



Peter

from The

He's a walking history of Danish hi-fi, having owned NAD, Dali and Snell, as well as his company today, Lyngdorf Audio.

Peter Lyngdorf talks with Edgar Kramer about the Steinway Lyngdorf range of ultra-hi-fi and home theatre.

Sound+Image *How does music affect you, personally?*

Peter Lyngdorf: It depends on what kind of music, and very much on how it sounds. Mostly I listen to classical music; Mahler is actually my favourite at the moment — but it changes according to my frame of mind and the occasion. Rachmaninoff's 3rd is the most beautiful piano concerto in my opinion. I still love the Beatles — genius in virtually every song, Pink Floyd for their songs — always slow, always true artistry in performance. I also find an increasing preference for jazz. For live music I prefer piano pieces and symphonies.

S+I: *And what has brought Lyngdorf together with Steinway & Sons?*

Peter Lyngdorf: A Danish gentleman living in Sweden brought us together, because he knew about the technologies I was involved in, and of my professional ambition to create the best music systems possible in the industry — not only with extraordinary performance, but also easy to use for music lovers in general. He believed Steinway & Sons would be interested in a collaboration given their desire to expand their heritage brand into a new audio space.

During high school, I was making kit-speakers for my friends. I also held various jobs to finance my hi-fi hobby. I left formal education after high school and worked for one year in a shipping firm before launching straight into importing hi-fi products for my friends. AudioNord was incorporated in 1975 as a distribution company, and started selling Cerwin-Vega! loudspeakers in 1976. These loudspeakers are still selling in our retail chain after 33 years.

S+I: *Then you moved into retail?*

PL: I started my own retail chain — Hi-Fi Klubben — in 1980 in Denmark to fulfil what I felt was a major gap in the audio retail business, for retailers to offer the absolute best range of products across all price categories. Hi-Fi Klubben was expanded later in Norway and Sweden, and now consists of 70 outlets, the most successful retailer of its kind in Scandinavia.

S+I: *You've owned an amazing list of brands — NAD, Dali, Snell...*

PL: I had met with NAD (New Acoustic Dimension) at the start-up of the company in 1977. I was always very involved in the design philosophy, and

Lyngdorf

Beatles to Steinway & Sons

S+I: *And what really started you on the hi-fi journey?*

PL: In 1964, when I heard the first Beatles hits on my first tape recorder, I was disappointed with the built-in speakers of the tape recorder. I started modifying the cabinet to reduce resonances.

learned a lot from this genius named Erik Edvardsen, research guru at NAD. I became a shareholder in 1978, and ended up owning the company in 1989. I sold NAD to Lenbrook Industries in 1998, and retained distribution rights for much of the Northern European market. ▶



Steinway Lyngdorf's Architectural Speakers and (right) the Model C. Lyngdorf joined with the piano manufacturer as part of "my professional ambition to create the best music systems possible in the industry"

DALI [Danish Audiophile Loudspeaker Industries] was started in 1982, now a very successful manufacturer of loudspeakers in its own right, one of the few to have manufacturing in Denmark.

I purchased Snell Acoustics in 1990 and, together with Kevin Voecks, we decided to make the first practical Room Correction system which came out in 1993. Due to the reliability problems, only 20 systems were manufactured. Three years later, I sold Snell to Boston Acoustics.

S+I: *What are the main differences between TAcT and Lyngdorf's take on music reproduction?*

PL: TAcT Audio was started in 1996 as a US entity designing Room Correction, and a Danish entity designing the world's first fully digital amplifier. The Danish project was based on the invention

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Some time after our correspondence with Mr Lyngdorf, Steinway-Lyngdorf's representatives returned to Sydney for the launch of the Model M system for home theatre, and the Model C, a smaller music system. We spoke with Ranjit Wijedasa, VP of Sales and Operations for Steinway-Lyngdorf (below left), and Adam Merlino, General Manager at Audio Connection.



S+I: In marketing the Model C, does your approach differ in any way from the marketing approach used on the Model D?

Adam Merlino: The Model C is the latest in the music family. Sonically it's very similar to the Model D but with a smaller footprint, so there may be a better acceptance factor for certain families or environments. As far as marketing the product as a fine piece of furniture and musical entertainment, it won't differ.

Ranjit Wijedasa: The interesting thing about the Model C is that it came about partly by Model D owners asking about a smaller-scale product for a secondary room, study or holiday house. Or people who want to enjoy the same musicality as the Model D but in their apartments. So we decided to do the Model C without sacrificing anything.

S+I: Is the head unit design and technology the same?

RW: The technology is exactly the same except the software accommodates for the two boundary woofers. You have the same digital amplification, RoomPerfect, bass management, the use of Ethernet cables for interconnects, etc.

S+I: Is the same "advanced version" of RoomPerfect used in all Steinway Lyngdorf speakers?

AM: The RoomPerfect technology is employed in the whole family of Steinway Lyngdorf. It has the ability to calibrate the system to any environment. Naturally with the Model M it's used in a different manner to allow for 7.1 channels.

RW: In terms of the technology, it's advanced in that it makes a three-dimensional acoustic map of the room and calibrates accordingly.

S+I: Are there other Australian capital cities that have Steinway Lyngdorf demonstration facilities?

AM: Not at the moment. The issue there is that the Australian market with what, 20 million people, the bulk of the population is in NSW and Victoria. Whether we do something in Melbourne is yet to be decided. Typically with the products and solutions like we have here, people are prepared to communicate and travel from around the country, as they've done for many years. If that changes and the market is there, well I'm all for it.

"I left formal education after high school and worked for one year in a shipping firm before launching straight into importing hi-fi..."

done by Lars Risbo... I financed the development and the patents, which were sold to Texas Instruments (TI) in 1999 — TI now has a big research department in Copenhagen with research headed by Lars Risbo. We remain in very close contact and we are leveraging the latest advancement to utilise the technology to the fullest in Steinway Lyngdorf's product offerings today.

S+I: Did RoomPerfect come from that?

PL: RoomPerfect started on a 'clean sheet' approach. The team of engineers was headed by Jan Abildgaard Pedersen. I had made a long list of the shortcomings of other correction systems and wishes for improvement. Based on this list, Jan came up with a brilliant solution, which is RoomPerfect.

S+I: The Steinway-Lyngdorf Model-D system includes an "advanced version of RoomPerfect". What are the differences?

PL: For the Model D Music System, we can make narrower assumptions regarding the speaker and room interface, because we design the speakers from the drawing block and know it intimately, and the speakers are pre-calibrated from the factory. The advanced version produces more consistency in sound reproduction. +

Interview conducted by Edgar Kramer

