, the music lover can play here and „adjust his sound“. With which we are already in the equipment environment. The two tube amplifiers from Wall-Audio play at the same time in the listening room – the combination of the two subjects so obvious. During the recording time of the two, they were operated directly from the CD player remnant over an XLR distance. Specifically, the middle notes of the Genuin FS 2 require a very long playing time of around 250 hours – certainly due to the suspension of the titanium cap. The CD player can be controlled in its volume and operates in repeat mode – loudspeakers such as power amplifiers are correspondingly electrically animated and a serious listening can start after about 150 hours.

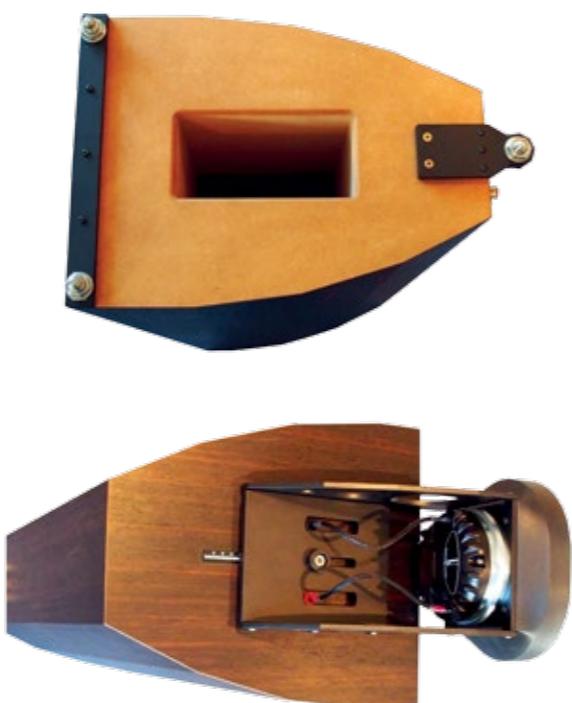
„Proper“!

Under this adjective we understand in Bavaria: „neat – and as it should be“! People above the “Weisswurstäquator (Main)” understand the Bavarian tribe occasionally as opulent food shredders and unrestrained drinkers. Yes, good food and drink keeps us together, and we also have this casual enjoyment of our southern neighbors in our genes – and we like good music, live or as in this case, from the canned. However, the same is true for the reproduction quality of Genuin FS2. It plays exactly as one expects it from a loudspeaker – unconstrained and without any representation error drauflos. An example of this is the Georgian pianist Khatia Buniatishvili. She offers on her CD „Kaleidoscope“ an unusually emotional performance from the usually strict piano repertoire. In addition to Mussorgsky's „paintings of an exhibition“, she plays Ravel's „La Valse“ and three movements from Stravinsky's Petrushka. This music is now per se not unknown. However – as intensively presented you do not yet know them. This impetuous pianist, for instance, sparks a fire in the last Mussorgskyset, as I have so far only been used by the legendary Vladimir Horowitz. Khatia Buniatishvili plays differently from the famous Russian (she does not subject the piece to her own virtuoso work), but she presents the pieces with an extraordinary intensity. The outstanding feature of their playing style is an energetic nature, which goes far beyond the normal measure. Such an impression leaves lasting impressions to the listener. In order to show such high-precision and no less plastic sounds, it requires fast amplifiers, non-braking cables, and correspondingly free and open loudspeakers. And just such a system combination is playing here. The mains power may flow through the north-east, the speaker connections are from the mercilessly good in-akustik air helix and the RCA / Cinch NF connections from HMS – here from the Gran Finale Jubilee series. I almost suck up the sound of the wings, and I catch myself concentrating on the music. This is at the same time a big compliment to the plant, which I forget when listening in full – here just plays the music! The CD runs in full length and I'm completely caught in the sound. The CD gets reference status from me and will probably get my CD-Player often. I am particularly impressed with the richness of this Steinway grand piano, especially when it is driven so impulsively. Oh yes – this impulsiveness shows me the Blumenhofer Genuin FS 2 again and again and I begin to fall in love with this loudspeaker ...

We change the musical program: The „Herbert Pixner Project“ is a guest in the form of a musical extract from the CD „Summer“ (the dialectical description of the summer). With the first play called „Scirocco“ it starts immediately as stormy as the title promises. A fast – paced accordion, accompanied by the saxophone and the acoustic guitar – hurray, what a feast for my ears! Who now thinks that this CD would be just something for friends of the well-kept „Ziach“ (accordion) is at the second title called „One Million Dollar Blues“ immediately better. A really catchy Fender Stratocaster takes care of her name – in short: handmade music of the finest. By the way, the rocked guitar meets the next title „Breaking Bad“ again. „Nightingale“ as the following title begins with the fine sounds of a harp – but only fine in the sound, because this instrument is no less dynamic in its reproduction. I just get goose bumps when writing these lines – so lasting are the musical experiences. With „Just for you alone“ I let the musical guest from Tyrol out of my listening room and move me geographically tightly to the north. Kari Bremnes's „E Du Nord“, released from the 2012 release of „Og Så Kom Resten Av Livet“ is a very interesting subject for

a sixty-year-old musician, which translates as „And then comes the rest of life“. The very catchy voice of the singer from the Lofoten always finds entrance into my ear, besides, their recordings are without exception perfectly recorded and mixed – music to the inner way sinking! I hear very quietly and hear all the sounds on this CD – also this Genuin FS 2 test passes with bravura.

Yello is a guest with „Toy“ as the next recording on my auditorium. Greasy electropop sounds flow through the room, always sounded exactly, the singer – what fun! Do you want to know more? Then just listen to yourself – but be careful, there is a danger of addiction! No matter what music material is given, the Blumenhofer Genuin FS 2 shows it exactly in the resulting sound quality. With it is very likely that the own record collection is rediscovered – this high-efficiency loudspeaker finds everything. Oh, the question, whether I had the music of Pink Floyd in the room to visit, I probably do not have to explain more, I say only „Shine On You Crazy Diamond“ – a listening noise of almost infinite minutes – of course, loudly played ... !



To the point

There was a pleasurable listening session in my listening room. Clearly large sound, always precise, at the same time pressureful and always gloriously free of artifacts. Sounds like quiet – the Blumenhofer Genuin FS 2 is always right and my pleasure is always there, it stays with me whatever it costs ... !

Information

Two-way horn loudspeaker Genuin FS 2
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