

THE ULTIMATE HI-FI GUIDE

HI-FI CHOICE

SPECIAL EDITION

SUMMER 2006 | £3.95 | WWW.HIFICHOICE.CO.UK

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IN-DEPTH REVIEWS OF THE WORLD'S FINEST HI-FI



Krell Resolution 2

The Resolution range brings LAT-derived technology to a more 'affordable' price level

PRICE £7,333 per pair CONTACT Absolute Sounds, 58 Durham Road, London SW20 0TW ☎ 020 8971 3909 @ www.krellonline.com

Resolution is Krell's not very original name for its first 'real world' derivatives of the extraordinary and extremely expensive LAT series loudspeakers. The LATs, with their aluminium fabricated enclosures, were the first loudspeakers to bear the Krell name. The Resolution models employ more conventional – but still heavyweight – MDF enclosures, and are extensively braced internally. The otherwise uncompromisingly rectilinear enclosures are relieved by some skilfully executed rounding off of sharp edges and corners, and by a baffle cover consisting of tensioned

vertical rubber bands, an idea borrowed (with permission) from Sonus Faber.



The moving parts incorporated into this 29.5x122x61 cm (WxHxD), 63kg monolith are two 200mm bass units, a 160mm midrange driver and a 25mm ring radiator tweeter, the last two inverted, all in a 3.5-way configuration. The crossover is meticulously specified, its design derived from the ultra-high-spec LAT designs that still represent the top of the Krell speaker tree. The relevant numbers include a nominal impedance of three ohms (a little stiffer to cope with than the makers figure, but we stick by this), power handling of 300 watts, a totally unproblematic 89dB sensitivity and a bass response extending to a healthy 28Hz. However, the Resolution 2 is hard work if you use an amplifier that is not up to the job. We used Krell's own KAV-280p and KAV-2250 in the main, but the Krell FBI (tested on p36) would be a superb match. Sadly, it wasn't possible to get both amp and speakers in the same place at the same time, but it's a safe bet that the results would be spectacular.

“It is a speaker with the ability to reproduce difficult material as it should be heard.”

Apart from amplifier requirements, the Resolution 2 is not hard to please, with one caveat. You'll need to take some care over set-up to avoid the prodigious bass becoming a little heavy handed. Keep them away from room boundaries – a little further than suggested in Krell's book of words – and use an amplifier which knows how to exert proper control over the bottom end, and you should be fine. The speakers also demand a listening room that is reasonably large and not excessively prone to room resonances. In particular, the R2 should not be in a room with largely plain reflective surfaces, especially if you go in for tiled floors, unless you take special care over acoustic treatments from someone who knows what they're doing.

SOUND QUALITY

The Resolution 2 is an enormously capable instrument, one whose musical horizons will expand with the music you use to drive it. I would judge it as a speaker for all music types. It has a clear affinity for large-scale orchestral, organ and choral music, but it also works well with smaller scale material, such as solo piano (which can be enormously challenging). In fact, it only really stumbles with the kind of material that is designed for 128kbps MP3 files – I am tempted to say the Arctic Monkeys, which to these ears sounds amazingly like it was recorded on a 128kbps MP3 recorder (see Andy Giles' *Dispatches* column in *HFC* 279).

This is a speaker that will expand the user's musical horizons. Moreover, it is a speaker with the ability to reproduce difficult material as it should be heard. Dynamics are reproduced without crushing the range, yet without any of the harshness that can make so many lesser speakers hard work. There's a natural, easy poise about the Resolution 2. Detail levels are high; not pointedly so, but more than able to paint the enormous tonal range of a work like Vaughan Williams *Sinfonia Antarctica*. This piece has a bleak magisterial coldness that is too challenging for most speakers to really get to grips with, but through the Krells it's enough to cause the hairs on the back of the neck to raise in sympathy.

This is one of the great full-bandwidth, wide-dynamic-range speakers. In that context, it is a brilliant and completely persuasive proposition. **HFC**

Alvin Gold

See *HFC* 273 (November 2005) for our original review of this product