

The new standard Titanium VIII is available in cherry, natural oak, choco oak as well as in high-gloss white and high-gloss black finishes.

The box is however available in any RAL colour for an extra charge of 1500 EUR.



Good due to experience

Its history is long and eventful. Quadral put the 8th generation Titan where it belongs: right at the front.

There are only few products that have been accompanying *stereoplay* for such a long time and as successfully as the Titan. Even though this liaison came about via bumpy detours: In autumn 1981, Quadral wanted AUDIO to test the newly developed original Titan - and received a gruff rebuff: Hannes Scholten, the audio editor-in-chief at that time described it as not suitable.

The persons responsible for the Quadral were irritated, however they stayed cool and approached *stereoplay*, accommodated in the same publishing company The editorship protagonists at that time, Gerald O. Dick and Joachim Reinert, recognized the potential, allowing Titan to proceed with its unique winning run. The massive transmission line design topped the Rank

& Name list for many years and was on nearly all of the readers' wish lists. And its ingenious-original combination inspired a whole generation of loudspeaker developers: The legendary Technics ribbon set new standards in the treble range and such a sub-bass design was likewise unknown at that time.

The Titan was built in this, or a similar fashion, for five generations respectively 15 years - see also overview on page 24. However, the principle of long bass lines also had disadvantages: In principle there was a frequency response gap just above 100 Hertz and all the Titans proved to have extreme Watt requirements. Additionally, full performance was at that time still clearly more expensive. Edmond Semelhaack, Quadral's present

managing director describes the considerations made at that time: „1996 we had come to the end of the transmission line principle and required something new“

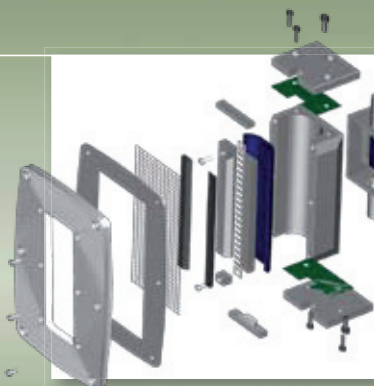
With a lot of pressure

Since then the Titans are also classical bass reflex constructions. Well, maybe not completely classical. For the first time Quadral realised a combination of bass reflex housing plus a front positioned pressure chamber for the 6th generation Titan. This small pre-chamber brings about a slight resonance but also achieves a higher upper bass level between 80 and 200 Hz.

Benefit: The basses must work less here and therefore produce accordingly less distortion.

Distinctively less distortion ...

... is therefore the motto for Titan VIII, the 30-year anniversary showpiece. Sascha Reckert, the new Quadral developer does not only have profound loudspeaker knowledge, he is also very skilled in handling the Klippel analysis system. The possibilities this system offers boosted development in the past years. Reckert took the time and improved the magnetic systems and drives of the new Titan chassis above all together with Klippel. And for the first time he decided to use a genuine ribbon tweeter in order - as he says - to develop the least distortion as possible.



The Titan VIII tweeter is not a magnetostat as in former times but a genuine ribbon band.



The base plate belongs to the bass reflex tube; therefore manageable without spikes.



The midrange drivers with metal diaphragm and very strong drive transfer from 200 to 3000 Hertz.



The top crossover equipment is visible from the rear through a Plexiglas window.



1981

TITAN I



1983

TITAN II



1986

TITAN III



1990

TITAN IV



1996

TITAN V



2001

TITAN VI



2006

TITAN VII

History

November 1981: From the beginning the massive transmission line with the 33er Isophon bass and the characteristic Technics magnetostat catapulted itself to the top of the stereoplay Rank & Name list. It remained there for three further generations. Titan father Helmut Schaper took his leave with the semi-active (and very expensive) Model V and

his successor, the stereoplay editor of many years Berndt Stark, devised the pressure chamber variant for bass - first in a slimmer, then in the very much polarizing belly shape (VII). The new VIII generation has become slimmer again and is the most attractive Titan of all times not only due to the proportions.

The TEST factory results demonstrate the fact that the efforts have been successful. Linear frequency responses up to far over the range of human hearing, distortion free nearly over the entire frequency range, low bass without end. However above all: The 1981 Titan I achieved just about 78 decibels efficiency, the anniversary model has over 86. The new one thus requires approximately only one seventh of the performance that the connected amplifier had to provide in former times, in order to achieve a decent vol-

ume as well as required bass control. That is what I call progress.

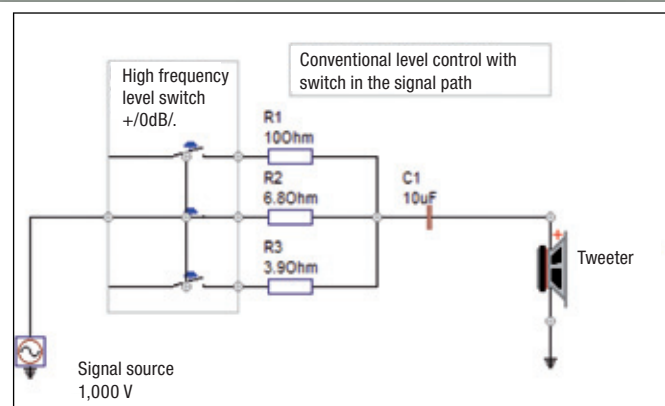
Modern times

To be honest, the original 1981 Titan only sounded good at room volume. In this case, it was world class. However, the too small mid-range unit quickly came out of beat, if it became louder. The new Titan - and this becomes clear with the first few beats - is not subject to such limitations. Musorgsky's „Gromus“, played by Markus Schirmer on a mighty Bösendorfer requires

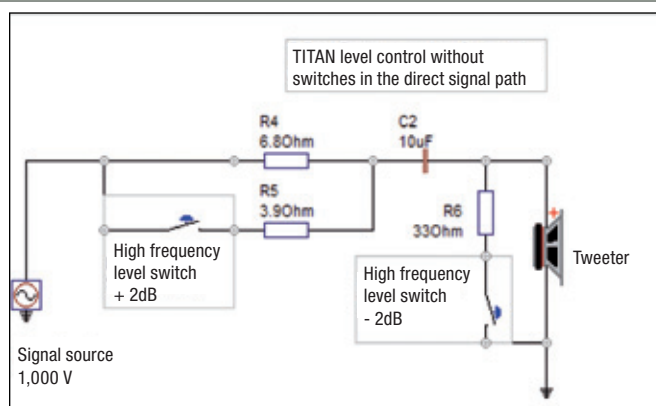
massive dynamic jumps from the loudspeakers. Most transducers can't manage this. The Titan VIII can. Especially high levels, that the Quadral flagship can achieve with only a subtle turn of the volume control, allows the listener to feel the entire power of this instrument. It rumbles on the deepest levels, if Schirmer uses the lower keys, and the Quadral develops a threatening sound backdrop. Threatening, because it also plays so clearly and precisely. Because their outstanding capabilities are not only the sov-

ereign bass foundation or the unbelievable dynamics. The tester team found the fantastic resolution enjoyment and the ability to allow the individual keys and their strings to decay seemingly accurately and apparently without effort to be exceedingly wonderful. A further example: The „Highway“ played in a brisk pace by the LaBrassBanda (I have the honour). The trumpet was almost standing in the listening room, beautifully vivid, nearly sparkling.

The Titan VIII level controls



Classical design: The switches are located in the signal path and therefore do not only worsen the attenuation considerably.



The Titan VIII switches are not located in the signal path in zero position; the sound degradation is minimal.

Schematic layout

The housing consists of 25 millimeters thick MDF. The baffle (44 millimeters) is slightly inclined to the rear, the tweeter however to the front, so that sufficient high frequency energy is transferred to listening position.

Crossover upper midtone range

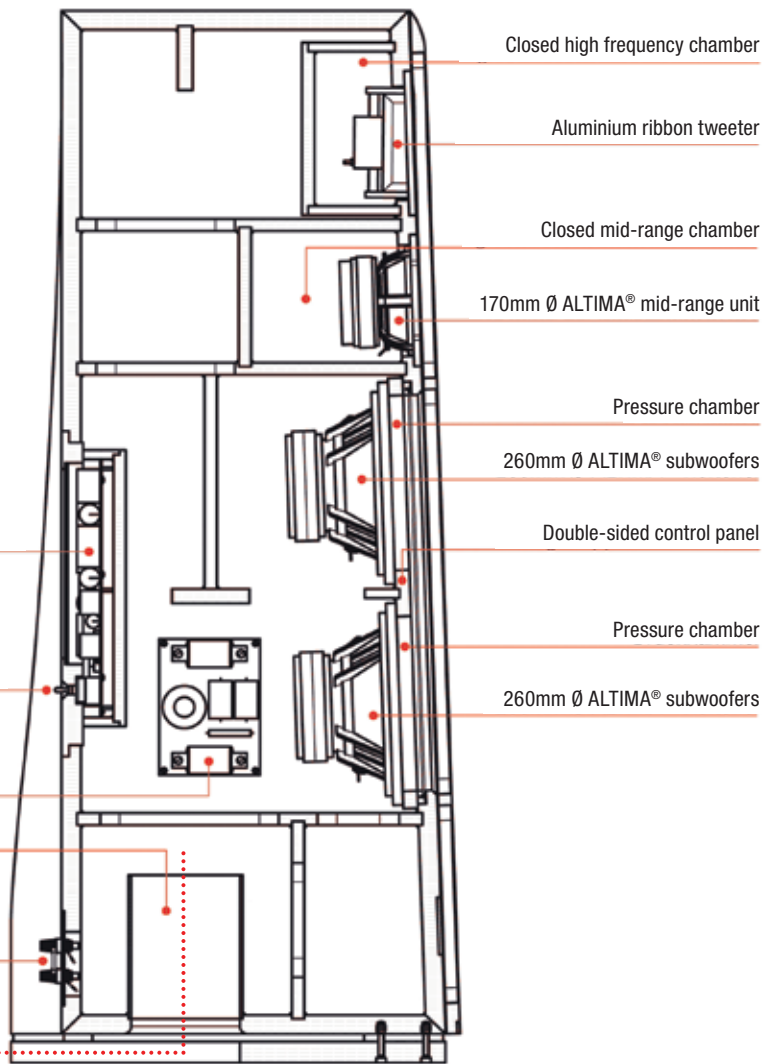
Level adaptation switch

Bass crossover

Bass reflex tube

BiWiring connection panel

Bass-reflex opening



However, precisely this trumpet came over a bit too vigorously in the well-insulated hearing room. The plus position of the middle control provided the correct amount of warmth, which was also

very beneficial to voices such as that of Constanze Friend (Friend, n Fellow). However, the mentioned setting does not make the new Titan VIII a palliator. No, it is an extraordinarily precise, inspiring

high resolution and highly dynamic box with an enormous range and high level capability. Precisely a genuine Titan.

Holger Biermann ■

Adjusted level

One rocker switch for range each is located on the back, whereby each one of these has three settings (bass, center, high frequency), but however normally only have subtle influence on the sound character. The centre switch, which emits more energy around 300 Hertz in the plus position is important and allows the Titan to sound somewhat warmer. The mid-range unit has somewhat less energy in the minus position between 1000 and 3000 Hertz - good for reverberant, hard rooms. The high frequency switch only

lowers or lifts the level by 2 decibels. The bass switch is interesting. It provides 2 decibel more at plus (it then sounds fuller), however the impedance then diminishes to 2 ohms. The Titan has 2 decibels bass less in the minus position (good for positioning near to the wall or corner), but on the other hand a halfway stable impedance of 4 ohms. This and its pleasing high efficiency almost encourage users to also occasionally combine the Titan VIII with tube electronics.



Aurum Titan VIII

11.000 Euro

(Manufacturer's specifications)

Sales: Quadral, Hannover
Telephone: 0511 / 79 04 0
www.aurumspeakers.com

Representations abroad see Internet

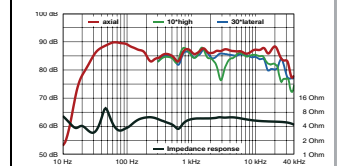
Dimensions: W: 31 x H: 139 x D: 58 cm

Weight: 88 kg

Setup advice: free standing, hearing distance starting at 2.5 m, normal attenuated rooms from 25 m² on

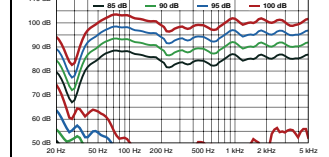
Measured values

Frequency & impedance response

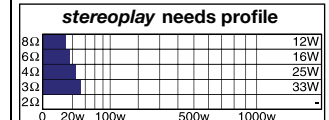


Slight bass increase around 60 Hz, otherwise quite balanced - also over the angles; impedance minimum 2.9 Ω

Level characteristic & distortion path 85-100 dB SPL



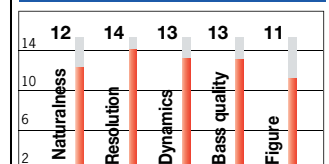
More or less distortion-free over the entire relevant hearing range



Required for HiFi-suitable levels
Amplifier starting at 33 Watts to 3 Ohms

Lower cut-off frequency -3/-6 dB 26/22 Hz
Maximum volume 115.5 dB

Assessment



Sound 63

Measured values 9

Practice 5

Significance 8

Great anniversary: Quadral returns to its old strength with the Titan VIII: The box sounds magnificent, it is available in nearly all conceivable colours, and in the meantime, it is so efficiently strong that it harmonises even with small tubes. Chapeau!

stereoplay test verdict

Sound Absolute top class 63 points

Overall assessment Very good 85 points

Price/performancevery good