

ABSOLUTE FIDELITY

Genesis Advanced Technologies • 654 S Lucile St • Seattle • WA 98108
www.genesisloudspeakers.com • info@genesisloudspeakers.com • Tel: 206-762-8383 • Fax: 206-762-8389

Editor's Say

When we developed the Genesis line of vacuum tube amplifiers, the intention was just to prove a point– that it doesn't take a megabuck amplifier to drive Genesis loudspeakers. All one needs is a simple, but well–designed and well–built amplifier. Since the launch, both the Genesis M60 and the Genesis I60 have garnered rave reviews, and a loyal following. One dealer even used the M60's as reference amplifiers to drive a pair of \$52,000 Genesis 201's for a demo.

However, not everyone loves tubes... so, we are developing a solid–state amplifier that will drive Genesis loudspeakers – even the older, low impedance, current hungry designs. We showed a prototype at the recent CES. Does it sound good? You bet. Is it “reference quality”? We'll let you tell us!

New to this issue, we introduce music reviews, the Jazz Journal by Dick Mueller.

Dick is a fellow member of the Pacific Northwest Audio Society, and his recommendations in the society's newsletter have always been spot on, although some are *unobtainium*.

Dick is an evangelist for the musical truth, growing up in Northern Minnesota where his family had a grand piano, and which he learnt for 6 years as a boy. He also played the trumpet in his high school marching band, and later played in an orchestra.

Now, he goes out to listen to live music as often as he can, and he knows what real instruments sound like. With his vast musical knowledge, Dick makes the perfect music reviewer for Absolute Fidelity. Thanks, Dick for joining us, and Welcome!!

Cheers!
Gary

CES 2007 Show Report

By Gary Leonard Koh

The Genesis room this year in Las Vegas at the Consumer Electronics Show's High–Performance Audio exhibition was as usual packed most of the time with an appreciative audience of music lovers. We received some great comments from visiting reviewers and dealers about our presentation this year.

Dick Olsher, Senior Contributing Editor of EnjoyTheMusic and The Absolute Sound thought that none of the slew of mini–monitors that he listened to impressed him



more than the Genesis 7.1p (MSRP \$2,100). He said that it had “tight, well–defined bass lines, and... fast, detailed, yet natural.”

Our larger exhibit, the Genesis 5.3 (\$16,000) and the Genesis M60 amplifiers (\$3,995) was regarded by *music critic* Craig Fitzgerald of StereoTimes as “just a notch away from the best room at the show.” We played second

Continued on *CES2007* page 4

Must Have!

By Gary Leonard Koh

One of the things I most enjoy about my family entertainment system at home is live concert DVDs. It is simply impossible (and unaffordable) to attend as many of these once-in-a-lifetime events as I would have liked. Phil Collins' First Farewell Tour was one of those events. As a fan of Genesis, and Phil Collins, his last (or first) retirement tour was something I would have loved to have been able to be there live.

Finally... The First Farewell Concert DVD filmed in Paris, is simply nothing more (or less) than a recording an energetic, heartfelt performance. Great performance, great sound, great picture. What more could you ask for?

Phil Collins has always been the great performing drummer, and the two best parts of the concert are the introductory drum solo (and then continuing with master

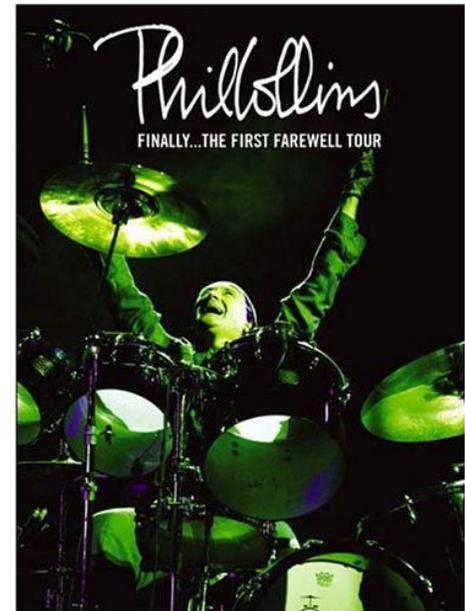
percussionist Luis Conte), and the drum finale.

This DVD is just something for pure enjoyment together with my family. It is so involving that we often found ourselves singing along to Sussudio!

A huge 8 hours of material is jam packed into 2 discs.

What is fabulous about this DVD is that the FULL concert is featured – with 27 songs in glorious DTS surround sound! There is an additional 24 music video, various documentaries, TV shows, and old live footage, Unfortunately, the sound on these is mediocre.

A must-have even if you are not a Phil Collins fan!



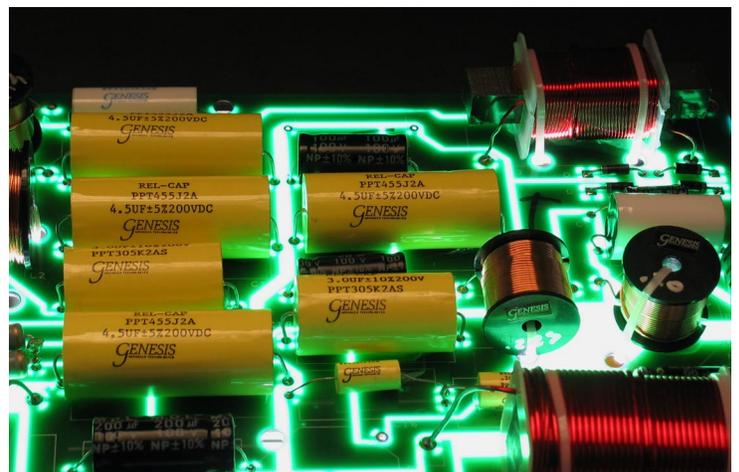
FAQ: Maintaining your Loudspeakers

Genesis loudspeakers are long-term investments for most of our customers. We've had calls from owners of 15-year-old Genesis IM8300's coming to us for titanium midrange domes to replace ones that their grandson poked in (yes we still have them) and owners of 12-year-old Genre III's looking for new silk-dome tweeters (unfortunately, no, they are no longer available). The majority of our service calls are from customers who have had their speakers for over 5 years.

In a previous issue of Absolute Fidelity, we talked about caring for the looks and exterior finish of the loudspeaker cabinet. In this issue, we discuss some of the elements on your loudspeakers that need periodic

maintenance so as to ensure years of trouble-free service.

1. **Control Knobs.** Most Genesis loudspeakers have at least one control potentiometer, and many have rotary or rocker switches.



We design them this way so that they can be easily integrated into all home environments. Once you have them dialed-in, you should leave the settings alone, but these controls all benefit from a couple of twists every year or so. This will effectively clean the contact surfaces of contaminants and oxidation and keep them sounding pristine.

2. **Speaker Connections.** Your speakers vibrate, and this vibration can lead to connector failure. No matter how much you tighten the binding post (and if you use a wrench, you risk breaking the plastic protective cover!!) your speaker cables will work themselves loose in time. Faster and more so if you use one of those thick, heavy, stiff cables. So, every month or so, tighten your binding posts. This tip could potentially save you from an expensive amplifier replacement. If the spades work loose and short out your amp... Kablooney!

Banana plugs are much more secure in the long term, but the contact will still benefit if you pull them out and reinsert them every 6 months or so. The same thing can be said for your interconnects. This “exercise” of unplugging and plugging-in of all the cables in your system amounts to a “free upgrade”. You may not notice the slow deterioration, but you will certainly notice the difference after you do it.

3. **Rubber Surrounds.** Not strictly a maintenance tip, but keep sunlight, smokers and ionizing air cleaners away from your loudspeakers! Ultraviolet light, smoke and ozone make rubber brittle and could cause a

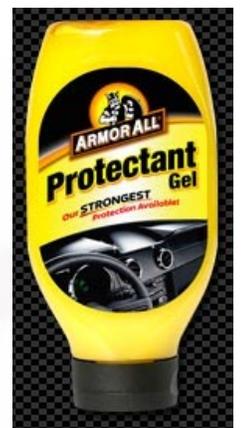
failure of the rubber surrounds around the drivers.

The makers of electrostatic air cleaners may claim that the miniscule amounts emitted do no harm, but long-term exposure could still cause the rubber surrounds to deteriorate. If they are already brittle, a little ArmorAll may work wonders. Wipe, do not spray on, or you may dissolve the glue that holds your drivers together!!

4. **Clean the Tweeters.** How many times have I seen the ribbon tweeters returned to us caked with lint and cat hair!! While the grill protects the delicate ribbon from larger particles, dust can still get in. Give them a spritz every once in a while with “canned air” or an “air duster” to maintain the “sparkle in the highs”.
5. **Servo-bass cables.** These old cables, unfortunately, have oxidizing copper conductors. After a while, you may notice that the bass gets flabby because of crosstalk between the servo-feedback signal and the speaker signal. They could also be picking up the neighborhood radio station. Give them a good shake once in a while, but ultimately, you’ll have to replace them.

That’s all for this issue. Please tell us what you’d like to read about in future issues. Write in to newsletter@genesisloudspeakers.com.

Canned air for cleaning Genesis ribbon tweeters, and ArmorAll for rubber surrounds



CES2007 from page 1

fiddle to a pair of \$50,000 speakers with \$85,000 of amplification. We didn't mind ☺

Craig G thought that the high-level performance of the speakers was the best that he heard at the show, "the music filled the room and I was enamored by the sound" – coming back three times! He called the G5.3's "one of the best buys in high end audio."

This year marked a quite a departure from previous CES exhibits. First, unlike the previous three years, we only had a single stereo music demo. Secondly, we were in a new location – The Venetian. The new venue was definitely a class above the Alexis Park.

The luxurious environment, the room layout and the amount of furniture we had to contend with (we were not allowed to remove any furniture besides the bed!!) resulted in a presentation that was very much more like what a Genesis owner might have in his living room. The layout was much more family-friendly with a listening *couch*; a point not lost on many of our listeners (especially the wives!) We even had a coffee table in front of the couch with coffee and chocolates being served.

A big contribution to the excellent sound we got this year came from power conditioning

Reference Demo Equipment List 2007

Genesis 5.3 loudspeakers	(\$16,000)
Genesis 7.1p loudspeakers	(\$2,100)
Genesis M60 vacuum tube amplifier	(\$3,995)
Genesis prototype Class-D amplifier	(\$TBD)
FM Acoustics 611X solid-state amplifier	(\$78,000)
FM Acoustics 255 preamplifier	(\$38,000)
Esoteric DV-50 UDP	(\$6,500 incl. mods)
Computer music server	(\$1,200 + software)
Benchmark DAC 1	(\$995 + mods)
Isotek Nova power conditioner	(\$3,750)
Isotek Titan with Multilink	(\$4,400)
FM Acoustics speaker cables and interconnects	
Isotek Elite and Optimum power cords	



The Venetian - a luxurious, but challenging split-level layout with an iron railing behind the listening couch. We thought that the seats on the upper level resulted in a fabulous presentation, with better soundstage and imaging by being further away from the loudspeakers, but no one wanted to take the back seats!

by Isotek Systems from the UK.

This is a company that I was introduced to in a Munich beer garden by our German distributors Connect Audio. We hit it off personally, and I got in some of their gear to try out. From the instant I plugged my system into the Isotek, I was astounded at the improvement over even some of the most respected power conditioners I had in my collection!

So, when the Isotek folks (a bunch of really great people by the way!) wanted to enter the US market, I was all ears, and agreed to help out in any way we could, including sharing our room with them for CES. I would have used their power conditioners even if we hadn't, so it turned out to be a great benefit to both sides – and they brought all the gear we needed!

Our primary source component for the first two days was a music server I built using everything we've learnt from producing Black CDs. I'll describe this a little more in future issues of Absolute Fidelity. But the real star was an Esoteric DV-50 superbly modified by Allen Wright of Vacuum State Electronics. It arrived all the way from Switzerland the day the show started and we only managed to get it run-in on the last day.

What a stellar performer it turned out to be – superb on CDs, and even better on SACD!

Using the Isotek Nova with its adaptive gating and individually isolated outlets for all the source components allowed me to plug in the DV-50, a switched-mode power supply powering the music server, a DAC, and even an LCD screen into the same power conditioner as the FM Acoustics 255 preamplifier without degrading the sound. Using anything else, I would have had to have at least three separate conditioners.

Something we played a lot of was the prototype Genesis solid-state amplifier. When we showed it, it was only 6 weeks into development, and it was already being favorably compared to the FM Acoustics 611X and Genesis M60 monoblocks.

Without being obsessed by the great disparity in price, each showed a different character that appealed to different folks. With their years of experience, Genesis dealers are the most critical ears. Some of them preferred the M60 to the 611X. Others preferred the 611X to the Genesis prototype amp, but all concurred that



Peter & Anne Dolding of Isotek



Bill, Paul, and Kurt from our dealers Sound, Video & Automation



Crowding behind the "backseats"



Keith Martin of Isotek with China distributor Ernest Lau

all three amplifiers sounded fabulous and were obviously of reference quality.

Mission accomplished..... now comes the hard work to turn the Genesis prototype amp into a reliable, working and shipping product.

A Look at Amplification

By Gary Leonard Koh

This issue, I take a step away from Black CD's and look at another of my pet topics – amplification. The challenge with Genesis loudspeakers is that they are such excellent transducers (*a device that transforms input energy of one form into output energy of another*) that they show up the flaws (or quality) of everything up the chain – something almost every reviewer has commented on over the past 4 years!

They are warm and musically inviting with tremendous dynamics and rhythm, possessing fabulous imaging and soundstage portrayal. In order to take advantage of these

properties, a load-invariant, high-current, wide-bandwidth amplifier that will allow the musical performance to come to life is absolutely needed.

We developed the limited edition I60 and M60 vacuum tube amplifiers as proof of concept that this can be achieved with moderate power levels at a reasonable price. They were so successful that they garnered rave reviews and the M60 sold out quickly. Many of them went into homes featuring loudspeakers that are noted for being difficult to drive from other brands, sometimes displacing megabuck (or

Continued on *Amplification* next page

Amplification from page 5

kilowatt) amplifiers.

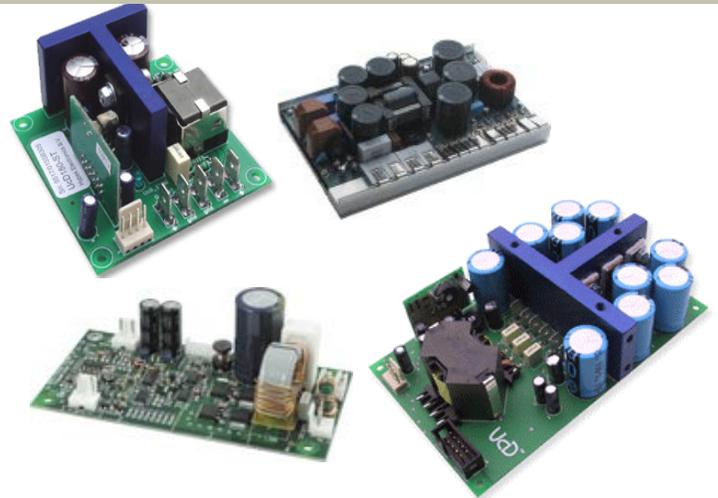
Compared to a loudspeaker, which has the more difficult job of transforming one form of energy (electrical) into another (sound), an amplifier has the easy job. (I'm sure I'll have amplifier designers up in arms over that last statement!!) All an amplifier needs to do is to transform an incoming electrical voltage into the electrical current needed to drive a loudspeaker to move air, with the energy coming from a power supply which is driven by the mains (or sometimes batteries).

Thus, the list of requirements for an amplifier is actually quite short:

1. **High Damping.** The amplifier must deliver current when called for, and not vary its output when the impedance of the loudspeaker swings – critical for dynamics, and PRAT (pace, rhythm and timing);
2. **Phase consistent.** The output phase must not change with frequency and power delivery – critical for good imaging and soundstage portrayal;
3. Achieve 1) & 2) across a wide frequency bandwidth and over a wide power range so that changes in volume and frequency does not change the characteristics of the music –when the amplifier can achieve this, the musical performance sounds *real* and *alive*.

The current crop of Class D amplifiers promised to deliver on the three requirements, but a listen to some of these showed that there was a real loss of the sense of “*being there*” in the musical performance. They seemed near perfect on the first two scores. They all had huge dynamics and scale, and excellent imaging and soundstage.

However, they all seemed to lack “soul”, and did not make the music come to life. When the



Some of the High-end Class D amplifier modules from ICEPower and Hypex available to OEM manufacturers (and DIYers!!)

music got complex, they begin to fall apart. With respect to big band jazz and rock and to a lesser extent large orchestras, holes showed through the flow of music– like the various band members weren't really in time with each other, or the conductor lost hold of the pace. This was something that never happened with my reference amplifiers, the FM Acoustics 611X and the Genesis M60 monoblocks (two pairs wired in parallel).

My thought was that the power supply was simply not keeping up with the amplifier module. A number of well-respected companies are using these modules in high-end designs – so presumably they are sufficiently good. The design that I listened to that sounded the worst was one with a switched mode power supply, and the one that I listened to that sounded best had a traditional power supply. None of them were really bad – just not my cup of music.

Building a prototype with two different power supplies was eye-opening. Every component and topology change in the power supply significantly affected the sound. For example, the usual huge capacitor banks used with many power amps resulted in an amp with a “muscle bound” sound. While it delivered huge macro-dynamics, it lost out on subtlety and tonal contrasts.

We are currently working on a Genesis amplifier that will solve the power supply conundrum. Don't hold your breath though (...well, unless you are in the market for a new amplifier!)

Jazz Journal

by Dick Mueller – honorary Music Reviewer

Rene Marie

Live at Jazz Standard

2002 Maxjazz 116

It was just four years ago, on Halloween Night, when I first saw Rene Marie. It was part of Earshot Jazz, and she sang at On the Boards in Seattle. It was absolutely the most thrilling performance I had seen since the first Jazz at the Philharmonic in the 40's and the first Dizzy Gillespie Band of that same period. The live performance in NYC on this CD contains much of the music she did in Seattle, with innovative arrangements and sparkling accompaniment by really excellent musicians. I don't have the skills to adequately describe how great a performer this lady is, but if you ever have the chance to see her, don't even stop to think about it. Just go! The next best thing to seeing her live is this superb CD.

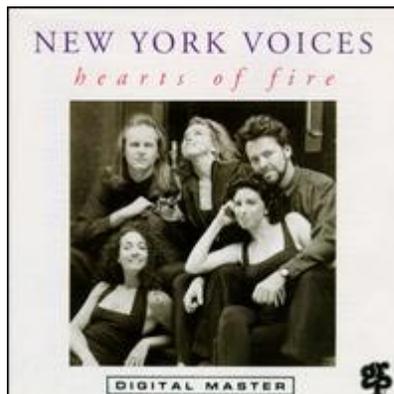


New York Voices

Hearts of Fire

1991, GRP 9653

Here are five super-talented New Yorkers, three gals and two guys, who somehow got together and really clicked.



Darmon Meader is the leader, does the arranging, sings, and solos on alto from time to time. The group is so tight and together, it's a treat to hear them. If you don't already have this, pick up the CD and play cut five, Stolen

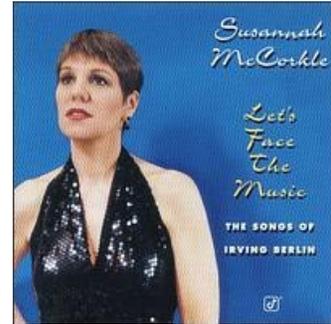
Moments, the famous Oliver Nelson tune (with vocals by Mark Murphy). Guaranteed to knock you out. Just one listen is worth the price of the whole CD. Need I say more?

Susannah McCorkle

Let's Face the Music:
The Songs of Irving Berlin

1997, Concord 4759

Listening to this recording, in which she sings the songs of Irving Berlin, makes you realize she has gathered all of the skills of a truly great artist. Her ability to tell a story with emotion is as good as it gets. Although Susannah has left us at an early age, she has provided a wealth of recorded songs, including the music of most of the composers of the contents of the Great American Songbook. Lucky for us. Every collection that favors female jazz vocalists should contain some (if not all) of her artistry.

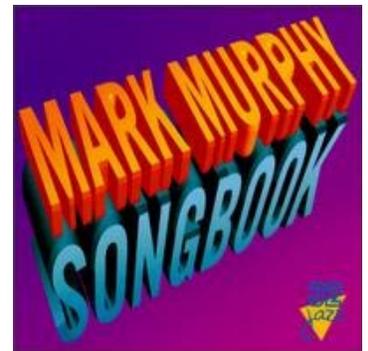


Mark Murphy

Song Book

1999, 32Jazz 32105

Ask me for my all-time favorite male vocalist, and I'll answer in a split second – Mark Murphy. I can't believe how good this guy is – just incredible! This CD is one of three published by 32Jazz which were compilations of Mark Murphy's 20 years of recordings on the Muse label between 1972 and 1991. They are now out of print, and my prized possessions. But Mark is heavily recorded, and you will find good examples of his work during this period of his prime years.





Genesis Advanced Technologies, Inc.

654 S Lucile St
Seattle, WA 98108

Phone:

206•762•8383

Fax:

206•762•8389

Subscribe or Comments:

newsletter@genesisloudspeakers.com

We're on the Web!

Visit us at:

www.genesisloudspeakers.com

The Final Cut

We value feedback from owners of our products even more than accolades from reviewers, because they entrusted their hard-earned money to us in buying our products. So, it was with a special pleasure that we got the following:

"Soundscape techs installed the new G5.3 crossovers on Friday: Gary, I was stunned at the audible improvement. Midrange is more detailed, the entire spectrum is more cohesive from top to bottom, and the music seems more relaxed. As I have previously mentioned, I am a musician (acoustic bass) and extremely sensitive to nuance in the music. Gary, I think you have really pushed these speakers to another level."

Joseph S. - Northern California
Owner of Genesis 501 - upgraded

Inside This Issue

Editorial	1
Sightings - CES2007	1
Must Have!	2
Maintaining your Loudspeakers	2
A Look at Amplification	5
Jazz Journal	7
The Final Cut	8



Genesis Advanced Technologies, Inc.

654 S Lucile St
Seattle, WA 98108

