



AUDIA FLIGHT PRE MK3 review from "Haute Fidélité" magazine 03/2008, review by Antoine Gresland (France)

We can say that Audia Flight's engineers are able to offer with this PRE MKIII a level of quality rarely found at this price. The Audia Flight Pre reveal a level of transparency of first order. In terms of timbres and bandwidth we can recognize the priorities of the Italian manufacturer: distinctions and elegance. The high part of the spectrum is magnificently open and delicate, the medium very slightly warm and the bass is deep and steady, all there to provide you the magic that we expect from our preferred recordings.

In general this Audia Flight Pre take advantage of an uncommon sense of the melody to deliver a very musical signal, never tiring, keeping an exceptional sensibility at the changes of a source or of a cable.

This preamplifier affirms its ability in recreating the ambiance of music hall, the specific voice of each single acoustical instrument and of a voice in a live concert, but also is comfortable with studio recording based on electronic instruments. The transients are of a rare precision, sometimes violent if needed.

Here is a preamplifier that exceeds in transcribing ambience and detail without losing contact with the modulation of the music, thanks to homogeneity that make it at the same time performing and charming.

Conclusions

The Audia Flight Pre is a very nice machine that deserves its place in the best reproduction chains proposing a manufacturing quality and performances of very first order. Transparent and musical, its circuits in A Class deliver a very extended bandwidth at both extremes of the audio spectrum, a quality of timbres of a rare elegance with a large and stable soundstage.

Magnificently realized, the Flight Pre is easy to use with its very nice and complete remote control, offers several both balanced and unbalanced input and outputs.

A good and beautiful machine that confirms our thought about this Italian brand, to which we accord without restriction our Best Buy recognition. Rate 19/20

AUDIA FLIGHT CD TWO review from "Audio & Video magazine" magazine 03/2008, review by Ricardo de Marino (Brazil)

Audia Flight is a high end company based in Civitavecchia, port city distant 80km from Rome. They manufacture CD players, pre-amplifiers and two and three channels amplifiers with the same prestige of brands like Sonus Faber, Unison Research and Phatos.

For this review we received the Flight CD Two, described by the manufacturer as the reference CD player just below the Flight CD One. Its design and construction is what one would expect, given the origin of this product: stupendous. The box irradiates solidness and elegance. Bevel and chamfer give the 20mm thickness brushed aluminum front panel robustness, elegance, sobriety and a expectative of an extreme quality product with no excess of any kind.

At the left side of the front panel the Audia Flight logo lights in a soft blue when the unit is turned on and blinks when in standby mode. Between the Audia Flight logo and the cd drawer a big blue display exhibits basic information like track number and elapsed time. To the right, the cd drawer has the words Audia Flight carved on its front plate. On the bottom, protuberant a few millimeters, buttons for the basic operation and also the standby button. On the back panel there is the IEC connector for a detachable power cord, the power switch, balanced and single ended outputs, and connections for integration with other Audia equipments. A special power cord is included.

The necessary effort to lift the box (11kg) is explained by its well dimensioned toroidal transformers and the ultra rigid chassis. Besides that, we know its up sampling is to 192 kHz, single ended and balanced outputs and a dynamic stated by the manufacturer as of 122 dB. The analog circuit is a fully balanced class A, discreet components only.

Before proceeding with the test, I must dedicate some lines to this unit's remote control. The quality of its design, machinery, material (aluminum treated in a way that leaves it with stainless steel appearance) and finishing are stupendous; leaves many high end top brands far behind on this topic. Although discreet, it is impossible not dedicate some attention to it.

The Flight Two was connected to the MBL 7008 integrated and to the Naim NAC112x/NAP150x. Loudspeakers used were Sonus Faber Concertino Piano Domus, Audiovector Si6 Avantgarde SE and Dynaudio Focus 140.

Surrendered by the neutrality of the Flight Two after the initial auditions, I felt very comfortable for a casual listening, especially those recordings I like most. That includes several Miles Davis recordings from the 50's. When listening to Autumn Leaves (with Cannonball Adderley, Hank Jones, Sam Jones and Art Blakey) I felt the urge to go back to the beginning of the track and dedicate full attention to it. On the first seconds, when bass and drums subtly join the piano, one would risk say that Miles himself snaps his fingers. The clarity and naturalness we hear it adds a sense of reality and spontaneity to the music. Seconds later, just after the brass (trumpet and sax alto) section comes in, sustaining long notes per musical compass, grabs my attention the sound of the sticks hitting the drums body during the conduction of the cymbals. As the brass section backs, we can hear the sound of the saliva on the sax's reed. When the trumpet and sax's soft tones are replaced by the staccato and the music grows, though the piano that had started in a front plane, it slowly backs to the very last plane on the music, it is perfectly possible to hear its chords in block, and feel them solid and accurate just behind the brass. While the introduction develops in a traditional jazzy way, enters a very subtle works

on the drums tones. The introduction then ends with a hit on the snare's hardware, whose decay goes beyond the first trumpet keys that plays the melody of this jazz standard. And we are not even at the end of the track's first minute. The explanation above does not claim to praise the revelation capability of this CD player or mine of detail perception, but above all exemplify one of the biggest virtues of a neutral and balanced reproduction: that we notice that our attention is not limited to the elements that are naturally in evidence, but can also capture the more subtle ones. Noting the contribution of these to the whole, we expand our perception, understanding and pleasure with the music. The sensation of reality of the listening experience is enormous enlarged because this player makes it sounding completely natural and musical. The cd that contains the mentioned track is the Blue Note release "Miles Davis Ballads & Blues", with recordings from 1950 to 1958.

Listening Nelson Freire plays Chopin's Sonata no.2 and Etudes op.10 brought new insights about the Flight Two. The CD player produces a solid and stable image of the piano and a plentiful and highly amusing ambience of the recording environment. For moments it seemed possible to distinguish the resonance from the piano body and the attack of the strings from the room's reverberation. In fact, a high point of this CD player is its ambience. Even though I noticed a subtle tendency to body enhancement and instrument warmth in detriment to extreme speed; the faster passages were reproduced with great listening comfort, exhibiting good transients. The distance of capture from the piano was very well reproduced, as well as the micro and macro dynamics. There was not the slightest sign of hardening or compression. The piano remained all the time solid and with a good harmonic body, and that did not change with variations on the dynamics or between low and high keys.

Listening to several piano recordings, Beethoven sonatas, all the differences: interpretation, technique, and capture, were very clear and accurately reproduced. There was no overlap of a character or quality over others, where we conclude that the manufacturer achieved a great compromise between musicality and transparency. Depending on the technique and recording quality, soundstage became so solid and consistent and frighteningly real. On these occasions, the soundstage seemed tri-dimensional, exhibited airiness between the instrument sound and the ambience of the recording room, and I suddenly found myself forgotten of what I was doing and transported to the event I was listening to.

To test it on a more demanding piece of music, I chose Stravinsky's Petrushka, with the Budapest Festival Orchestra, conducted by Ivan Fischer. There are enormous dynamics variations and melodic moments alternate with purely percussive ones. I was surrendered by the player quality. Soundstage is generous and deep. The feeling that the musical event is easily accommodated accompanies all the reproduction. Either with a solo in the middle of the orchestra or the full orchestra, the Flight CD Two kept absolute control and great hearing comfort. The timbre quality of the different instruments created contrasts that greatly enriched the orchestration and demonstrated to be fundamental to recreate the intended dramatics. Textures were reproduced with high refinement.

Bill Evans: solid and precise image with correct proportion between the bodies of the instruments. The aforementioned spaciousness makes us believe there is a precise position for each instrument. Micro variations on the drum brushes were beautifully reproduced.

Conclusion

If you have a refined taste, desire for a reproduction both neutral and captivating, and has predilection for acoustic music (from jazz to classic), this CD player may be both a great source of satisfaction and an invaluable compass to tune your system. Besides the exceptional ambience and airiness, and the soundstage that accommodates the whole musical event, its macro dynamic is very correct and the micro dynamic allows perceive the musicians' intentions. Flight CD Two timbre reproduction is very beautiful and its extension, especially in the treble region, is excellent. Reproduction of other genres, like rock and pop, detail, precision and comfort is preserved, but depending on the set up and on the other equipments, there may be a "lack of seasoning", tending to a "too neutral" reproduction. It is definitively a highly recommended CD player that deserves to be among excellent components.

CD player AUDIA FLIGHT CD TWO

Tonal balance: 9.2

Soundstage: 9.5

Texture: 9.5

Transients: 9.0

Dynamics: 9.0

Harmonic body: 9.4

Organicity: 9.5

Musicality: 9.6

Total: 74.7

Diamond Reference (Max: 80)

AUDIA FLIGHT FL TWO and FL CD TWO review from "HiFi Test" magazine 01/2006 review by Marius Donadello (Germany).

Streetballad

One thing is for sure: in terms of sonic qualities the level is extremely high. It's hard to believe the company creates such a tough competition to its own product line.

There's a good chance FL 2 and FL CD 2 becoming alltime favourites. Lend them your ears – there won't be left any more questions or desires. Give away your heart to these outstanding machines of amusement. You will not lose any sleep over it!

Conclusion

They did it again!

The FLIGHT 2 set is a perfect example for elegance, marvelous workmanship and a lot of fun when listening to music. The whole package comes for reasonable money – more impressive than ever!

AUDIA FLIGHT 50 review from "Echoes" magazine 11/2005 (Greece)

The Italian brand AUDIA with flight 50 performs a small miracle, very approachable in price. I would swear that the band was live in front of me. Finally to live with this component was a strong experience. Just an amazing class A power amplifier.

AUDIA FLIGHT CD ONE review from "Digital Vision" magazine 07/2005 (Greece)

If you want to compare it with the sensation that it creates while listening to some other CD, you just simply can't do it. The AUDIA CD One provides an unbelievable sense of transparency and at least a unique ability in its category with excellent and dynamic sound performance.

Actually one of the best CD components you can ever buy...

AUDIA FLIGHT FL 50 and FL PRE review from "What Hi Fi" magazine 7/2005 (England)

What Hi Fi - July 05 - Vedette of the month combo ampli/pre Audia Flight Pre + Flight 50

Open the top the cover and you will immediately understand where is your money. Audia refuse to make even the smallest technical compromise. They give the impression to last for decades... After turning it on and after some time to warm up, no doubts the Audia is one of the most talented electronics. It privilege the finesse to the spectacle, ... but it do not miss neither punch. The rhythm is impressive, very few high end amplifiers can compete with Audia's capacity to follow the rhythms with such a determination and agility. And what about the output power? No problem, the 50Watts of the Audia are more than sufficient to allow our reference PMC IB2 to reproduce with an imperious power the Original Band of "Gladiator".

AUDIA FL-100 & FL-PRE review from "Digital Vision" magazine 06/2005 (Greece)

The product quality of these components are beyond any doubt. The pre amp is a technological diamond. The power amp is simply the best component that can be found in this category.

The audia system FL-100 power and FL- PRE is a bargain not due to its low price alone, but also because it creates a sense that you would never need anything better than this.

Listen to them, even if it means that you will become poorer in your pocket

...It's worth every Euro... necessary absolutely components for a serious high end system.

AUDIA FLIGHT CD ONE review from "Haute Fidélité" magazine 5/2005 review by Christophe-Emmanuel LUCY (France)

Massive and elegant, these are the adjectives that define the look of the Audia Flight One.

The Audia CD One bright for his neutrality. On track 5 of the disc Bebo & Cigala (Lagrimas Negraas, BMG) the guitar of El Niño Josele and the piano of Bebo Valdés, replicate in a majestic manner to the flamenco singer El Cigala with his so peculiar voice. The rhythm changes that constitute the essence of this music are represented with a bewildering easiness. The silence between the notes complete the general impression of breath and fluidity. Whatever the complexity of the signal recorded on the support, the CD One read and decode with an evident savoir faire... the music become amusing or sad depending on the mood of the interpreters and of the sound engineer. On the before mentioned track, the notes of the piano and of the bass played by Javier Carolina, recreate the latin ambience specific of the "bodegas", propice to invite you to dance, with that measure and precision that a paso doble or a tango deserve. If you feel the need of wear a stendhalian dress red and black while listening to the latin music played by the CD One, don't panic: the capacity of the CD One to repropose the core of the music message explain, at least in part, this phenomenon.

Fabrication: A real Ferrari, the quality of details is the proof.

Timbres: The elegant italian CD Player propose a palette of harmonics particularly gentle and classy. Bandwidth very extended. Extreme bass controlled.

Image: Very beautiful image with side extensions well defined. A lot of precision and focus.

Dynamics: Very nice follow up of rhythm and an of the smallest sonic inflexions. Nervous.

Quality / Price ratio: 4000 Euros may seem expensive for a CD Player. If you have the chance to listen to it together with its big brothers the preamplifier and the amplifier Audia Flight 100 and Flight Pre, the price will become something abstract in comparison with the pleasure offered.

AUDIA FLIGHT 100 & FLIGHT PRE review from "Echoes" magazine 04/2005 (Greece)cogna of AUDIA FLIGHT 50 power amplifier + FLIGHT PRE

The AUDIA FLIGHT pre-amp is actually a neutral component. The sound is dynamic and analytical with great detail. In mid range frequencies, the sound stands out because of its crystalline clarity. In other words, a super machine that is out of this world!!

The FL 100 power amp at first sight was comparably the most outstanding component due to its design and manufacturer's quality that I ever saw and tested before. With quality sound that goes beyond its price level and much more. An extraordinary component that I would have liked to have purchased for my personal reference system.

AUDIA FLIGHT FL 100 and FL PRE review from "Haute Fidélité" magazine 3/2005 review by ANTOINE GRESLAND (France)

"... a response to transient cutting like the blade of a razor, including on the most ravaging dynamic."

"The quality of manufacturing and the components used are impressive at all levels. Wherever we look at Audia has just chosen the best."

"The ensemble Audia impose immediately it's qualities of presence and timbre, with an astonishing easiness. These are just the words that come immediately out willing to describe the transparency of the Audia Preamp. Easily with gentleness but with a remarkable dynamic, we perceive on all the spectrum regular and wide a multitude of details, an exceptional focalization of interpreters on the stage. Whatever kind of music we are listening to we enter directly into it, with a special mention to voices and strings."

"With a mastery in each single instant and an unbelievable comfort, the power amp makes the transistors sing as they were connected directly on the back of loudspeakers on all the spectrum. Never aggressive, including at very high levels, it is capable to tame even the most difficult loudspeakers with a disconcerting easiness. Sweet, shaded, with a superb palette of timbres the Audia amp is a real homage for a long listening. Such a control can scare who does not have the habit. A soundstage which is inflexible, precise, deep, high and large at the same time, capable to present each interpreter "as you were there". In concert you can find everything: the movement into the hall, the murmuring between artists, the drummer scratching his knees! The result is a presence on voices that makes you beat, so it looks natural. Thank to the amp's control each inflexion of the music is reproduced without distortion or falsification."

MUSICALITE

"Transparent, remarkably complete, proposing a soundstage of surgical precision, the preamp is already a wonder. The Power amp has nothing to envy, it offers an exceptional mastery on all the spectrum, a very large bandwidth and a perfect neutrality that place these units between the revelation of the moment."

FABRICATION

"The Audias are one of those equipments better manufactured in these last years, wherever we look inside or outside, the quality of components or the general architecture they are at the top of what is possible to do."

AUDIA FLIGHT FL 50 and FL PRE review from "Hifi Test" magazine 02/2005 review by Marius Donadello (Germany)

Conclusion

Go and get those amplifiers. While burning in you're expected to pay your duty being patient, patient, and once again patient. In the end there will be pure enjoyment. If you want to top the aural performance of these charming amplifier set you probably would have to pay a fortune turning your pocket's inside out! FLIGHT Pre and FLIGHT 50 is no cheapos but sensational value for money!

AUDIA FLIGHT CD ONE review from "Hifi & records" magazine 03/2004 review by Helmut Rohrwild (Germany).

The AUDIA CD player is able to take the format "CD" to its limits - impressively demonstrating that this format is much better than its reputation. The soundstage is powerful, impressive, sonorous with a lot of subtle sensitivity. There's nothing to complain about in terms of sound - it simply is a pleasure listening to CDs. The CD One is a player for those music lovers looking for a long time investment.

Conclusion

The AUDIA CD player doesn't sound neither "digital" nor "analogue" but simply "right".

The quality of sound is as good as the one of vinyl! Chapeau to AUDIA from a true analogicus. If the announced phono-modul for AUDIA's integrated amplifier will be close or just exactly of the same level AUDIA's program will carry a real dreamteam for all musical requirements.

AUDIA FLIGHT ONE review from "Hifi Test" magazine 01/2004 review by Marius Donadello (Germany)

Elegance and painstaking care in detail

The crew's solicitude at AUDIA FLIGHT will already be offered before you've got a chance to have a look at the amplifier itself. The noble goods comes in a stable wooden case. Inside you will find the unit sealed in an air tight mylar foil. This way the component is safe from any humidity effects.

.....

By the way: a high quality power cord is supplied as a welcome standard.

.....this unobtrusive timeless optic appearance fits this component perfectly well. A closer look and the feel and touch of the operation of the controlknobs and buttons makes it classify as "noble".

Veni, vedi, vici

The FLIGHT ONE creates atmosphere, providing those subtle, intimate moments and seems to long for those minor shades of sound colours.

.....

The ONE is a patron in all and every sound matters - always maintaining virtuosity and never leaving the path of neutrality.

Summary

The time I spent on the AUDIA FLIGHT One went by unnoticed. A closer look on the price tag will not cause a crash-landing but clearly points out it's status of a highly recommended unit. To hifi enthusiasts Civitavecchia needs to be red

marked on the map of towns of audiophile significance.

Results

Sound (70%) 1+
 Measured value (15%) 1+
 Handling (15%) 1+



Excerpts from German hifi-magazine "Hifi & records" 3/2003 review by Helmut Rohrwild of AUDIA FLIGHT One integrated amplifier

Anybody familiar to "AUDIA FLIGHT"? All of a sudden there is (besides BLUENOTE) another Italian manufacturer unknown in Germany instantly delivering such an impressive crumb of integrated amplifier. Have a closer look to dimensions and weight including a stable wooden case for shipping! My spine wasn't pleased by 34 kg. On the other hand there is always certain expectations to a bomber like that in terms of durability and capability.

Everything is solid and of highest standards – an impression that's going to be topped when removing the top cover.....everything is perfect, absolutely well done.

.....That was truly "live"! Ok, it doesn't work without an excellent tuner but its signal needs to be transferred in this way. Spatial information, ambience, atmosphere – everything was there!
bass sound gets the right kind of pressure but – at the same time - remains nicely refined.....the **AUDIA FLIGHT** carries those moods in an absolute true and complete way. Wonderful! Fascinating **how** the **FLIGHT ONE** always controls the scene though you never get aware of it. No difference when it comes to analogue. Whatever

the **GRAAF GM 70** put into the **AUDIA FLIGHT** was reproduced straight and plain – neither thin nor inflated. I'm really looking forward to the phono board.

In competition to the **FLIGHT One I** listened to **RED ROSE MUSIC's PASSION** (review 4/2002). The performing level is absolutely comparable – but the accents are totally different. While the **PASSION** delighted again with its wonderful charming style, an emotional blinking of an eye serving any kind of music without leaving the path of fidelity of reproduction the **FLIGHT One** prefers powerful elegance presenting a sound with a charming touch, more like a gentleman – always keeping cool and clear.

This integrated doesn't have to show off its undoubted muscular strength – it's always used accurate working totally straight and offering emotions and moods. The result is an elegant but nevertheless powerful sound.

Summary

The **AUDIA FLIGHT One** is everything else but cheap. The audiophile connoisseur will get a noble unit in return – meeting the individual user's specifics and demands 100%. Complete digital freedom in handling, luxurious sound, and an all-over-workmanship that will outlast generations. Keep in mind your descendants! There's only few top integrated amplifiers around – the **AUDIA FLIGHT** definitely is one!

Excerpts from Greek hifi-magazine "AV Extreme" n°43 2003 of AUDIA FLIGHT PRE preamplifier

...From the first note, the Flight Pre told us that it is differentiated from the Italian school-of-sound that has prevailed, and the pre-amp very soon (this is what happens when a unit has class!), showed us that it is placed amongst the finest preamplifiers for the two-channel signal, since being exceptionally quite, perfect match for almost every power amplifier, very-very transparent and above all, a fanatic supporter of the "realistic" music dogma....

...Absolutely realistic, analytical and transparent, the preamplifier delivers the musical signal to the next component, taking care beforehand to analyze in a harmonic way every parameter of the signal. All that, without presenting any "discount" to the signal or with over-simplicity and mainly without any exaggeration.

Finally...

The Flight Pre is considered a tool for the correct judgment of all other equipment in the audio chain, and for the cables too, where it was exceptionally analytical exposing immediately their sonic character. On the other hand I must inform you that in situation that it did not hide this fact, but it was expressed clearly and with great immediacy. Be careful then, before you approach the **AUDIA FLIGHT**, you must be certain that you and your hi-fi system, need an absolutely clean signal "manager", that adopts the dogma of realism and truthfulness like no other, disregarding the consequences. The only thing I have to declare, is that the rest of the "elite" group of preamplifiers under the Q1 scale, has just received an exceptional partner. Probably the most realistic of all of them....

Excerpts from hifi-magazine "Audiotechnique" 9/2002 review by Lincoln Cheng of AUDIA FLIGHT One integrated amplifier

Audia Flight One integrated amplifier from Italy.

I have reviewed many integrated amplifiers in the past, from the most expensive to the entry level products, from solid state design, tube design to hybrid design, there is no one amplifier that impresses me as much as the Audia Flight One did.

This amplifier has many attributes. It is very musical sounding yet powerful to drive any load with no hesitation. In my opinion, this amplifier can satisfy over 90% of the most discerning audiophiles. No matter what your musical taste is, from classical to Jazz, from rock to heavy metal, from female vocal to choir, the Flight One can be tune to meet your demand.

Construction with a difference:

Our experience with audio products from Italy is usually associated with a smaller footprint and unique styling. The Flight One on the other hand has a very American styled footprint, big and heavy with a very clean European styled fascia and excellent craftsmanship on the metal works. The appearance is very pleasing indeed. The dimension is 460W x 153H x 466D (mm) and 26kg in weight.

The Flight One is a true dual mono design, the preamplifier has three toroidal transformers to supply the left and right channel as well as the on board display circuit. The power amplifier section has two 300VA toroidal transformers with 8 pcs of 6800uf capacitors. The amplifier circuit design uses current feedback topology with IGBT as output device. The power output is 100W x 2 (8ohms) and 180W x 2 (4 ohm). The layout of the amplifier circuitry is very well thought out with very short signal path, 100micron P.C.B. and audiophile grade components. I give full marks to the Audia Flight designers.

The flight One uses micro processor to control all the input/output selection and the digital volume control. It has five sets of inputs, one XLR and 4 RCA. Each set of input can be adjusted with +/- 12 dB gain and phase control. The Flight One also has a 6 channel inputs for use with multi channel application. Users can purchase the Audia Flight 3.100, a three channel power amplifier for SACD or DVD audio multi channel application. Alternatively, the user can use a DVD player with 6 channels analogue output and use the Flight One and Flight 3.100 as a home theater system. There is an optional mm/mc module for use with LP.

Musicality better than most

I set up the Flight One with a Sony SCD-1 driving a pair of Thiel CS 1.6 speakers. The system was left running for two days before my colleague Stephen and I began the review. We spent six hours in listening to the Flight One. Stephen first listen to his personal favorites follow by my own CD selections. Both of us were most impressed with the female vocal performance by Eva Cassidy "Live at Blues Alley". Sonically, the Flight One is a very musical and easy going sounding; you would not feel any stress or rush in the performance. You simply soaked in the music. However, the sound can sometime be a bit too soft especially evident in the Jazz sampler and some classical piece that we have heard.

What a change

I was then wondering if there are ways to improve this softness. I rang up Robert MA of FIM, who is the agent in Hong Kong with my initial impression. He immediately pointed out that I should try to adjust the input gain to see if there is any improvement. I paused and said to myself that any increase in gain would typically make the sound coarse. I went ahead and increase the gain by 6 dB, to my present surprise and indeed Stephen's, both of us were amazed with the improvement in the sound, the attack is solid and forceful, the tempo is quick. The soundstage is deep and wide with pin point accuracy. All the softness has gone. We listen for another three hours with "The Chinese Drum records", "Pictures at an Exhibition", "1812" and "Burmester Reference CD 002". What makes our jaw dropped was that the smoothness has not been affected by the increase in the input gain. This is excellent stuff.

If you are in the market looking for an integrated amplifier, I heartily recommend the Audia Flight One for your serious consideration. This is among the very best in the market today.

Excerpts from Italian hifi-magazine "Audio Review" n° 192 review by Marco Cicogna of AUDIA FLIGHT 50 power amplifier + FLIGHT PRE

Its behavior with big orchestras, voices and choirs is very good, even with such a huge event as the Ninth Symphony by Beethoven (Solti, Decca). Mr. Marco Lincetto, audiophile and musicophile, as well as director and sound engineer of the label "Velut Luna" in Padua (so well appreciated in many recordings), has chosen AUDIA FLIGHT as his referral equipment, as it appears on the cover of the latest CDs produced by him.

Excerpts from Italian hifi-magazine "Audio Review" n° 181 review by Marco Cicogna of AUDIA FLIGHT 100 power amplifier

Do you know the expression "iron fist in a velvet glove"? It may be a used up expression, but it's really appropriate in this case. As AUDIA FLIGHT 100 has repeatedly shown its energy and flexibility with the Chario Academy that offers the ample and compact sound needed in important events. Flight has a huge amount of power, accompanied by a firm control on the bass range, which is deep, visceral and able to modulate the most complex signals of an organ. One of the best recording of this kind was done by Telarc with the organ of St.John Divine in New York (already mentioned in Audiophile Recording).

Excerpts from Italian hifi-magazine "Fedeltà del Suono" n° 77 review by Andio Morotti of AUDIA

FLIGHT 100 power amplifier + FLIGHT PRE

The AUDIA FLIGHT PRE is a pre amplifier on line entirely dual-mono controlled by a microprocessor. This is a real masterpiece, although the sample I have here is one of the first assembled and some details were modified in later models.

The sound of the AUDIA FLIGHT amplification left me stunned, I had not yet discovered its musical exceptional qualities. With the preamplifier, just to make an example, I run the risk of having to change all my opinions on solid preamplifiers. It is as refined as the Klimo Merlin Reference and the Convergent Signature, my referral preamplifiers more than twice expensive than the AUDIA FLIGHT. I am convinced that the Italian preamplifier has very few rivals in the world when it comes to full and complete sound.

Similar considerations can be made for the AUDIA FLIGHT 100. This equipment is so impressive, not only for its capacity to express power, but also for its absolute quietness in doing so. 100 Watt per channel on 8 ohm are really a lot, believe me, especially when the impulsive power (the important factor in music) is as high as our AUDIA FLIGHT. However, when power is there not for show, but to serve the final sound, then you can really be delighted with it. Then you can forget the technicalities of solid state, of volts and amperes, but you can feel the control over the low frequencies, the fluid middle, and the rich flourish of the high tones with all the harmonics, which make the reproduction more realistic. All of this happens in such a dynamic state that it becomes transparent.

Excerpts from Italian hifi-magazine "Suono" n° 352 review by Paolo Corciulo and Alessio Anastasi of AUDIA FLIGHT One integrated amplifier + 3.100

They are handsome and they are good, they are an intelligent solution! I cannot say anything else, as the couple of AUDIA FLIGHT (ONE + 3.100) impressed me at first use for its quality: I tried it with Micromega Reference SACD in a check published last month, I had sensational results then. However, these pieces of equipment had already conquered my heart for the choices made during the project phase.

Mr. Alessio Anastasi

Dynamics and image travel together at an excellent level: the first one allows complete ease and fluidity even in the difficult moments: the drums punch is exemplary and the wind instruments have all the spirit and the required clean and tranquil sound. The image with its depth (here helped by the recording) is splendid, as well as its respect of proportions. The perfect approach and the distinction of all the different sound levels are really noticeable, as well as the profile of the instruments, although far from useless excessive realism which can be negative for a perfect fruition. AUDIA FLIGHT shows an excellent balance of timbres, as it has both a limpid clear sound at the extreme of the scale and a soft and warm central scale, as fluid as a valve equipment. It is delicate like a small amplifier and has such a power and dynamic solidity also in the bass range, like a real big American amplifier. It is therefore able to revive loudspeakers much more difficult than the Audio Monitor to which it is connected. Listening to Horn's beautiful CD, the singer's sensual voice is fascinating and caressing, as rarely happens with amplifiers all muscle and no brain! Here instead you can find the right amount of flesh and a sublime level of definition (the detail of the pronunciation with wet lips in the fourth song is absolutely perfect). This can happen because of the excellent transparency of the whole middle range.

To sum it all up the AUDIA FLIGHT couple represents one of the products that reconcile us with well and intelligently made in Italy products. These objects are very well planned and assembled, as they allow to connect a system open to different solutions: pure stereo, double amplification, classy MCL. The price is high, but in keeping with the level of audio offered and its unusual musicality. The original choices in circuits, the high quality components, the excellent control are reflected by the extremely neuter and fluid sound which is dynamic, rich in information and at the same time very soft and balanced (like a valve equipment without its limitations). All these aspects are present in any traditional or multi channel context due to the new digital format.

Excerpts from Italian hifi-magazine "Fedeltà del Suono" n° 104 review by Andio Morotti of AUDIA FLIGHT One integrated amplifier

It is difficult nowadays to find an integrated piece like AUDIA FLIGHT ONE that is both for purist audiophiles and also so flexible. In fact its flexibility is known to everybody, while its sound immediately appeals to the most exacting audiophile. The tone balance is ample and extended in the high range, well counterbalanced by deep bass, intense and extremely articulated, while the middle range is accurate, detailed and perfectly contrasted. The sound tends to clear neutrality. Made of transparency and, above all flexibility. AUDIA FLIGHT ONE is quick, agile and accurate amplifier.

Excerpts from Italian hifi-magazine "Audio Review" n° 217 review by Marco Cicogna of AUDIA FLIGHT One integrated amplifier

This integrated equipment has a lot of power. With two imposing loudspeakers, like my "old" ones from the firm in Merate. There are at least two immediate benefits from a direct connection to electric power: the first one, trivial but true, is the sound pressure that the whole system can produce in a hall, a sound field that engaged even the important SACD by Telarc, just arrived at headquarters. The second benefit has to do with control over the emission at lower frequencies. With the CharioAcademy loudspeakers we have 30 Hertz at linear level, an open sound with the big drums (bass drum) and with the pedal keyboard of the organ. The perception of the musical phrase in the lowest range, the speed of attack and the sensation of the drums, as well as the deafening of pitches are all connected to the electronic management of sound. An example among many is a new SACD of the "Carmina Burana" (Atlanta Symphony Orchestra, Shaw). The concert is played perhaps a bit slow, recorded in the well-known Atlanta Auditorium, which has already

