

HiDiamond Power TOP Silver

Review of Marcin Olszewski



In accordance with the Italian siblings that were previously visiting us, signaled by the company's nomenclature, the color of the Power Top Silver was also kept in the silver shade of the protective jersey, which is cultivated by the bodies of rhodium-plated Viborg plugs used by the manufacturer (VE502R/VF502R). The cable itself boasts a quite reasonable 14mm diameter and cabinet-friendly flaccidity. Four 4 mm UP-4VRC® (Ultra Pure Single Crystal Copper) copper cores in XLPE insulation were used for its construction, and a graphite coating was entrusted as the screen. There are also a few technical data, which I refer to the bottom of our review or the manufacturer's / distributor's website.

Remembering the crisp and crunchy signature of interconnects and speakers, plugging the eponymous power cord into its track, I wondered whether it would continue the "luminous work" of its siblings and thus intensify the company's signature, or whether it would go its own way, expressing a different opinion on its own idea for sound. However, instead of guessing and conducting purely academic, or only theoretical digressions, I quickly turned on the "Para Bellum" of the Testament and everything became clear. It means heavy and powerful. In short, Power plays mainly in its own way, because instead of the crunchiness of the lowest components known from the previously hosted wiring from the Top Silver series, without any signs of too hardening or even slimming, it reflected both the power of Chris Dovas' drum kit and Steve Di Giorgio's bass passages. You could feel the buzzing energy, the next blows had the right momentum, hardness and consistency, and behind the "front of the attack" there was a bloody filling and mass. It wasn't just a cardboard, prepared for the show cardboard shell – a music box cacophony, but a piece of solid sound, not only extremely compact and dynamic, but also venturing into the regions of hell that could seem inaccessible to the Top Silver series. The order on the stage could easily be described as exemplary, the gradation of the plans gave no reason to complain, and the brutality characteristic of the genre did not cross the thin line beyond which the tiring aggression begins in the long run.



The extremely energetic bottom of the band corresponds quite pleasantly with the no less lively midrange, which in turn is clearly closer to the sound known from the Silvers speakers. He has both above-average communicativeness and freedom of articulation. At the same time, it doesn't play too much with conventions, so as soon as you find a squeaky, hoarse vocalist in the style of Barb Jungr ("Hallelujah on Desolation Row"), or Leonard Cohen ("You Want It Darker") and Mark Dyjak ("Men") from our backyard, we can be sure that nothing and nothing of this roughness and roughness will be spared by HiDiamond. The foreground is drawn extremely precisely, close to the listener, and thus its reception is intuitive, intense, almost intimate, but without the offensive intrusiveness that can disturb our comfort zone. Adding to this the company's illuminated and bold, full of silver flashes, it should be clear that the Power TOP Silver will not be particularly suitable as a panacea to mitigate the excessive analytical and prosectoral coldness of electronics. Admittedly, it will not expose anything by force and will not draw our attention at any cost, for example, to sibilants or every hit on metal sheets, but if something in our system likes to sprinkle sand from time to time, then with the eponymous chain we will feel it on our own skin with full intensity. On the other hand, it is hard not to appreciate the aforementioned openness of the Italian cable, thanks to which such gems as the soundtrack to "Les Aigles de la République" by Alexandre Desplat clearly gain in expression and attractiveness. The mood is built not only by the glassiness of the higher parts of the piano, but also by the penetration of the strings and the extraordinary resolution of the brass instruments with a clear demonstration of the mechanics of their operation. This does not mean that the eponymous cable forcibly splits a hair in four and breaks every sound into atoms, but it must be honestly admitted that its reliability in rendering all kinds of microdetails is admirable.

As a summary and, in a way, the end of the adventure with the Top Silver series of Italian HiDiamond cables, let me perversely say that if you are wondering which representative of the above-mentioned product line to start with, then Power, at least in my humble opinion, seems to be the best candidate. It offers much more energy and downband filling than its signal siblings, and at the same time presents the midrange and treble in a way that is extremely similar to them. So if you like its sound signature, you can check how it will "get

along" in your system with other representatives of the Top Silver family, depending on your needs and expectations.

System used during the test

- CD/DAC: Vitus Audio SCD-025 Mk.II + 2 x Quantum Science Audio (QSA) Blue fuse
- File player: Lumīn U2 Mini + Farad Super3 + Farad DC Level 2 copper cable + Omicron Magic Dream Classic; I-O Data Soundgenic HDL-RA4TB
- Turntable: Denon DP-3000NE + Denon DL-103R
- Phono Preamp: Tellurium Q Iridium MM/MC Phono Pre Amp
- Digital Source Selector: Audio Authority 1177
- Integrated amplifier: Vitus Audio RI-101 MkII + Quantum Science Audio (QSA) Violet fuse
- Speakers: AudioSolutions Figaro L2 + Solid Tech Feet of Balance + ZenSati Angel Jumpers
- RCA IC: Furutech FA-13S; phono NEO d+ RCA Class B Stereo + Ground (1m)
- IC XLR: Vermöuth Audio Reference; Furutech DAS-4.1; WK Audio TheRed XLR
- Digital IC: Fadel art DigiLitz; Harmonic Technology Cyberlink Copper; Apogee Wyde Eye; Monster Cable Interlink LightSpeed 200
- USB cables: Wireworld Starlight; Vermöuth Audio Reference USB; ZenSati Zorro
- Speaker Cables: WK Audio TheRed Speakers mkII + SHUBI Custom Acoustic Stands MMS-1
- Power cables: Esprit Audio Alpha; Furutech FP-3TS762 / FI-28R / FI-E38R; Organic Audio Power + Furutech CF-080 Damping Ring; Furutech Evolution II Power; 3 x WK Audio TheRed Power
- Power strip: Furutech e-TP60ER + Furutech FP-3TS762 / Fi-50 NCF(R) /FI-50M NCF(R)
- Wall power socket: Furutech FT-SWS-D (R) NCF
- Switch: QSA Red + Silent Angel S28 feet + Farad Super6 power supply + Farad DC Level 2 copper cable
- Ethernet cables: In-akustik CAT6 Premium II; Audiomica Laboratory Anort Consequence, Artoc Ultra Reference, Arago Excellence; Furutech LAN-8 NCF; Next Level Tech NxLT Lan Flame
- Anti-vibration platform: Franc Audio Accessories Wood Block Slim Platform
- Table: Solid Tech Radius Duo 3
- Acoustic panels: Vicoustic Flat Panel VMT

Review of Jacek Pazio

As can be seen from a series of battles carried out with this product line of the Italian specialist in cabling audio systems HiDiamond, today we are finalizing the entire presentation of its achievements in this area – at least when it comes to the analogue domain. In my opinion, the previous two approaches to the projection of music turned out to be surprisingly interesting and I know from autopsy that in many cases they were

highly praised. The point, of course, is that they provided her with the right dose of drive, openness and thus vitality, without which the subliminal message of the artist contained in it may have problems reaching the depths of our souls. As you know, this is a very cool feature, because many systems are colloquially speaking "overheated in sound" and need to be woken up in some non-invasive way, which the Italian offer from this product brand can handle without any problems. But is it in every case? What do I mean? Of course, the question asked is an introduction to the topic of today's meeting, i.e. the evaluation of the sound and possible confrontation of the result with the rest of the siblings of this series, the last of the family, supplied by the Warsaw distributor SoundAlchemy of the HiDiamond Power Top Silver power cable.

Drawing a few pieces of information taken from the manufacturer's website, in my opinion, the first very important one is the use of a high-quality copper conductor produced in the proprietary UP-4VRC (Ultra Pure Single Crystal Cooper) technology. As for the internal structure of our hero, the brand's principal mentions the use of 4 signal cores arranged relative to each other in the company's weave with a thickness of 4 mm each. A very important role in the final sound of this product is also played by the replacement of the traditional insulator in the form of Teflon, a hundred times more effective in operation and thus bringing greater sonic profit, with XLPE material. The whole refinement of sound quality is complemented by the use of a network in the bowels that absorbs the internal noise caused by the signal flow, i.e. gives the effect of cleaning the signal from unwanted interference of the graphite layer. The cable presented in this way in the version delivered for the test was terminated with Viborg plugs and packed on the way to the customer in an aesthetically pleasing black cardboard box, lined with a light shade of velvet and with a certificate of originality.



When we got to the paragraph about the sound, it seems reasonable to answer the most important question, what in absolute terms resulted in plugging it into my system and how does it relate to the actions of other cables in this series? The question is one, but with two issues to describe, so I will start by explaining the first unknown. If I were to describe the operation of the HiDiamond Power Top Silver, I could hear a slight overclocking of the drive of the music being played from the first moments. She got a light, therefore nicely

received kick in the lower parts of the frequency, but in order not to end up with too much cooling of emotions caused by overloading the presentation, a certain injection of vitality was given to the higher mid. The point is, of course, that the latter has gained in airiness, fortunately, thanks to the lack of simultaneous attempts to conquer the openness of the upper range, there was no tiring effect of excessive brightening of the message. It was lively and energetic, but not too bright. As a result, the system began to play a little louder and with a greater focus on accentuating the attack and clearly signaling the level of energy generated by apparent sources. The effect was so friendly that not only could I slightly reduce the sound volume level to get a similar impression of the tangibility of the events being created on stage, but when leaving the gain knob uninterfered, I did not get the impression of too much intrusiveness of the sound delivery. Naturally, focusing on attack gently shortened the length of the reverberations and the depth of the essentiality created in the ether, lasting in the proverbial infinity of notes in the work that relies on the so-called playing with silence. However, I ask for calm, because I received it only to a symbolic degree and only immediately after switching from my wiring. A few chords after castling were enough to completely forget about the aforementioned natural effect of betting on an attack, and thus a slightly faster extinguishing of the duration of the impulse of the side action. And how do these sonic accents relate to the rest of the family? Well, by answering the second part of the question asked at the very beginning, I reassure potential malcontents all the more, because it is a dot-by-dot operation similar to signal and column cabling, which we dealt with before today's network network. The whole family follows the same path, which shows that the sound style obtained in this series is not a matter of chance, but the implementation of certain assumptions, and thus shows the experience of the constructor developed over the years.

Trying to show the operation of the tested cable on a specific musical example, I will start with the jazz of the Polish group RGG and its album "Szymanowski", which in theory can have a bit of a downhill slightly. Of course, it is about minimally limiting the length of the suspension of inconspicuous, but very important in the artists' mind, to give the music the right dose of emotions, sometimes strong, and sometimes delicate sounds. And yes, the chain in question had a slight influence on them, but in contrast to this action, it gave a better feeling of giving the double bass to the work in the sense of the energy collected in itself and hitting the drum foot impulse. Contrary to appearances, this is very important, because a rickety-sounding inflated violin supported by a weak drum in the sense of not having the right power due to the lack of expressive accents of phrasing music will simply kill it. It is based on clearly marking each sonic event contained in it, because, unlike rebellious rock, it is simply silence at the right moment, only interrupted by sound attacks that are supposed to evoke appropriate emotions in us. And when it seemed to me that the aesthetics of HiDiamond's sound would be based on this, their proposal of stronger accentuation of phrases at the expense of slightly weakening their duration showed this music only from a different side. Still interesting and surprising, which allowed me to get to the end of the album with differently presented and not badly reproduced, of course, familiar to me from the inside out, interpretations of the work of the famous composer and pianist.



And what happened in the case of music from the other end of expressing emotions? I managed this rehearsal with the help of the latest album with the recording of Roger Waters' last concert "This Is Not A Drill". It is admittedly quite calmly played, but still rock, which benefited from the benefit carried by the title cable to the fullest. In the first place, it got a substructure in the lower frequency range, in addition, the message opened up thanks to the lighting of a higher midrange, which successfully improved the effect of the reception of this four-part vinyl project not only in the sense of hitting the sound, but also being at the concert event virtually. In a word, I got a great momentum and clarity of verbal impact, which, as I mentioned, was grist for the mill of this production. Simply put, the album turned out very well.

Will the network cable described today find recognition in all configurations? It will certainly perform very well in the vast majority of sets and only personal choices of the final touch to its configuration will decide whether it will stay permanently. However, when dedicating it to a wide range of listeners, I can't forget that sometimes during sparring he can get a very exaggerated puzzle. Then, unfortunately, it can be different, and everything will depend on what really hurts her. However, even in this case, I would not condemn him to failure, because what he does is not very invasive and can always cope with even the most difficult task. Whether this will be the case, personal clashes will show. However, the important thing is that it is a very interesting and inexpensive cable, so even if something in my description does not quite suit you, it is worth crossing swords with it.

The system used in the test:

- CD player: Gryphon Ethos
- streamer: Lumin U2 Mini + QSA Red-Silver switch
- line preamplifier: Gryphon Audio Commander

- power amplifier: Gryphon Audio APEX Stereo
- Speakers: Gauder Akustik Berlina RC-11 Black Edition
- speaker cables: Furutech Nanoflux-NCF Speaker Cable
- RCA IC: Hijiri Million "Kiwami", Vermouth Audio Reference
- XLR: Hijiri Milion "Kiwami", Furutech DAS-4.1, Furutech Project V1
- Digital IC: Furutech Project V1 D XLR
- LAN cable: NxLT LAN FLAME
- USB cable: ZenSati Silenzio
- Power cables: Hijiri Takumi Maestro, Furutech Project-V1, Furutech DPS-4.1 + FI-E50 NCF(R)/ FI-50(R), Furutech Evolution II, Hijiri Nagomi, Vermouth Audio Reference Power Cord, Acrolink 8N-PC8100 Performante, ZenSati Angel

Stage: BASE AUDIO 2

Accessory:

- fuses: Quantum Science Audio Red, QSA Silver, Synergistic Research Orange
- anti-vibration platform: Solid Tech
- power supply: Harmonix AC Enacom Improved for 100-240V
- Networking Strip: Power Base High End, Furutech NCF Power Vault-E
- acoustic panels: Artnovion

Analog Track:

- turntable: SME 60
- insert: My Sonic Lab Signature Diamond
- phono preamplifier: RCM Audio The Big Phono
- plate pressure: Omicron Luxury Clamp
- device for centering the disc: DS Audio ES-001
- reel-to-reel tape recorder: Studer A80

Distribution: SoundAlchemy

Manufacturer: HiDiamond

Price: 3 799 PLN