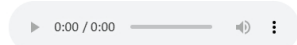


Lyngdorf TDAI-1120, Lyngdorf FR-1 i Lyngdorf BW-3 - Avangardni endgame za praktične ljude



Danish hi-tech company Lyngdorf offers a music system that represents their own vision of high-end, modern home hi-fi

Vedran Vukašinović Tuesday, April 30, 2024 at 06:00



Lyngdorf TDAI-1120

LYNGDORF TDAI-1120	
Tip	Integrated network amplifier with room acoustic calibration system
Power output	2x 120 W (4 Ω) / 2x 60 W (8 Ω)
Come in	2x coaxial, 2x optical (TOSLINK), 1x HDMI eARC, 1x <i>phono</i> RCA, 1x line RCA
Get out	1x RCA
Sound correction	RoomPerfect DSP calibration, RoomPerfect EQ, Pre-Equalizer
Network services	Internet Radio, Spotify Connect, Tidal Connect, Roon Ready, Chromecast, AirPlay 2, UPnP/DLNA
Network connectivity	LAN, Wi-Fi 5, Bluetooth
Dimensions and mass	10,1 x 30 x 26 cm, 8 kg
Warranty	2 years
Impression	The high-tech access amplifier delights equally with its unique functionality and design, as well as consistently excellent sound performance in its price class.



Lyngdorf TDAI-1120 - Among the already relatively common input-output connections, which modern hi-fi amplifiers are used to, the XLR connection for the microphone of the room acoustics calibration system, under the name RoomPerfect, stands out.

LYNGDORF FR-1	
Tip	Passive speakers for wall mounting
Construction	Two-system speaker with passive radiator
Loudspeaker units	1" soft dome tweeter, 6.5" midrange aluminum cone, 8" polypropylene passive radiator
Frequency response	50 – 20 000 Hz
Sensitivity	89 dB
Dimensions and mass	34 x 57 x 11.5 cm, 8.4 kg (per piece)
Warranty	2 years
Impression	The unusual concept proved to be a completely equal alternative to the usual constructions in the class, with the additional benefit of a very discreet appearance in the space.



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Vestlyd V12C - Trese, lupa,
udara... svira!

Vedran Vukašinović September 30, 2023

LYNGDORF BW-2	
Tip	Active <i>subwoofer</i>
Loudspeaker unit	10" long stroke unit with aluminum cone
Amplifier	400 W (class D)
Frequency response	25 – 200 Hz (line input) / 25 – 800 Hz (<i>bypass</i> input)
Dimensions and mass	32,5 x 44 x 17,2 cm, 14,4 kg
Warranty	2 years
Impression	A very high-quality <i>subwoofer</i> , which will work best under the auspices of Lyngdorf's RoomPerfect system

Most of us at some point (we hope so, at least) find ourselves in the situation of dealing with what we colloquially call a "life project" regarding housing. Those for whom the life circumstances were maximally favorable will build a new, own house, following the sunrise and sunset with the architect in the mornings and evenings, or contracting with the contractors to decorate the apartment in the new building. Somewhat more often, we will come across someone who is renovating an older apartment, house, cottage, or some other real estate, either inherited, or bought with heavy uncertainty on a long-term loan.

What all these undertakings have in common is that they are all done for the maximum possible long term, because construction works every few years can only be afforded by those with very deep pockets and very thick nerves.



The Lyngdorf TDAI-1120 integrated network amplifier is a true example of understated industrial design

Life questions

It's the same when we talk about the devices we present here, in our audio reviews. For every lucky person who arranges living space "for a living", there is also a certain number of those who find themselves in a situation where they can and want to afford a truly top-notch music system for their home. Such a system is generally purchased according to the same principles according to which construction *work* on the arrangement of the living space is carried out. It's a common term for such high-end *endgame* systems , which, if we look a little closer, doesn't sound so enticing, but - you understand what we're talking about. One of the reasons for the inflation of very expensive audio devices is certainly the relatively frequent occurrence of such cases, in which a person - much more often later than earlier - affords such a system, perhaps as a crown of many years of striving.

At the same time, of course, there are those who own a room dedicated to home music reproduction, who therefore do not have to pay too much attention to how practical these devices, long desired and paid for, are for the coexistence of all others who share the apartment with our protagonist. On the contrary, a good part of them will want those top speakers or top amplifier to be visually present and dominant in such a space.

Those who have collected the funds for such a system, but do not have another room for it, apart from the regular living room, will find themselves in a bigger problem, at the service of all family members. It will be particularly difficult to implement a full frequency range system in a living room of a standard square footage, such as most of us from these meridians have, while still having room for everyday things and, say, for visits from relatives and friends.





Lyngdorf are calling the TDAI-1120 their "baby" amp, given that it's their only shoebox-sized device of its kind.

For modern homes

As the Danish company Lyngdorf belongs to the European cultural circle - where apartments and rooms are proportionally smaller than further west - the fact that a solution intended for just such cases came to the market from the Old Continent is somewhat implied. Plus, given that we are talking about a company originating from the country of the pinnacle of industrial design, the solution we present here will work very well in those cases where modernist interior design is the deciding factor.

However, to begin with, it would be most important to briefly present the individual parts of this complete system. Although we are describing the Lyngdorf system here, in reality such a price list item does not exist, but all components from it are sold individually, and are fully compatible with equipment from other manufacturers. That's why the company, of course, recommends exactly this, or similar variants of completing the audio system from its own models of electronics and speakers, depending on the user's needs or capabilities.

The heart of the tested system is certainly the Lyngdorf TDAI 1120, a "smart" integrated network amplifier, with room acoustic calibration capabilities. Along with it, we also received speakers called FR-1 for testing. The determination of their type is somewhat cryptic because it is not a classic, common category of home speakers - neither freestanding nor *bookshelf* speakers, but a rather rare concept of wall-mounted speakers. The last element of that system are two active *subwoofers*, both with the model number BW-2.

Lyngdorf FR-1

First, we'll take a look at those somewhat unusual Lyngdorf FR-1 loudspeakers. Namely, due to a combination of circumstances, we received their "main" speakers for testing a few days before the rest of the system, which gave us the opportunity to test them to some extent completely independently of the complete system from the test. We were particularly intrigued by the note on Lyngdorf's website about speakers that "play great even without a *subwoofer*", which at first seemed like a rather bold statement, given that it is a low-profile dynamic speaker intended for mounting on wall.

Also, it is worth noting that, considering that this is a review, we did not really engage in mounting them on the wall, but used them (first) on stands that raise the tweeters somewhere a little below 80 centimeters from the floor, so, like as Lyngdorf himself recommends, i.e. approximately at ear level, in the listening position. This would mean that the FR-1 were not placed in the most acoustically favorable position when it comes to bass reproduction, because the wall, of course, affects a certain amplification of the lowest frequencies when it comes to the sound box that is placed directly on it. Here, due to the construction of the racks and the floor skirting between the parquet and the wall, the rear of the FR-1 was located about five centimeters from the wall.

Despite this, we were convinced that Lyngdorf's claim from the previous paragraph is completely justified, at least when it comes to small to medium-sized rooms. When connected to our home system, the FR-1 produced a large, sumptuous and frequency-restricted sound, quite in the range of very good to excellent *bookshelf speakers* and even smaller freestanding speakers.

Namely, the volume of the FR-1 is actually not miniature at all (13.5 liters), they are made of very high quality from solid (and quite heavy) MDF, and at the same time they are equipped with obviously top-quality speaker units. One of them is a passive unit with a diameter of 20 centimeters, which would be analogous to a capable, yet very controlled bass reflex. It is stimulated by a superb *midbass* with an aluminum cone and a diameter of 6.5 inches, so this results in a truly grandiose sound, which at first is difficult to combine with very discreet boxes - which, especially if they are placed according to all defaults (hidden cables, in the context of some aesthetically realized wall covering with a discreet lighting), can be almost imperceptible. Of course, we have not forgotten the excellent reach of the textile tweeter, but we mention it at the end mainly because good results in the middle and higher frequency range are somewhat expected from a construction of such a pedigree. Let's put it this way - we'd be surprised if they weren't like that.

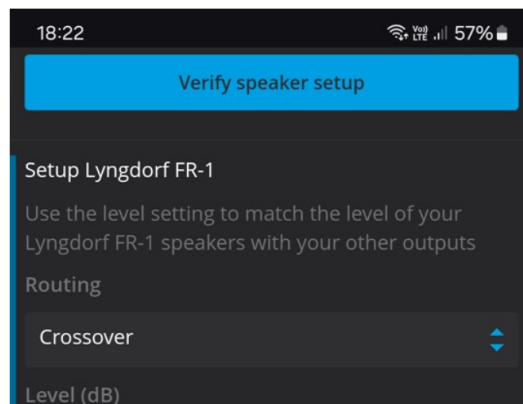


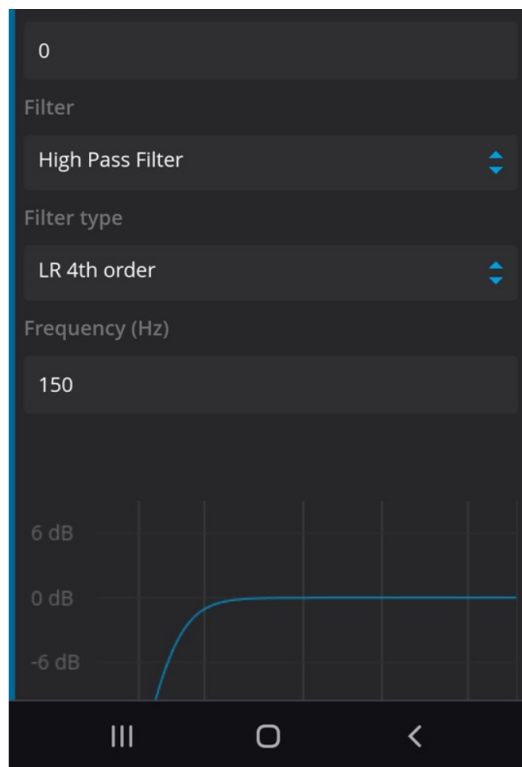
The Lyngdorf FR-1 is a very competent speaker in its class, for which the planned placement on the wall is actually a comparative advantage compared to the usual bookshelf speakers

All in all, we would say that the FR-1s play starting somewhere close to the declared fifty hertz, and perform the rest of the frequency spectrum very competently, without any special escapades. Due to the construction approach (passive radiator), they need an amplifier with a slightly higher rated power, so this should be kept in mind when purchasing outside the Lyngdorf system.

Finally, we cannot fail to mention the high-quality finish of these speakers, which, of course, will also apply to other Lyngdorf speakers, including the BW-2 *subwoofers*. Namely, the full name of the company is Steinway Lyngdorf, considering that the company has been in partnership for a long time with one of the most famous names in the world of musical instrument manufacturers, namely the famous piano brand Steinway & Sons. The superbly lacquered speaker box, in high-gloss black or white, can therefore truly boast of being equipped with a "plano" finish, a phrase that many other sound box manufacturers like to use, but few can truly lay claim to to the extent that it can Lyngdorf (Yamaha, maybe?). If necessary, the speaker drivers will be protected by a protective mesh that is attached to the box with magnets, and comes in as many as five different colors of fabric with a special design, and is produced by another Danish specialist, the textile company Gabriel, with almost two hundred years of experience behind it.

That sound box, therefore, will be an adequate addition to the aesthetic decoration of even minimalist spaces. Objectively, the only problem we see with the FR-1 is the almost necessity to plan well and implement their placement on the final position - the wall - because the aesthetic damage to homes, like cables hanging freely under the speakers, would be exactly a counterproductive move.





With RoomPerfect, an ideal combination of main speakers and subwoofer can be achieved, because the digital crossover cuts the signal going to the main speakers (high-pass) exactly at the frequency where the subwoofer picks up, thus eliminating overlapping frequencies

ROOMPERFECT

Room sonic perfection

Of course, it wasn't long before we launched RoomPerfect. Hands on heart, that segment of the technological structure is nevertheless the fundamental "killer app", not only of this amplifier, but also of the entire company Lyngdorf, as a competitor on the market of top equipment for home audio reproduction. Although recently the room acoustics calibration software is becoming an increasingly common option of integrated stereo amplifiers – let's mention that Dirac, as a relatively widespread phenomenon via "Dirac-enabled" devices, present in an already significant number of audio companies – until recently, the spatial acoustics correction options were mostly tied, or with independent processors that were added to the signal path, or with Home Theater equipment, where such options are already almost regular. However, when it comes to stereo reproduction, probably due to a certain conservatism of the audiophile audience, only in recent years have we witnessed a stronger influence of such ideas in the classic stereo system.

Amplifiers with digital signal amplification modules are especially represented in such a configuration, so the Lyngdorf company, as one of the pioneers of digital audio signal amplification, actually entered the "race" by upgrading its own digital amplification modules, thus finding itself at a kind of advantage over most other manufacturers who moved in the direction of equipping their stereo amplifiers with spatial acoustics calibration systems. In fact, the Danish engineers could not begin by licensing some of the existing software on the market, as Lyngdorf's competitors are now doing for the most part - namely, they were practically forced to develop their own solution, given that they had started in that direction before, now, almost 20 years ago. Additional confidence in the solution that Lyngdorf delivers today is strengthened by the fact that Peter Lyngdorf, as an engineer, participated in the conception and implementation of the system for digital acoustic correction as early as the beginning of 1990, as a collaborator on the pioneering project of the world's first line of THX speakers by Snell Acoustics. That system was installed in the legendary Skywalker studio of George Lucas.

Therefore, there should be no doubt that during the past so many years of development, RoomPerfect has reached a stage where its functionality and user experience are at a very high level indeed. So, how does that system work today, within the current Lyngdorf system?

The entire calibration procedure boils down to carefully positioning the included microphone at the main listening position, and starting the calibration wizard in the options of the Lyngdorf Remote application (or via the IP interface). After the first test tone has been performed from the position of the listener, the application will ask you to move the microphone to various positions in the room, so that the software can "get to know" it as well as possible. This procedure will need to be done several times, until the indicator, which Lyngdorf calls "knowledge", does not reach above 90%, which would mean that the software has enough information about your room to be able to constructively influence the frequency curve, and thus correct room acoustic anomalies for the purpose of maximum quality music reproduction in it.

We assume that it is the result of so many years of software development and the fact that the company RoomPerfect provided 90% of the data already after the first test

that in our room RoomPerfect acquired 93% "knowledge" already after playing a total of four signals. Lyngdorf notes that absolute 100% knowledge of room acoustics can certainly be achieved, but they say that the learning curve above 90% is quite steep, which means that it will take many more attempts to get the rest of the "knowledge" information.

After the calibration, Lyngdorf Remote offered us predefined calibration options called "Focus" and "Global", the first of which is tailored strictly for the listening position (that is, the first position in which you put the microphone), and the second is more directional to off-axis playback. We liked the "Global" option to a slightly greater extent.

What we get practically "for free" with RoomPerfect is the perfect solution for subwoofer integration. Namely, most of the integrations that are available on the market rely on sub-management using controls on the speaker itself, which mainly come down to regulating the subwoofer's cutoff frequency, phase rotation and its volume. That in itself is nothing superfluous or bad, but the problem is that this entire control "system" is located one step lower than the place where the problem occurs. The problem, clearly, occurs in the lower spectrum of frequencies reproduced by the main speaker. They are, so to speak, left to their own devices, that is, to the natural drop in volume below the lowest frequencies that the main speaker (satellite) can play. This problem is then - in the classic system - replaced by the cut-off frequency and volume of the subwoofer, whose task is to "cover" those low and quiet tones with which the main speakers "struggle".

As a rule, the consequence of such an approach is a certain degree of blurring in these overlapping frequencies, because objectively, such a classic system does not prevent the main speakers from playing those frequencies that they cannot reproduce at the desired volume.

RoomPerfect solves this situation in the only adequate way - by setting the so-called high-pass filter to the main speakers, which means that the amplifier does not even send to them those low frequencies that they cannot play loud enough anyway. In our case, it can be seen from the attached picture that the RoomPerfect FR-1 cut off at a "healthy" 150 Hz, and all frequencies below that were taken over by the BW-2, which are capable of playing, nominally, even up to 800 Hz. starting from about thirty hertz.

It is completely obvious that the user can then get a real, complete full-range system, without any defects in certain parts of the frequency spectrum - aside from the additional optimization of the curve according to the room conditions. Masterful!



The calibration microphone is supplied with the TDAI-1120 amplifier

Lyngdorf BW-2

For a *subwoofer*, Lyngdorf's model BW-2 has an unusual format. Namely, these speakers are approximately standard wide for this type of device, but somewhat taller than average, and their most important characteristic is that they are relatively shallow. Therefore, the Lyngdorf BW-2 is very practical for placement even in smaller rooms, and we got them to test in pairs mostly, it seems, for such reasons. Two regular-sized *subwoofers* would be quite a mouthful for all but those with above-average room sizes. At the same time, two pieces of these unusual *subwoofers* will not cause nearly as many practical problems in average rooms as one standard *subwoofer* can cause (except perhaps those with the smallest *drivers*).

The box, finished according to the same top standards as the FR-1 speaker, has a compression structure, and has a relatively modest 14 liters of volume. A 10-inch long-throw unit with a deep anodized aluminum cone and a 50-millimeter coil awaits us on the front of the speaker, over which a protective mesh of the same construction and form as the main speakers can be placed.

On the back is the electronics of this active speaker - it's a D-class amplifier with a nominal power of 400 W. When it comes to connections, everything starts with an IEC input for the power cable, with an integrated on/off switch. *The subwoofer* is equipped with a line stereo input, with two common RCA connectors marked "Line-level", one of which with the additional mark "LFE" serves at the same time for connection in a mono configuration. The BW-2 does not have the ability to connect to an amplifier via the "high-level" speaker connectors, but it does have one more RCA input, marked "Bypass". The choice between those two options for connecting to the amplifier is made with a switch located between them.

What's the difference? The functioning of the *line-level* input can be influenced by a standard set of potentiometers with marks for cutoff frequency, phase rotation, and volume of the

set of potentiometers with marks for cutoff frequency, phase rotation, and volume of the subwoofer, while with the "Bypass" mark, we leave all these and additional adjustments in the hands of Lyngdorf's RoomPerfect system for room acoustic calibration, i.e. its *bass management*.

Thus, the BW-2 can work as a regular *subwoofer* in any system equipped with *sub-out* or *pre-out* outputs, while in Lyngdorf's system it functions as an integral part of an elaborate software system for audio signal manipulation.



With Lyngdorf's FR-1 loudspeakers, it is possible to establish a minimally invasive music system of the highest class for the living space

Lyngdorf TDAI-1120 – a very smart amplifier

We usually perceive audio amplifiers as the heart of the system, but the new generation of these devices encouraged us to look at them in a slightly different way. That is to say, that we are increasingly supplementing that metaphor with the one that refers to the "brain" of the system. In fact, this compact device is a true representative of this type of approach to home music reproduction. Most of this clearly refers to their patented RoomPerfect system for room acoustic correction, but let's not forget that the epithet "smart" is also often shared with devices that are equipped with a sound source, i.e. *streaming* capabilities. As the Lyngdorf TDAI-1120 supports both possibilities, it seems to us that the marketing forces of hi-fi companies still haven't come up with the right slogan for amplifiers equipped with so much internal logic. We will therefore call it the somewhat clumsy name "very smart amplifier", but objectively, that compound is not far from the truth - at least when it comes to comparing it with other integrated amplifiers on the market.

It is a bit unbelievable that we will mention the structure of the signal amplification system almost by the way when reviewing an amplifier. Namely, amplifiers in D and similar classes are no longer a novelty, even in quite expensive devices - which would imply that they are very high-quality circuits - so we do not need to elaborate here more than that the Lyngdorf TDAI-1120 is in its output stage based on an original approach called "full digital amplifier", which is the invention and patent of the crucial and leading person of the company, engineer Peter Lyngdorf, after which the company is named.

In short - the output stage of the TDAI-1120 is a very competent electronic circuit, even if we abstract the fact that its constructors in principle counted on the fact that users will mainly buy this device because of the superior integration with an active *subwoofer*, that is, the calibration of room acoustics, which are factors that would also give wings to some (imaginary) poorly realized exit stage.

In terms of aesthetics, it is one of the most successful devices we have seen. Its understated presence on the shelf can only be an asset, especially within the system as its parent company envisioned it - ideal for modern, minimalist homes. The size of the device itself is in the category that is colloquially called a "shoe box", considering that its width is smaller than the standard 43 centimeters.

Although the glass cover of the TDAI-1120 display occupies literally half of the front panel, it is not at all the screen we would expect nowadays. There will be nothing like color screens, which display album *artwork*, colorful logos of Internet radio stations, expertly designed menu system, or the like. This is almost exclusively a complex system of monochromatic pictograms, which indicate the various inputs and functions of the amplifier. Also, the subtle, soft white marking of the Lyngdorf brand mark gives a special aesthetic impression to the device when it is turned off. In addition, on the other half of the front panel, designed in a matte-black shade of anodized aluminum, there are two more rotary controls - one for input selection, which also doubles as a "mute" button, and a larger volume potentiometer, edged in an equally white, non-invasive shade. LED light. The last control on the front panel is an inconspicuous "stand-by" button.

On the back of the device, there is an abundance of input-output functionality, appropriate for some of the standards that prevail in the category of "smart" amplifiers. Thus, in addition to the output connection for speakers, there is also a set of analog and digital inputs, two of which are analog, according to the RCA standard, divided into one for receiving a gramophone speaker with associated grounding, and one pure line input. The amplifier is also equipped with an RCA analog output from the preamplifier.

When it comes to digital inputs, the situation is satisfactory - two each of coaxial and optical SPDIF, and one HDMI port, which supports CEC and eARC. There is also a USB input, but it is intended for connecting a memory stick with a music collection. There is also a standard LAN port, and the Wi-Fi antenna is integrated into the case - TDAI-1120 supports the Wi-Fi 5 (802.11ac) standard according to the specification. Bluetooth is also supported, according to an officially undeclared standard.

It remains for us to mention two more physical connections on the back of the Lyngdorf amplifier. One is a common IEC input for a three-prong power cord. The second is located between the analog and digital inputs, and it is an XLR input for the calibration microphone.

This is the key functionality of Lyngdorf amplifiers, therefore, in addition to the regular power cable, the package with the device also includes a calibration RoomPerfect microphone, an 8-meter cable for its connection to the amplifier, and a dedicated microphone stand, for the purposes of carrying out the calibration procedure.

You notice that the amplifier does not come with a dedicated remote control. The TDAI-1120 is designed to be used with Lyngdorf's app for iOS and Android platforms, and comes with very solid instructions for use.



Subwoofer BW-2 is a particularly practical speaker of its kind, considering the equally "flat" performance, as well as the fact that it is a compression design, relatively insensitive to the position near the wall

What's it like when you're "just smart"

Given that the Lyngdorf system, as we received it for testing, can be used even without RoomPerfect calibration, we tried first - for reference - what coexistence with such an arranged system looks like.

Of course, we should first mention all those, so far unmentioned, options for using the TDAI-1120 as an integrated amplifier with (regular) *streaming* capabilities. The list is standard, in the sense that there are no shortcomings - first of all, we mean the existence of Chromecast support, which is often absent from network *streaming* devices. There is, of course, much more frequent support for AirPlay 2, as well as native support for Spotify Connect and Tidal Connect services (which includes MQA decoding), as well as a Roon Ready certificate. Of the Internet radios, there is support for the vTuner standard, and the much more interesting Airable, which brings with it the integration of a solid number of stations broadcasting in *lossless* quality. Clearly, the TDAI-1120 allows you to access your own music library via the local network, or USB port, using the DLNA/UPnP protocol.

In doing so, you will manage the device's capabilities with the Lyngdorf Remote app for iOS and Android, a very solidly conceived and realized example of its kind, while slightly "deeper" settings will be performed via the IP interface, either via mobile devices or via a computer on the local network.

Let's write it here, because the same will be true for the part of the text related to reproduction with "calibrated space" – all functions and services of the Lyngdorf platform work without any problems, while we have nothing to complain about any ergonomic or functional design. We especially liked the animated volume control, with which it is possible to regulate the volume level very precisely (to tenths).



The BW-2 is equipped with regular line inputs and controls for integration to the usual pre-out or sub-out outputs of integrated amplifiers, but it shows its real power by switching the switch to "Bypass", which leaves its management in the hands of RoomPerfect software

From all sides

As we have already mentioned, regarding the circumstances in which we tested the Lyngdorf system, we did not fix the FR-1 main speakers to the wall for understandable reasons. When the BW-2 *subwoofers* arrived for testing, we used the included hard silicone rubber pads for both speakers, and placed the main speakers on top of them. This meant that the total height of that "tower" of speakers, placed against the wall, was a little over one meter, and the tweeters - in accordance with Lyngdorf's recommendations for placing the FR-1 in the room - were at a height slightly higher than the minimum 70 centimeters from floor, i.e. approximately at ear level, in the listening position.

As we decided to first listen to that system without RoomPerfect support, we connected *the subwoofers to the line LFE connection, and to a lesser extent played with the rotary controls of the sub-crossover on both connected subwoofers*.

The Lyngdorf Remote application, even in that "raw" mode of use, did not leave us completely stranded, because within the setting system we could choose the specified speaker models as main and *subwoofers*, and we could enter the distance of the listening position from each individual speaker. However, the application clearly let us know, in the central position of the control interface, that the RoomPerfect calibration was set to "bypass", that is, that it was not present. Despite this, the application offered us a very wide range of predefined equalization modes, which are called "Voicing" in the interface - from the regular "Neutral", to settings with names like "Music", "Open space", "Movie", and so on. . However, there was no possibility to adjust individual frequencies in the spectrum by ourselves, as we are used to with equalizers.



Like the BW-2 subwoofer, Lyngdorf's FR-1 comes in black or white with a premium piano finish

The soundstage from the system was very powerful indeed, if nothing else, because all the components in the system were indicative of what they could deliver. The amplifier proved to be very clean and precise in the upper registers, while *the subwoofers* delivered very pleasant low tones, with excellent and unrelenting definition. As we have already emphasized, we were particularly impressed by the FR-1 speakers, which we think could be a great solution for those who do not only consider Lyngdorf's complete system framework, but only want the most discreet, but high-quality speakers for their space. .

The TDAI-1120, as the heart and brain of the system, with its sixty watts per channel of digital power, proved to be more than adequate for all needs, given that its flat and extremely clean signal just suited the FR-1 speakers, and there where some complex signal with very high dynamics could possibly "swim", *subwoofers* jumped in, powered by their own powerful amplifiers.

The problems that did appear, however, concern - clearly - the cut-off frequency of the main speakers, i.e. *the subwoofer*. With the classic approach of setting *the low-pass* crossover, solid results can certainly be obtained, but certainly not the optimal ones, and even less so in a shorter period of time, given that optimal sound requires quite a bit of that "classic" work with speaker placement and fine tuning. control settings on *the subwoofer*. But we will, of course, write more about this in the paragraph concerning the treatment with RoomPerfect.

Finally, we must mention one "flower" that we witnessed, although it does not seem to be directly related to Lyngdorf's equipment. Namely, for several days we "struggled" with *the ground loop* from one *subwoofer*, and no changes to sockets, power strips, plug orientation and similar measures did not help. Until we pulled the HDMI cable out of the amplifier. We were

and similar voicings did not help. Until we pulled the HDMI cable out of the amplifier, we were subsequently informed that the TVs of the brand we own (Samsung) often have a problem with unshielded HDMI connectors, so we would say that the buzzing from *the subwoofer* is precisely related to that fact.



We liked RoomPerfect's setting called "Global" a little better than the one called "Focus".

Room and hall melodies

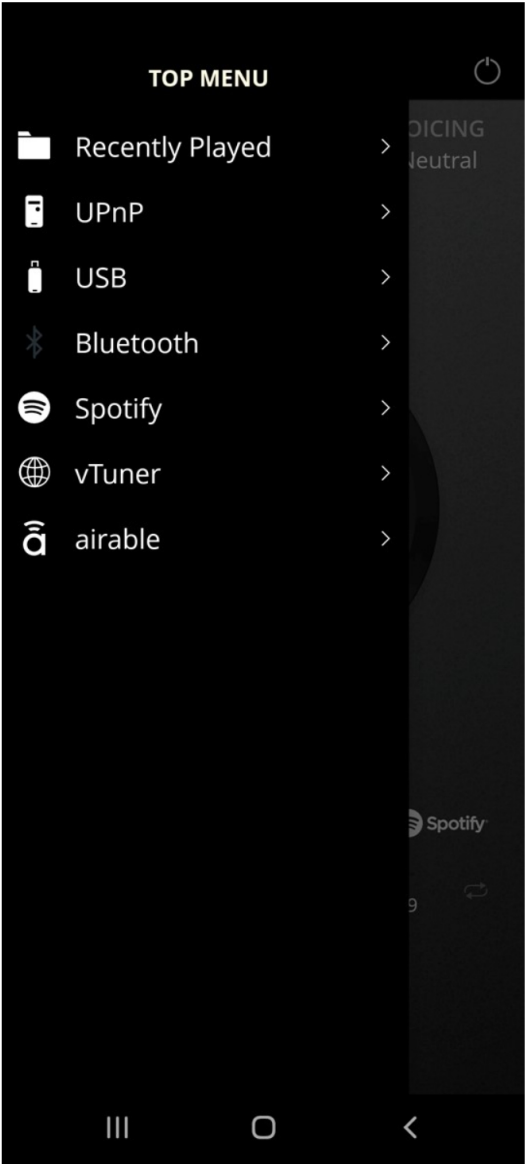
If you take some time to watch some of the interviews with Peter Lyngdorf, which can easily be found on popular video platforms, you will quickly realize that this is a man who would not even be doing his job if he did not come up with solutions over time, which improve the quality of reproduction. However, Scandinavian rational, Peter will say that the idea is in gradual, gradual improvements, which still have to show a realistic effect to be at all purposeful. There is a very interesting story, for example, about what one of his companies called Purifi (which he runs with his colleagues Lars Risba and Bruno Putzeys, for whom he always emphasizes how much he appreciates) achieved in the segment of conception and realization of speaker units. Lyngdorf claims that they literally started from a blank piece of paper. When it comes to the TDAI-1120 amplifier, for example, each of the predefined "Voicing" modes that the amplifier offers is the result of a certain scientific research - for example, the mode named "Music" is known as "Gundry's Fall", named after the engineer who he proposed it to the BBC, as part of their research, and it refers to a certain compensation of the middle spectrum, which would otherwise, on some recordings, sound too sharp.

When we take this kind of constructive approach into account, it becomes clear to us that the (necessary and indispensable) promotional messages of Lyngdorf's marketing about superior sound quality are actually a simplification of everything that is hidden behind such an obvious formulation. We will therefore not specifically mention how Lyngdorf's system sounds with excellent recordings, because - for the reasons mentioned above - there was virtually no chance of them sounding less than magnificent, reproduced at this technological pinnacle of the audio industry. With the help of the RoomPerfect treatment, which in real circumstances did most of what cannot otherwise be done without extensive, expensive and long-term interventions (engineering project for the acoustic treatment of the room, construction works, with the associated numerous compromises regarding the use of the room for other purposes), and with flawless integration of *the subwoofer*, we witnessed what is called superb, *high-end* sound in our living room.

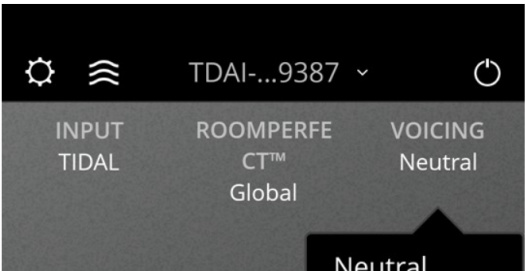
However, we expected something like that, so we were a bit more interested in how such a top system behaves when we confront it with a fragment of the huge matter of music, which for

one reason or another did not receive absolutely (or even relatively) top treatment in the studio . The parallels here are very interesting - for example, the music from the iconic American independent label SST (Hüsker Dü, album "Metal Circus") shows that the company's focus was clearly on documenting the alternative rock & roll scene of the 1980s, i.e. their social political messages, and they had less will, knowledge and material means to make the recordings less "flat " . On the other hand, recordings of a band called Pavement ("Silence Kid" from the album "Crooked Rain, Crooked Rain"), made only ten years later, in Lyngdorf's interpretation show a surprising involvement in that paradoxical hypnotic effect of incoherent musical flow and absurd lyrics, which made Stephen Malkmus and company key figures *of the indie* scene, and synonymous with *low-fi* music aesthetics.

But somehow, perhaps the purest metaphor of the influence of technology on art (two crucial achievements of civilization), we came across in an equally unusual place - on the recording "Rainy City" from the album "Plavi bar" by the cult Zagreb singer-songwriter Milian Manojlović Mance. Anyone who has seen the legendary weirdo, customs officer and man from Katanga live on stage, understands that perhaps the best way to try to penetrate the heart and meaning of his works is by playing the recording on a (great) music system. Here, in this striving, the key contribution of Igor Pavlica on the trumpet is perhaps, but Lyngdorf's system also revealed with incredible ease the not at all subtle fluctuations of Mance's vocals, from an almost caricature expression to a terrifying lyrical, tragic interpretation. What was perhaps decisive in that performance was that Lyngdorf's system managed to faithfully convey and create the atmosphere and dramatic charge of the composition.



Lyngdorf offers quite enough input options for most users, with interfaces to Tidal Connect and Roon Bridge not yet listed here





RoomPerfect offers carefully considered equalization settings of the frequency curve, but there are no options for its independent adjustment

Art has no price


In the end, it becomes clear that - as always when dealing with unadulterated art - that inner being of the author's work will remain eternally, and deservedly, hidden. However, technology used in the right way will reveal to the user a direction in which he will independently interpret its ethos, by faithfully reproducing either the artistic expression or the skill of the musician. Thus, even in this somewhat unexpected case, we were convinced that Lyngdorf's system is, in the truest sense of the word, a superb example of the realization of technological knowledge that serves man, and not exclusively a technological achievement.

In this context, the final price that is demanded for such kind of technological assets becomes almost a secondary issue. Of course, nevertheless, it is encouraging to think that in this case it is about something that can be objectively accessible to the average member (even ours) of society, regardless of the fact that it probably entails certain sacrifices for many years. Almost like solving the housing issue, but, of course, without that decisive vital importance.


Lyngdorf's vision also benefits those who, if they already have the means, simply do not have additional living space to realize a lifelong aspiration of this kind, so we can take that fact as a kind of democratic contribution of the Danish company to the cultural upliftment of a certain layer of society, even in our meridians. The tested Lyngdorf system, as well as all its parts on their own, will certainly receive a wholehearted recommendation from us to all those who are at the intersection of factors concerning a (usually multi-year) interest in home music reproduction, as well as available financial resources and available lifestyle space that is not limited only to that purpose. For all those people, it represents the optimal solution, both qualitatively and practically, and precisely the ultimate kind, which is called *endgame* in the audio industry .

But that's actually not all - this unusual system, namely, due to its exceptional and unique technological approach, deserves the attention and interest of all those who are interested in such a topic, regardless of whether they are relevant candidates for its procurement, or simply people which only expand their own horizons of knowledge.

Lyngdorf TDAI-1120



- An abundance of integrated high technology and functional logic
- Great design
- The powerful RoomPerfect system
- Superior sound ranges



- Nothing special



The price is **2,199 euros** [Show all prices](#)
Submitted by: [Sonus Art](#), Phone: 01/4813-025



- Excellent sound quality, almost unexpected from speakers designed for wall mounting
- Very high quality standard of production



- Effort and additional costs are required in order to truly realize the vision of a high-quality, aesthetically inconspicuous wall speaker.



Price **1,998 euros (pair)** [Show all prices](#)

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Lyngdorf BW-2



- Subwoofer with the potential of top ranges
- Practical shallow design
- Top quality manufacturing



- It needs to be integrated into the complete Lyngdorf system, in order for it to fully shine as an "individual". The price is slightly higher than comparable devices.



Price **1,549 euros (piece)**

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