



Test: Monitor Audio Platinum 5.0 Surround System – reaching for the stars?

On 20 July 1969, Neill Armstrong was the first human to set foot on the moon and thus heralded a new chapter in the history of the world. Several million people around the world stared spellbound at their black and white television set and became witnesses of the new era. The new Platinum model series by Monitor Audio certainly will not have such an enormous effect, but in the macrocosm of the loud speaker industry, this undertaking also is equivalent to setting foot into a new world for the British manufacturer. Starting in 1972, as one of many providers in the English loud speaker market, Monitor Audio developed to become a brand which is very famous globally. The product portfolio has always been characterised by the company philosophy of offering high quality loud speakers with a neutral sound at fair prices. Through the model series Bronze, Silver and Gold, Monitor Audio very successfully covers a large part of the market from the upper entry area to the upper class and has gained numerous reference titles worldwide as well as price / performance awards. Also in the scope of our AREADVD tests, we have often awarded corresponding titles to Monitor Audio – in particular the current Gold Signature Series (5.0 set with 4 GS-60 standard loud speakers + GS – LCR centre speaker for Euro 6,800) sustainably set the standards within their price class. But as is well known we can always go one step further – whether with the new Audi RS6 model, which offers 145 HP more than the previous top model, or top modern high end PC graphic cards with up to one gigabyte storage: there are no upper limits and developers and scientists are challenged to change the limits of what is possible to new limits.



If you have not already deduced it from the name, now at the latest it should be clear to you that the new Platinum range was not created for taking up space in the pressed wood plates in diverse electronic markets, but rather embodies the claim of playing at the highest of levels. Under these conditions, the price should also be taken into consideration: our 5.0 test setup has a value of exactly Euro 15,320 (without the stands pictured above). The configuration in detail:

Standing loud speaker PL300 – Piece price Euro 3940. This model is the flagship of the Platinum series. A full weight of 43.2 kilograms and a self-conscious appearance make it optically clear that it by no means wants to hide behind its competitors. Two characteristic features of the Platinum series are immediately noticed when looking at the PL300: the complete leather coated front baffle as well as the newly developed taped woofer.



Centre speaker PLC350 – Piece price Euro 3720. The time of the small centre is past, because with this model Monitor Audio expresses a clear commitment to the uncompromising multi-channel experience. The PLC350 was especially conceived as a supplement for the PL300, which is shown in an identical chassis model. Furthermore, thanks to the horizontal allocation of the woofers and subwoofers, it is also very well suitable for large rooms with correspondingly many spectators.



Compact loudspeaker PL100 – Piece price Euro 1860. As the third power in the group, a pair of these shelf loud speakers takes over the back surround acoustic radiation within the surround set. But of course we do not want to limit this promising speaker to the playback of pistol shots or explosion effects, but would also like to turn our intensive attention to its musical characteristics as a soloist.

Within the test series, the Platinum loud speakers will be confronted with hard challenges. After all, in the price range of around Euro 15,000 you can get extremely excellent products from a lot of providers, so that it is neither easy nor a matter of course to become established in the top ranking. Of the Pioneer range, we were impressed by the EX Set, whereas in the Swabian town of Renningen excellent surround components are produced as well (Isophon EuropaII, Solaris, Comet). Additionally, there are the absolute “price breakers” like the Teufel Theater10 or the Nubert nuWave125 5.1 system, which also offer a great amount of home cinema pleasure for around a third of the purchase price. We are therefore interested in seeing if the Platinum set at hand is not only unconditionally suitable as acoustic irradiation while enjoying popcorn or if the audiophile spirits can also be convinced by its two channel operation. On this subject read our detailed test report. For more clarity, you can use the following links in order to navigate directly to the respective categories.

The optical appearance of the new Platinum Range makes a completely different statement than the previous models from Monitor Audio from the first moment on. In the place of lean loud speakers which have a tendency towards a somewhat smaller volume, each member of the Platinum family embodies a distinctive tendency towards size and technology. Through the rather wide baffles, the visual appearance has a very powerful and self-conscious effect, although due to this, it is very limited for a decent integration in the listening room. In addition, the unusual optics are very strongly characterised by the leather coated front as well as the apparently showy technology (screws, LS terminals) so that it contrasts with the majority of the competition. You must recognise with Monitor Audio that they do not produce standard products, but rather self consciously implement their own ideas of what a valuable loud speaker should look like. Still it is to be stated that the design cannot deny a polarising effect and at the same time can trigger disenchantment as well as enthusiasm.



The gently curved housing is available in three different models, and the variations “Rosewood” (left PL100) as well as “Ebony” (right PL300) are pictured above. As is common in this price class, these are real wood veneers. Since wood is a natural material and thus automatically underlies deviations in the colour and structure, Monitor Audio manufacture the models PL100 or PL300 in pairs and have the used veneers matched up with manual work. This effort completely left out with the third surface model, since after all, with the finish in the classic piano point black no veneers are used.



No matter which of the three models the customer orders – each variation glitters (in the truest sense) with a high-gloss lacquering. During the production process a total of 11 layers of lacquer are applied in several





working stages. After the polishing, the loud speakers impressively sparkle and glitter. In all, both the actual veneer as well as the painting quality can be considered as being brilliant. In comparison to the common high-gloss lacquering (e.g. HG black of the Gold Signature) each Platinum loud speaker has real piano lacquering, which not only expresses a superior optical impression, but in addition improves the structural surface characteristics when it comes to sturdiness and longevity.



The most conspicuous characteristic of the PL series is without a doubt the leather covered baffle. The matt black smooth leather has a faultless structure and was scrupulously processed. But, although in our opinion it excellently fits in optically to all three housing models, it is too bad that the inclined customer unfortunately does not have possibilities for individualisation and cannot select the leather in another colouring.



The exclusive mixture of materials is skilfully continued on the two closures of the baffle. Each model has two such blank polished aluminium supports, which are affixed exactly with 4 chromed screws. Here you can also find the producer's logo. The entire gap mass and crossovers between the different housing elements can hardly be better. Between aluminium screen and housing roof there is a thin black rubber layer in order to couple the baffle even better to the body. Here you could have a divided opinion about whether or not the rubber flaring could perhaps have been integrated somewhat more decently.



Each loud speaker irradiates master craftsmanship – with exception of the top and floor plates there are no straight housing surfaces. The crossover between the side part and the back wall is absolutely fluent and seamless, because Monitor Audio works with bending plywood as a carrier material and therefore many





elements are produced completely in one piece. This effort is distinctly higher than gluing the individual components and is therefore only to be found in the absolute upper class. The advantage for the customer, however, is not only the impressive optical appearance, but in addition the superior acoustic characteristics. More information on this topic can be found on the next page (technical construction).



Where other loud speakers carry their connection terminals hidden in troughs or on the bottom side, the PL300 parades its interfaces downright – and this is justified. Rarely have we found this kind of opulent and noble solution as in this case. The used WBT terminals consist of pure aluminium and have a very low contact resistance. Each of the four connection boxes can be screwed tight easily as well as accurately and allow the use of large cable cross sections as well as banana plugs. If you don't want to operate the Platinum loud speaker via Bi-Wiring / Amping, in the scope of delivery you can find the bi-wiring bridges built in above, which are also produced of pure aluminium and additionally have a plastic coating.



The middle / high tone section of the PLC350 prove that each element sits exactly in the right position; the crossover between the respective materials is executed with the highest precision. The chassis is as cleanly adjusted as the laying of the leather surface. You can take a look at the loud speakers from any angle with eagle-eyes and find an impressive processing quality even in the smallest details. This is very impressive and highlights again the high efforts of the manufacturer to successfully gain a foothold in the absolute luxury class.



If the last description was intended to be allegorical, we now devote ourselves actually to the coupling to the floor. As can be expected, Monitor Audio also does not spare in this detail and gives the PL300 an exemplary solution. The massive socket plate serves as a basis for the standing feet. Two anodised aluminium discs are screwed together; on the bottom side are the fittings for the chromed spikes. This solution not only gives it a solid optical appearance, but also proves to be stable and allows for accurate adjustment in order to ensure a perfect standing.

Not all technical details of the Platinum series are as visible as the connection terminals or the real leather front. A further characteristic is the magnetic holder for the serially supplied front grid. This provides an excellent solution both optically as well as functionally. The stable front grid of black steel shows a faultless production quality and has a high rigidity. Thus the noble loud speakers are well protected against curious children's hands and similar "dangers". At the same time the optics without the protective grid are not mutilated through the screw holes. Similar to the lacking selection of leather, here we must also announce our regret about the lacking selection of colours.





The British manufacturer successfully pursues the high quality demand in terms of the offered loudspeaker stands as well. Both when it comes to the form as well as the colour, the PL100 fit excellently to the technical (and simultaneously noble) look of the loud speakers. Wooden models unfortunately are not in the price list. The coupling to the floor is comparable with the valuable solution which we have already introduced to you with the PL300. The stands, which are around 70 cm high, are a good selection for the stereo listeners; however surround sound lovers are left high and dry, because Monitor Audio unfortunately don't offer higher stands.



This view into the connection tube of a PL100 stand shows both the immense material thickness as well as the back bearing cable channel. To optimise the resonance, the inner surfaces are additionally covered with a bitumen layer. The buyer himself has to decide whether the proud purchase price of Euro 500 / pair is an attractive price – at least in view of the high material use we cannot say that Monitor Audio doesn't supply an adequate counter product, especially since the stable and safe screwing possibilities with the PL100 are a mighty plus point which should be taken into consideration when buying the stand.



### **Conclusion: Processing:**

Personal taste doesn't play a more important role with hardly any other product than with the presented Platinum series. What one person completely doesn't like due to the wide, brawny forms, causes spontaneous ecstasy with other buyers because of the technical look and the individual design. Therefore we don't want our evaluation to be understood as a design grade, but merely in relationship to objectively determinable processing factors. What is certain, however, is that the Platinum in contrast to all other Monitor Audio series is not directed towards a delicate, decent form and also gives a grand appearance from the housing measurements. Whoever places the Platinum loud speakers in their living room will receive nobly processed sound furniture which, thanks to an exclusive material mix (leather front, high-gloss veneers) and technocratic look (chassis, spikes, etc.), creates a unique flair in the listening room. Desirable would be merely a larger selection of surface models.

## Technical characteristics of the Platinum-Range:

When developing the new Platinum series, Monitor Audio completely started with nothing and conceived a completely new product. Thus the PL300 is not a further development of the GS-60 and does not share a common basis with its little sister. Externally this can be recognised in the completely different housing and the use of a band high woofer. However, in diverse production and component details the previously gathered experience flows into the product. Thus also with the Platinum series the company's own C-Cam technology or a special form of the bass reflex tubes are used, however in respectively strongly advanced versions. In general, the constructors enjoyed all kinds of freedom, which is shown in a large and exotic selection of materials. The top priority was the best possible sound characteristics - no matter by which means this was achieved - and which price would result from this was initially just the second priority. The high demands of production exactness and the enormous technical know-how of this series have induced Monitor Audio to produce each individual model directly in England with manual labour. They can thus lower series deviations and production tolerances. In this category, we will initially focus on the general characteristics of the Platinum series and afterwards turn to the characteristics of the respective models.



Let us begin directly with the housing construction, because at this point the decision is made which working conditions will prevail for the remaining components. Naturally especially the chassis depends on the effects of its environment and can only then play at the highest level if the housing offers acoustically advantageous characteristics. In the upper class segment, almost every manufacturer speaks about the “perfect” housing characteristics in their brochures while using the most diverse methods in order to suppress resonating side walls or resonances. Monitor Audio uses a curved housing form in order to prevent standing waves within the loud speaker. In addition, reinforcements ensure mechanical stability. The basic layer of the outer walls consists of an elastic plywood plate on which several layers of wooden veneers are placed. For the additional reinforcement, there is also a layer of bitumen material within the material mixture. With the production, the housing is formed in one piece to a continuous coating. A clear advantage when compared to a construction with many individual elements, because deformations between differing housing parts can be avoided in this way.





Monitor Audio wants to achieve the goal of a possibly perfect resonance restraint with their newly developed ARC Technology. This abbreviation stands for Anti Resonance Composite, a material mix of thermally produced polymer compounds and special mineral enrichment. Similar processes are applied in the automobile industry in order to absorb vibrations. Not only the resonance restraining characteristics of this material prove to be advantageous, but also its high amount of adjustability with the production. Concave or curved forms can be realised without problems. Therefore, this material is used in three decisive positions in the housing:

- the carrier plate of the front baffle consists of ARC material
- within the housing as a cone-shaped chamber for the middle woofer (see PL300 section, further below)
- as a ground plate of the PL300 for the fixture of spikes, LS terminals and frequency separating filters

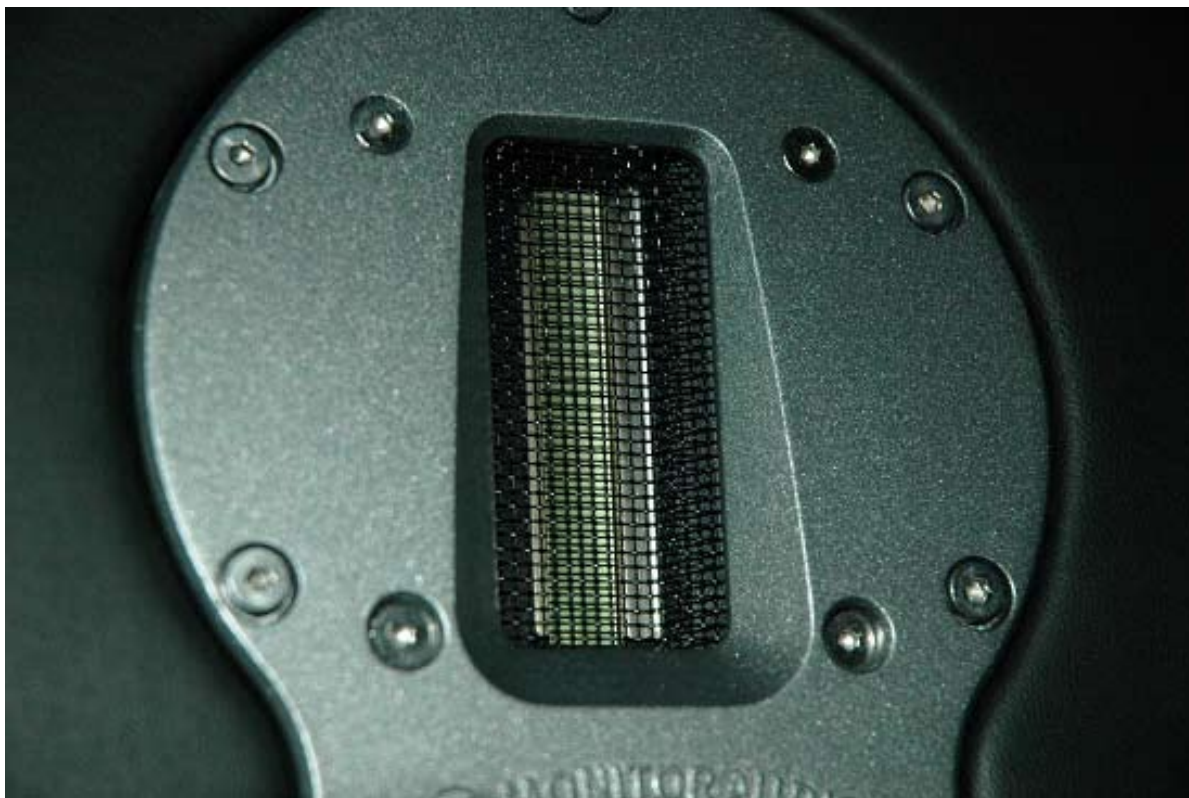


So that both the intricate wooden housing as well as the ARC components can unfold their full effect, the front and back sides are screwed together with a sophisticated screwing system based on steel bolts. Such a consequent solution can only be found in few housings, in most cases other producers trust a gluing of the respective elements and use at most small screws for additional fixing of some components. With the Platinum series, in contrast, there is the small disadvantage that the visible Torx screws are on the back side, what could optically disturb some interested buyers under certain circumstances if the loud speaker stands freely in the room.

The deep and middle tone membranes are a technical specialty based on the company's own C-Cam technology. As a forerunner in the area of metal alloys, Monitor Audio applied a process from aerospace technology in order to be able to make the loud speaker membranes simultaneously very stiff but also easy to manufacture by means of an additional ceramics layer. Through strict checks in the area of surface characteristics and the molecular structure, constantly high acoustic characteristics are ensured. Monitor Audio has used the basic technology for more than 12 years and based on this experience has promised a further strong improvement for the Platinum range.



The completely new RDT technology (Rigid Diaphragm Technique) resulted from intensive series of developments which were intended to ensure acoustic didos in combination with the newest C-Cam generation. A special membrane technology, which was constructed for the new Platinum loud speaker, is particularly intended to come even closer to the ideal of a highly rigid but at the same time possibly weightless membrane. The principle can be well recognised from the outside with the drivers: the membrane consists of a honeycomb-shaped basic framework made of Nomex material. This material consists of organic plastic fibres, which in a similar form are known under the brand name "Kevlar". Physically seen, Nomex consists of a molecular compound of meta-amid groups with a high share of aromatic rings which, when using hydrogen bridges, form a conjugated double binding system through the ring. The characteristics which result from this composition ensure an extremely high rigidity with simultaneous low weight. On this Nomex basic frame, then wafer-thin C-Cam layers which have a thickness of 0.04 mm (around the half of that of a human hair) are applied. In spite of this, the result is an overall structure with a rigidity which is more than 150 times higher than a conventional aluminium layer, but at the same time only needs a fraction of the mass.



This band is supposed to ensure a crystal clear high tone range. Hidden behind a protective grid, there is a wafer-thin sandwich membrane with C-Cam alloy. Directly behind this is a very strong magnet field based on a neon, iron and boron mixture. According to Monitor Audio, the band offers advantages when it comes to the vocal playback, detailing and abstract conduct, because the complete surface can be activated directly and simultaneously without loss of energy. With a weight of just 18 milligrams, it is possible to achieve lightning quick impulses as well as the playback of frequencies up to the measurement limit of far over 100 Khz.

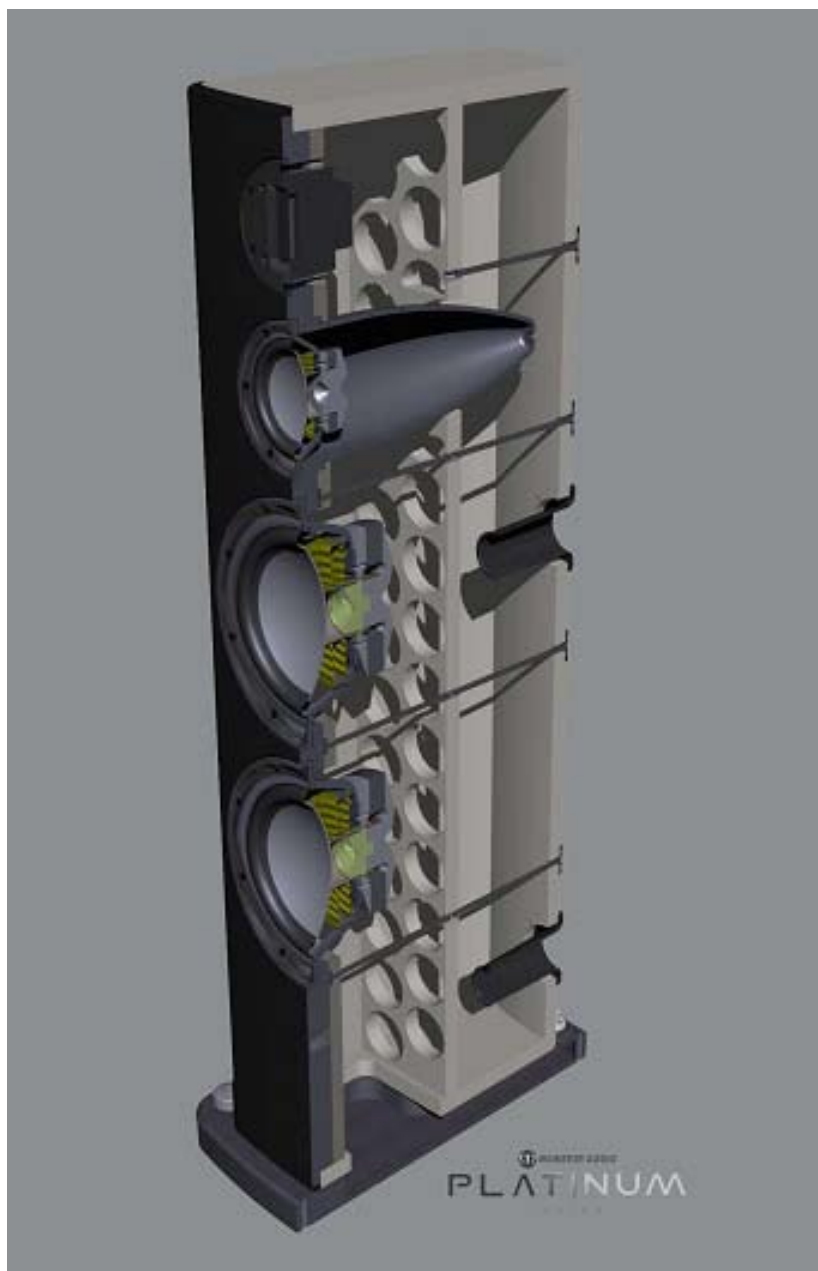




From the basic construction, all three loud speakers are based on the bass reflex system. This technology offers advantages when it comes to maximum deep tones, level stability and bass pressure, however each developer faces the challenge of disturbing noises which they have to battle against. In addition, bass reflex loud speakers are generally also not famous for being precision artists; therefore many high end companies now bet on closed systems or a band pass. Monitor Audio is aware of the problem points of the BR technology and counters these conditions with “HiveII”, a technology to avoid turbulences and disturbing sounds. A ruffled interior design is intended to help to increase the airflow and mollify the air current.

The Platinum subwoofer is currently not yet available and will probably find its way into the home cinema systems of bass lovers in 2008. The PLW 15 is currently listed with the following features in the documents: 1000 watt digital power amplifier, frequency response of 16 – 200 Hz, 1x 15” C-Cam long strike chassis with threefold hangings with a closed construction. In addition, a potent electronic will ensure that the PLW 15 can be adjusted optimally to the room and listener: several user presettings, adjustable low / high pass filter (centre stiffness between 6/54 db each octave) as well as many further options let us hope for a great success. Information about the exact price is currently not yet available, it can however be assumed that it will range between Euro 3500 and 4500.

### Construction characteristics and characteristics of the PL300



In the cross section of the PL300, the housing construction can be very nicely recognised. This loud speaker works according to the classical 3-way principle. Apart from the band woofer, the chassis part consists of a 4” middle woofer as well as two 8” subwoofers with long stroke driver. The dedicated middle woofer has its own, closed chamber, which has a conical form and consists of ARC material for resonance damping. Its working range includes the frequencies between 550 and 4400 Hz. The two subwoofers work together and share the housing volume. As already with other models from the manufacturer (e.g. GS-60), there are two bass reflex tubes which are tuned differently. For the improvement of the mechanics, the subwoofers have double centring spiders; in addition, for this chassis a very strong NeFeB magnet is used. Considering the large membrane surface, the information from the producer about 28 Hz (3db) appears to be realistic. The so-called “pin hole” reinforcement is running through the housing so that the resonance lack is further optimised. The frequency separator is located outside of the actual loud speaker housing in the ARC socket. With this gimmick the sensitive components of the frequency separator are decoupled from the loud speaker both acoustically as well as magnetically.

As an accessory, Monitor Audio gives its buyers this noble set with screwdrivers, cleaning cloth and a water scale. Two pairs of cotton gloves as well as the aluminium bi-wiring bridges can also be found in the carton. With a purchase price of approx. Euro 8,000 / pair, you can clearly expect a certain quality even with the accessories, but many producers are also very miserly in this matter even in the luxury class and refuse to even provide proper spikes with their loud speakers.



## Construction characteristics and characteristics of the PL100



In comparison to the large PL300 and the centre speaker PLC350, which does not have a lesser dimension, the PL100 shelf loud speaker appears to be almost tiny. The materials used correspond with those of the other models, so that the PL100 also enjoys a C-CAM coated band woofer and the use of RDT membranes. Also the type of construction pertaining to the bass system corresponds with the other two models, which is not difficult to recognise with the bass reflex tube on the back side. Differences can be found, however (as expected), in the chassis furnishing and the interior volume. The PL100 has a 6.5" deep middle woofer in order to replay all frequencies below the high woofer. Whereas the models PL300/C350 don't couple the high tone bands until 4000 Hz, with the PL100 this component performs its tasks as of 2800Hz. Thus the woofer works its way into a working range which is still replayed by the middle woofer with the other two models. In principle, this does not mean a negative characteristic; it should merely make clear to you that the PL100 needs a completely different frequency adjustment and therefore, in spite of many "family characteristics", is to be seen as an independent product. This is also shown by the impression that the PL100 is supposed to offer a high surround compatibility with PL300/C350, but primarily is conceived as a stereo loud speaker which seen on its own is supposed to play good music.



## Construction characteristics and characteristics of the PL350-C



The size comparison shows it clearly. With the PLC350, Monitor Audio has delivered an uncompromising centre which comes very close to the ideal of an identical front mounting. The resulting housing width of 80 centimetres ensures that the PLC350 will not necessarily become the new darling of the housewife, but mainly will supply people who are interested in technology with sleepless nights. The chassis mountings correspond exactly with those of the PL300: two 8" subwoofers, as well as one 4" middle woofer and the high tone band are available for the signal output. Even the separation within the driver (high tone coupling: 4000Hz, Middle woofer 550 - 4000) are common to both models. We therefore assume that also the frequency separating filter is very similar, if not even identical. Caused by the minimal smaller housing volume, the lower limit frequency is somewhat above that of the PL300, but according to the datasheet the PLC350 is still able to replay with a proud 32



Of course the PLC350 also has an opulent bi-wiring connection panel. Furthermore, on this illustration, the two HiveII bass reflex tubes as well as the Torx screwing can be very nicely recognised. Pertaining to the housing construction, this model also leans towards the standing loud speaker when it comes to the interior. The middle woofer works for example in the same cone-shaped inner chamber made of ARC material, particularly as even the pin hole reinforcement can be found again in the interior of the PLC350.



High and middle woofers are found in a vertical allocation, which benefits a linear radiation also outside of the direct hearing axis. In order to be able to realise a possibly small acoustic centre, both chassis are located close to each other. The metal plate (ARC material) has a three dimensional form pertaining to a possibly good radiation. As you can see, the PLC350 also doesn't keep secret that it is a technical device: alone in the middle high tone area, 15 screws are visible altogether.

### **Conclusion technical construction:**

Considered in summary it is noticeable that Monitor Audio have remained true to their basic construction principles in some points, however have further developed many details and have also not been afraid of introducing new technologies. The result is a product with high tech ingredients, which would in fact hardly be expected with a loud speaker. As a key factor, we assess the complete in house production from chassis and housing so that each element can be produced tailor made for its purpose. Especially smaller providers of valuable loud speakers depend proportionally on many additionally purchased parts and must correspondingly cope with the given means. Therefore, another important factor results with regards to the price design. Certainly each Platinum box demands a larger financial commitment, but in consideration of the built components (housing, band high woofers, ceramic coated deep middle woofers etc.) the purchase price very quickly comes into perspective. Competitors such as Quadral, Piega or Isophon also build very elaborately designed loud speakers, but the material use of the Platinum series can only be matched by them in many partial aspects in the higher prices segments. Please don't misunderstand us; in our opinion it is of secondary importance how exactly a loud speaker is constructed – in the end, only the sound performance in the listening test is what counts. But the construction details make you extremely hungry for this. Nevertheless, we do have to express some criticism pertaining to the diversity of the models. Currently (with the exception of the PL-W15) no further types have been officially announced. In particular, larger rear loud speakers for a combination with the PL300/PLC350 and a smaller centre for the PL100 would be desirable. Monitor Audio is already thinking about corresponding expansions, but unfortunately, no concrete information is yet available.

## Test environment and combination recommendation:



First the good news: As a future Platinum owner you don't have to watch out for excessively powerful power amplifiers. In practice, the loud speakers also reach a dynamic, level-steady acoustic irradiation, like for example with the relatively compact AT 5000 from AstinTrew, with which the loud speakers are also successfully sold with the German premiere. But as is well known, where there is light, there are also shadows. So that the high acoustic abilities can also be well exhausted, in an ideal case electronics are recommended which can play very exactly and also amplify quick tone sequences clearly separated from each other. This characteristic is found with most of the typical high end devices, so that this alone is not an especially meaningful criterion for good combinatorics. In addition, it is important to ensure an airy, uncoupled playing in order to implement the corresponding attributes of the Platinum series.





In this connection there are in particular two products in the first row of our device fleet. The Advance Acoustic Mono Power Amplifier MAA 705 (second to last illustration) offers all requested characteristics for a piece price of below 1000 Euros and additionally scores with an exemplary precise bass control. If you even want to tease out the last sound reserves, it is advised that you contact Audionet components, like the AmpVII shown above. This dreamlike power amplifier costs you Euro 9,900, but has the best multi channel navigation which we have ever heard. In particular, the complete release from the loud speaker and the breathtaking dynamics ensure an incomparably authentic feeling with music and films.



Of course you also need a good pre amplifier in order to obtain the maximum joy of sound. Here we have been able to gain excellent experience with several models. Whoever wants stereo and multi-channel equally without compromises may also cover this with Audionet components without hesitation. Both the Map1 as well as the MapV2, which is around twice as expensive, have high acoustic performance. Based on the realistic or the audiophile sound characteristics, you don't miss the lack of decoders for new HD sound formats a second - here "normal" Dolby digital or DTS still clearly sounds better than we can claim from the true HD demonstrations which have previously followed. To be fair, we also have to note about this that there are still no equal high end devices and the highest price AV receiver with the corresponding functions is at Euro 2,500. Usable video interfaces are brilliant with Map1 and MapV2 unfortunately through absence and also auction connections are not exactly scrimmaging in a rich number on the back side so that the Audionet preliminary stages may mainly address customers who use a small but fine system with rather clear component diversity.





You can only get from “behind” what is supplied in the front. True to this motto, you should also exercise great care with the selection of source devices. Whereas high quality HD players like the Toshiba HD-XE1 (HD-DVD) or the Playstation3 (Blu-Ray) provide excellent services for the respective type of media, as a demanding user you should at least turn towards other components for the CD replay. As an especially attractive supplement when it comes to the price, here a Cinemike tuned Denon DVD-3930 is recommended which at the same time is an excellent selection as a DVD player. With the HD players, we can also recommend the corresponding Cinemike tuning package, but here mainly the primary functions are improved so that the device also cannot function as the highest quality DVD or even CD player after the modification.

## Sound impression PL300

The PL300 was not fully unknown to us from the beginning on when we built the two standing loud speakers in the test studio. Just a few weeks previously, Monitor Audio invited us to the German premiere and presented their new flagship with great pride. At this event, some qualities of the PL300 could be undisputedly recognised, but an unlimited euphoria could not be found due to imprecise bass replay and a somewhat diffuse room image. For this reason, we started the listening sessions in our own listening room with certain scepticism - after all, it is not rare that a producer isn't immediately successful with the expansion of their product range.



This preliminary history is only relevant because of the fact that the PL300 swept all of the previous points of criticism from the table with an amazing ease. Since our test objects even were exactly similar to those models which were also used at the previously mentioned presentation, it was shown once again how decisive the room acoustics are for the sound replay. The reason for the unsatisfactory performance at the first listening session was founded in the enormous bass power of the PL300. This loud speaker is not content with a bass replay which is common to the class, but rather goes far down in the frequency scale and thus radiates signals around 30 Hz with an abrupt intensity in the listening room. If here, an adverse location, a room characteristic which is in need of improvement and at the same time a disadvantageously mixed CD come together, it is obvious that even the PL300 doesn't offer its highest performance. Our studio, which had optimal acoustic qualities, revealed however that the PL300 even had an extremely true to the impulse bass replay. We currently hardly know of another bass reflex loudspeaker which can live up to the precision of a PL300. Even closed constructions or loud speakers with band pass technology, like the Isophon Europall, cannot take its place. Astonishing is however not only the impressive lower gauge and the famous precision. Luckily the British noble loud speakers are of the rare sort of constructions which skilfully replay the bass characteristics equally without even spotlighting a specific music direction. Dry, quick tempo beats are implemented by the PL300 just as impressively as the dark, powerful cymbal clashes. This characteristic is partially due to the absolute homogenous overall tuning which covers the complete frequency range very equally and therefore can implement each music direction with a great deal of naturalness.

The connection to the basic sound / middle sound area follows smoothly so that the music always proves its inner solidarity. Here the developers thought up an acoustically excellent solution; after all, with many other 3-way systems there are a couple of weaknesses just at this point. In the middle sound area, the PL300 operates with a great deal of independence and differentiated vocal profiles in a very detailed and sensitive manner. The clarity with which the voices egress from the music is almost scary. Pertaining to the voice volumes and

constancy, the PL300 works out each character individually and absolutely authentically. In the high tone range, the two PL300 come up with a breathtaking brilliance. Even the smallest details are worked out with the highest precision. High upper tones from string instruments or synthetic high tone effects are repeated as clear as glass with a high transparency. Even the smallest vibrations or residual resonance (e.g. of a triangle) can be heard differentiated. Luckily the high tone woofer, in spite of their extremely detailed functions, does not get in its own way and prevent the rhythm or the flow of the music. On the contrary, there are only very few other loud speakers which can deal with the art of simultaneously illuminating enormously many details without sounding staged or even unmusical / cold or sterile. The PL300 definitively is not of this brand - even pieces like "Hurt" (Christina Aguilera) are passed on without exaggerated strictness and aggression. The ability to portray different sound events transparently at the same time makes the PL300 the first choice for everyone who want to downright emerge in "their" music. Musical instruments or voices do not overlap simultaneously, but are replayed differentiated from each other. In this way sound details can be heard which tend to sink with other (partially also similarly expensive) loud speaker models. Here, the Monitor Audio loud speakers are accommodated by a further talent; namely the excellent room ensures a harmonious positioning of all effects in the listening room. So that the illusion of a "true" music performance comes quite a bit closer. In particular, higher frequencies are quite spaciouly and lively superseded. An essential factor of fascination with high quality loud speakers comes from the offered dynamics. Also in this regard, the PL300 is at the top of the class. Especially roughly dynamic events are implemented by the loud speaker with great force and determination. The accession speed in the bass range is a class for itself. The PL300 ensures pleasure while listening through its lively, easygoing playing. However it must be recognised that it has the effect of an acoustic magnifying glass and shows mixing errors which perhaps previously were not noticed to this extent. This construction definitively does not represent a "sugar coating" or "softener".

The PL300 unifies lows, precision as well as rhythm on an absolute world class level and passes on the fascination of the music from the first bar on to its listeners. Whoever concentrates on individual attributes will, after a long time search in the higher price levels, possibly find a slightly superior alternative model, but the acoustic overall package of the PL300 can currently hardly be exceeded by any other loud speaker of this price class. Although the PL300 are not by far the most expensive loud speakers which have found their ways into our test studios in the course of the years, they are still considered to be the absolute tops and don't have to fear any competition. Especially, if you take into consideration the price / performance factor. Thus for example a Piegy TC70x can show equal high tone brilliancy, but when it comes to overall homogeneity, room design and deep bass, they are beat by their British counterparts. The Isophon Europall is somewhat of a closer duel which can also offer a sharp high tone range and even functions a bit lower and brute in the deep bass range. Also in the special disciplines of fine dynamics and room design, the Swabian box is very slightly ahead of the PL300. Is the Europall the clearly better deal? By no means. The PL300 counters with the better kick bass portrayal and in addition has a more rousing / fuller voice replay, in particular with male interprets. Also the Monitor Audio construction is presented both stronger as well as easier to set up. The bottom line is that the PL300 is even slightly in the lead. Compared to the Pioneer S1-EX, the PL300 can not score points with the two attributes which were last named, because both loud speakers are rather conservative when it comes to the electronics. Differences can be found however in the high tone range, where the PL300 has a somewhat more intensive pace, whereas the Pioneer loud speaker is somewhat more coated or demure-conservative. Similar observations were made when it came to the bass portrayal, the room design and the dynamics, where the Pioneer S1-EX prefers to gain points as the master of the elegant-decent type whereas the PL300 in contrast clearly plays more abruptly and "directly". In this regard, however, the PL300 finds its master in the Canton Vento Reference 1 DC. What the Canton releases in energy and power with very high levels doesn't have a comparison. However the PL300 can score with the more balanced tonality which has advantages especially in the middle replay. Generally, with this comparison, the British loud speaker proves to be the precision artist and encounters the low as well as fine tones with superior sensitivity. In this regard, it can even get better which is demonstrated by Isophon with the Cassiano, which is at the same time extremely expensive but which also plays back with fantastic detail. Whoever spends the approx. Euro 13,000 for a pair of these loud speakers and in addition to that, has a great expense in electronics (strong power amplifiers) can look forward to absolutely fantastic sound experiences. However, here in turn the level sets a premature end to the operations, because the 15cm Thiel ceramic chassis of the Cassiano only allows

for a small membrane. With the model Arabba, Isophon also offers an alternative for users who like high levels which is better than the technique of the Cassiano and has the reputation around the world of being the world's elite. But in view of a price of Euro 30,000 for a pair, the Arabba moves in completely different price regions and explicitly proves that the Monitor Audio PL300 has a very good position in the market in view of its sound performance. It offers a harmonious overall construction with many chocolate sides without noteworthy points of criticism and in comparison to the competition has a fairly calculated price.

Sound impression PL100:



Valuable shelf loud speakers don't have it easy. In the case of the PL100, for the purchase price of ca. Euro 4,000 you also get standing speakers with very attractive sound characteristics. You don't even have to go fishing in a different lake, because with the GS-60 (piece price Euro 1,500) Monitor Audio already puts themselves under pressure. The largest model from the Gold Signature series could gain a reference title in our test in May of last year and since then has been the uncontested top of its price class. In this respect, the more expensive PL100 won't have it easy, since after all, they not only have to perform with a clearly less housing volume and membrane surface, but also don't have a dedicated middle woofer and function as a 2.5 way system.

The essential characteristics of the PL300 can be also assigned to the smaller PL100. In particular, the sensitive, highly detailed high tone range ensures amazed faces also with the compact speakers. The dynamics in the middle / high tone range must not hide behind the standing loud speakers either, which is proven by the PL100 with the excellent suitability as a surround speaker. Wild exchanges of fire or shock effects are implemented by it casually and very directly. Here, the PL100 almost releases as much untamed power as her big sister; however

below 100Hz then the limits of physics are noticed and you can see that it can no longer reach the level. On the necessary bass construction the opinions are split. From the character it resembles the GS-10. This model is not constructed to reach extremely deep frequencies either, but is limited to the replay of up to 65 Hz. But this deficiency is balanced out through a decent lifting. Through this construction, the PL100 appears to cope well with many titles and you don't miss a subwoofer. The high precision and the grading of the bass are excellent for a shelf speaker. The same applies to the levels, because also with high levels the PL100 doesn't elicit and disturbing disturbance noises on the BR opening. Uniquely for friends of music with very deep bass tones, a pair of PL100 could not ensure unlimited enthusiasm without additional subwoofer. Deep organ tones generally aren't delivered by shelf speakers so impressively and "black", as is the case with most standing loud speakers. Merely the Isophon Galileo would be named as an exception because they have an integrated bank pass and reach down very low (ca. 40 Hz). But with the exception of the bass tones, the PL100 can battle against the Galileo (our shelf loud speaker masterpiece!) in all other areas mostly equally. With classical, orchestra or rock music, the PL100 terrifically competes and stages the music (like the PL300) very lively and authentically. An experience for the senses of the top quality is the small shaped loud speaker pair also due to the impressive room design which was constructed in the listening room for playing of music CDs. Here, all actors or instruments are positioned authentically in the listening room and aren't stuck to the baffles. Generally, the smallest member of the Monitor Audio family is waiting with the same amount of rhythm and playing joy as the fascinating standing loud speakers. The music is placed at the centre with both baffle models and remains in its artistic original form. Thanks to the 3-way



technology, the PL300 naturally offers not only superior substance and depth with the deep bass portrayal, but also somewhat more voice volume or presence in the middle tone range. The fantastic sound homogeneity of the PL300 is not quite reached due to the slightly lifted bass and high tone range, but only a few of the compact speakers have a really merciless neutral tuning. Seen on its own, also the PL100 supplies enormous listening fun and bridges the gap between technology and listener with an audiophile wealth of information.

### **Sound impression PLC350:**

If you are a true home cinema freak, you certainly have directly gone to this section and will afterwards read about the sound description of the two other models – after all the centre is the most important key to film pleasure, as the PLC350 also promises much optically and attracts glances. As soon as a well mixed DVD rotates in the player, you forget the centre speaker quite quickly, because the voice replay is so authentic and realistic that the sound literally melts together with the film. The PLC350 still contributes to the absolute home cinema pleasure through giving its public extremely much room information in their auditory canals. The protagonists don't only simply speak from the loud speakers, but appear to be directly standing in the listening room. Home cinema thus becomes an emotional experience and reaches a very haunting replay.



Actually, there isn't anything easier than to determine the quality of a centre speaker. For one thing it must be able to portray any voice absolutely believably and realistic, on the other hand it must be tonally inconspicuous so that it does not take off from the remaining sound backdrop. Both are applicable with the PLC350 to the highest degree. It doesn't matter if the delicate Elbe ferry "Arwen" or the cantankerous knight "Boromir" have something to announce, the PLC350 adopts the individual voice profiles with unconditional devotion and supplies a precise articulation as well as a breathtaking density of information. In combination with the fantastic room design and an excellent fine dynamics, it fulfils all acoustic wishes. Certainly in many cases it is not simple to situate such a largely dimensioned centre speaker, but if you have been enchanted by the fascination of this loud speaker, you will think about redesigning the wall rather than ordering a different model.

This is without a doubt the best centre speaker which we have ever tested. Even excellent devices like the Isophon Solaris or the Pioneer S-7EX are far away from sounding so universal and “complete”. The Solaris has also an amazing speaking understanding with women’s voices, but cannot quite offer the same level for the contoured men’s voices as the PLC350 and plays somewhat impurely in the middle range. The high neutrality and universal usability predestines the PLC350 of course also for musical applications. At the same time it is not only limited to a possibly detailed voice / song replay, but in view of the impact and dynamics lives up to the level of the PL300! With the bass effects as well, the PLC350 wobbles frequencies from its sleeves (or membranes) which would cause many larger standing speakers to blush. In practice, we have not been able to determine a perceivable difference to the PL300, so that a subwoofer support is about as necessary as a solarium in the Sahara. In short, we have never before experienced such an uncompromising and excellent centre speaker.

Levels:

If in your neighbourhood you catch a neighbour receiving a delivery of Platinum loud speakers from his dealer, you can begin to ask him to be a considerable neighbour. The combination of a favourable degree of efficiency and an enormous level gives the new Monitor Audio luxury series an absolute killer potential when it comes to neighbourly harmonic relationships. We can (unfortunately) confirm this from our own experience because when the maximum limit of the sound was reached, it was possible for us to make an acquaintance of an unfriendly nature with the residents on the other side of the street. The fact that you hardly notice that you continuously increase the volume when listening to music and at some point in time approach loud speaker regions which would cause some suburban discos to blush proves very fallacious. Especially the PL300 and the PLC350 shatter the limits most often with an ease that even as a professed home cinema professional you go into a rage. Even the THX Ultrall sets which were developed for the levels and dynamics cannot outperform them. And in contrast to a classical THX sub/sat, the Platinum loud speakers don’t simply sound loud, they pamper the ear with the finest audiophile tones. And another advantage is that whereas many (also high priced) loud speakers really start up with a bass separation, the PL300 and PLC350 also digest the full frequency ranges and don’t lose their nerves because of bass attacks. This is naturally true for the PL100 in a limited manner. For its size, also this small shelf loud speaker performs astonishingly, but in order to keep up with the clearly large volume colleagues, they need a configuration to “small”. Whoever frees the small jewel from frequencies below 80Hz will from then on also enjoy excellent levels and dynamics. With the correct construction and settings, this 5.1 setup (in combination with adequate electronics) can easily sonicate any common household room size. Even with a very big living room or home cinema rooms which are larger than 40m<sup>2</sup>, the Monitor Audio ensemble is far from losing its nerves and also encases amply dimensioned listening ranges with a room filling sound.

## Surround-Homogeneity:

For true fans of the multi channel, also this discipline is a very important category. What good is the best individual actor if the cooperation simply doesn't function? Descriptive examples can be found by the loads in professional football and show impressively that an overall harmony often is clearly more valuable than the individual ability to assess it. Now - the individual performance of the Platinum ensemble is in the mean time no longer questioned so that for a perfect surround pleasure now merely the entire coordination must prove to be successful. In order to check each characteristic, we selected different demanding DVD sequences which would even greatly challenge high quality hardware.

- Ambra Honour Glory Track "Signs of Love" DTS-ES Discrete 6.1

This DVD begins with a loud thunder and causes the subwoofers of the test objects to quake. Whoever is not very fixed on the low bass will at no point in time do without a normally dimensioned subwoofer. Of course even the PL300 cannot cause the deep tone master to become unemployed from the beat of an A.C.T. AL4x3. The excellently mixed DVD sequence is continued with a woman's voice which surrounds the listener two times and in doing so completely comes from another channel. At this very demanding point, we have been able to make two observations: first of all, here it is shown impressively how large the homogeneity is within the front axle between the centre and the two PL300s. Here, not even the smallest tonal differences can be heard. If you would close your eyes, you would immediately believe that here there are three identical loud speakers doing their jobs. Unfortunately, we have however also had to make a contrary observation in view of the balance between the rear and front axle. The PL100 has a somewhat milder middle tone adjustment and does not place the voice so dominantly in the room. The transparency and the detailing of diverse effects are with a high frequency on a level with the front loud speaker, however the differing connection of the middle toner can be heard, which easily causes some instruments or effects with the transmission between the rear and front area to fluctuate. This condition is however completely normal with such a differing equipment and even is relatively low. Still it cannot be denied that the high overall sound structure of this sequence is limited through the PL100. This condition has a clearly lower impact in practice than this could perhaps give you the impression; after all, it is very rare that a comparable surround scene is shown. Usually the loud speakers in the back merely function to cause a split effect or for music replay.

- Jean Micheal Jarré in China, Track 07 DTS

This piece contains to a great extent trance-like high tone elements which are let loose on all loud speakers in a true explosion of effects. The positioning of this sound experience works fabulously for the surround set. The transmissions flow and do not allow for a direct allocation of individual channels. Each loud speaker releases the sound so transparently and spaciously with the result that the auditive perception of the public only perceives an extremely transparent, difficult overall sound fugue and no longer pays attention to the individual actors. In addition, the Monitor Audio loud speakers score through a special dynamic processing of all elements, like for example the keyboard adoption in the 27th minute. This position is completely differently implemented by many other surround sets through incorporating the keyboard in the predominant acoustics – the Platinums (and for example also the Isophon EuroaII surround set) however master the rare talent of here once again adding something and in the midst of the complex sound structure once again superimposing the dynamics in order to modestly point out the keyboard.

A further excellent staging (still with contents which have completely different points of emphasis) is track 14. In our opinion an absolute highlight of this DVD and a must for any ambitious surround fan. It begins with showing the enthused Chinese fans who even with a high listening level are not played back in a stringent or annoying manner, which unfortunately is very quickly the case with many systems. This piece becomes really interesting as soon as the French artist (literally) grabs the lighting console. The exactly met and clearly defined tone colours ensure a rush of adrenaline with the impulsive pace, which is even increased a bit later when several finely resolved violins or cellos gently enter through the rear channels and round off the sound experience.

Opinions can be divided about the artistic value of the following singer. (The author of this report admits that he wishes that this ramp would roll out a couple of hundred of metres higher so that this substitute prima donna can continue to sing on the moon...) It is certain, however, that the PLC350 accepts this challenge wonderfully and transmits the “shrieking” in an unagitated as well as bearable manner. The occasional interlaced deep bass relays (mostly simultaneous to the electronic guitar) also find their correct place in the overall sound and are included harmoniously.

- Kill Boll Volume 1 , DTS

Since mainly musical material has served in the two previous examples, we would like to further characterise the Platinum Range based on a film example. For this, we have selected Kill Bill Vol. 1, one of the best Quentin Tarantino films of the past years (it's best if we completely forget Death Proof...). Directly in the beginning, even before Bill gives a lecture about his sadism and masochism inclinations, the Monitor Audio loud speakers use the opportunity to take the stage through subtle mediation of information. Whereas the namesake of the film approaches his victim with proud steps, you hear both the creaking of the leather shoes as well as the sounds of the steps extremely precisely. It could almost scare you that the boss of various hit men would want to make a visit within the four walls of your home. This is how realistic and authentic the environmental information is replayed through all channels. But the Platinum set is not only exceptional for the soft, fine moments of the DVD. A bit later in chapter 1.2 Beatrix Kiddo decides to make a flying visit of a somewhat different nature and makes a detour to an old “girlfriend” in order to have a powerful argument with her (to the dismay of the living room furniture). The occurring “difference of opinion” during this confrontation occupies each individual surround loud speaker. The bursting glass from the coffee table or the picture frames are implemented with a high degree of detail and when the two women throw each other to the floor, the set wattles in an uncompromising as well as flawless working of the bass effects in the replay. Absolute goose bump atmosphere is conjured up by the loud speakers then at latest at the final showdown in the presentation room. Shortly after the warrior, clothed in yellow, has “massacred” half of the Japanese Samurai, she can look at O-Ren Ishii across the room and, sure of her victory, pulls out her sparkling Hatori - Hanzo blade. With the knife between her teeth, in contrast, the Platinum set also participates in this duel. That's the only way to explain how snappy and well trained each sound event is recorded. The bursting Kantana blades let you inevitably wince and transmit the deadly vengefulness of the two actors directly to the auditory canals. On the other hand in the short dialogue sequences, the soft trickling of the snowflakes can be heard as clear as crystal, also the atmospheric music of this masterpiece of the cinema which atmospherically frames what's going on. Thanks to the delicate and at the same time determined interaction, home cinema becomes an unforgettable experience. The Platinum ensemble





implements the acoustics in such an intensive and insistent-natural way that the atmosphere can be experienced long after the film pleasure and you would like to put the next DVD in the home cinema right away.

At this point, we would like to also supply you with a comparison to other high quality surround systems so that you can better allocate the Platinum range.



Let us begin with a challenger from their own company, the Gold Signature system with GS-60, GS-10 as well as the GS-LCR. For a total price of Euro 6,800, you can save several thousand Euros compared to the comparatively equipped Platinum system. All components were brilliant in our tests and define the references in the upper class. What is offered herein terms of details and sound culture comes threateningly close even to many high end sets. The GS-60 standing loud speaker plays tautly, directly and analytically - the GS-LCR also has these

attributes. The special position is additionally reinforced through the enormous levels, the small housing dimensions as well as the frugal specifications for electronics. Still this is not enough in order to dispute with the Platinum series customers. On the contrary - an upgrade of GS to Platinum may be worth it in many cases for demanding ears since the sound coordination is no longer quite as sharp and direct, at the same time however still more full of details and more emphatic. The characteristic of the GS series, which some find to be somewhat lean and sober, is no longer found with the Platinum models. In addition, the models of the Platinum range come up with a respectively even deeper and more intensive bass replay, the excellent band high woofer as well as an even more transparent, more lyrical playing and a better room illumination. Additionally, in the surround operation, higher levels and powerful rough dynamics are an important argument. In all, we can make a clear vote in favour of the Platinum series in spite of the immense price difference.



In all, Euro 16,800 changes hands for a comparable Pioneer EX 5.0 system. Although both surround systems cost a similar amount, they will be mutually disputed by just a few customers. Other than the completely different optical impression, the Pioneer Pin-tett goes acoustically in somewhat of a different direction. In spite of an excellent high tone detailing (thanks to the Beryllium high woofer) the Pioneer loud speakers foster no great ambitions of appearing as precision artists. They betake themselves rather in a delicate, sensitive brilliance which is characterised through a somewhat more subtle sound. The implementation of tight beats or effects is brought into the auditorium somewhat more ruthlessly by the Platinum loud speakers.

Also the Pioneer set doesn't quite approach the levels, whereas here we are on a level which still can only be completely exhausted by few. Much more important for the listening practice is therefore rather the grandiose homogeneity within the front axle, where the EX set is also just barely beaten. Stereo-/music lovers will find both in the PL300 as well as the PL100 a somewhat superior middle replay – here, the Pioneer counterparts do not completely approach the acoustic deeps or the expressiveness of their competition.



The absolute top reference in this comparison must not be missing: the Isophon 5.0 set consisting of a pair of EuropaII, the centre speaker Solaris as well as 2 Galileos as rear speakers. A total of around Euro 15,000 (depending on model) changes hands for this. The bottom line is that the Swabian loud speaker ensemble is clearly above the Platinum sets because very strong power amplifiers are necessary in order to be able to exhaust the sound potential. In the end, thanks to this condition, Monitor Audio remains slightly ahead, because each system has its

own strengths which extensively balance each other out. The deep bass replay of the EuropaII and the Galileo outplay their British counterparts by a nose, on the other hand the PLC350 is a class for itself. The levels can be considered with both systems as exemplary, which unfortunately does not affect the homogeneity between the rear and front speakers. Here, in both cases it is noticeable that the shelf loud speaker will not necessarily develop to a surround supplement to the front speakers, but mainly is intended to prove itself as a soloist. Both systems can confidently be seen as the tip of the spear of the audiophile multi channel system and supply the emotions and dramatics of Luke Skywalker and Co. with an immense intensity and expression to the home cinema.



Need a massage for your eardrum? The new Monitor Audio Platinum series will spoil the auditory canals in a very special way thanks to its excellent sound characteristics. The surround presentations give you such a goose bump feeling which is only possible with absolutely exceptional systems. The excellent tuning between the front and centre speakers supplement themselves in the multi channel operation to an unbeatable, harmonising team and increase the listening pleasure. But also for the lovers of the two channels operation, the skies are full of violins. The PL300 stroke the auditory canals in all frequency ranges with an impressive but at the same time also cultivated and pleasant playing. It shows that there are also high end loud speakers with which any type of music material or requirement profiles can cope and which not only addresses listeners of classical music or jazz. We especially like the high degree of detail, dynamic and the precise as well as deep bass playbacks. With the last named point, with the PL100 you have to make small concessions, but otherwise also the smallest member of the Platinum family is convincing and offers large, spacious sound for connoisseurs.

Of course the price / performance assessment with such a high end system is always a double blade. On one hand, the sound performance triggers almost limitless enthusiasm, but in the end you first have to earn or spend the Euro 14,880. That this system does not automatically sound four times better than a good surround set from the Euro 4000 price segment can't seriously surprise anyone. In this respect we would like to ask you to see our P/L assessment in the context of the price range. What Monitor Audio can offer for around Euro 15,000 is known otherwise only from systems which require you to reach clearly deeper into the pockets for a comparable overall sound quality. In view of the acoustic performance, it would however be inappropriate to debate merely about the financial factors of these loud speakers in advance - sometimes you must focus the observation primarily on the quality of life or the experience. If everything in this world would only be observed in a calculable and sober manner, the most wonderful things in our society would never have been realised, and for example the Apollo 11 mission would merely consist of a sketch in pencil of a visionary scientist. Thus, whoever would like to reach for the stars in their home cinema should make a listening appointment at the MA Platinum Concierge (that's what the producer calls their certified dealers) and let themselves be abducted in the depths of the never-ending sound world.

Pleasure inflation at the highest sound level. Thanks to the top processing and fair pricing the Platinum series ascends the ruling throne of the audiophile senses.

Monitor Audio Platinum 5.0 Surround System  
High-End Class, Price Euro 15,320