



Awards & Reviews
2020



YG ACOUSTICS



Awards & Reviews 2020

As a most unusual 2020 comes to an end, please join us in celebrating what is most usual for YG Acoustics - another year of international awards and outstanding reviews!



Hailey™ 2.2

Blue Note Award 2020



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Blue Note Award 2020

This Award Recognizes That

YG Acoustics

Has Earned Special Recognition For Their

Hailey 2.2 Floorstanding Loudspeaker



Steven R. Rochlin
Steven R. Rochlin, Editor & Creative Director

Sept. 1, 2020
Date



”In my opinion, every high end manufacturer should buy a pair to see if they can exceed its reference-level musicality or match it for less money. It’s that good.”

Review By Phil Gold

From the review:

Is The YG Acoustics Hailey 2.2 Perfect?

”It’s a valid question. I tried but failed to trip it up using some really tough discs, far more than I’ve listed here. I tried massive symphonic forces, solo piano, vocals from Diana Krall to the B Minor Mass, Jazz, Klezmer, Bob Dylan, The Beatles, Queen, Afro Cuban, the lot. The Hailey 2.2 sounds just like the Carmel 2, but bigger, stronger, more resolving, throwing a wider, deeper image in which music emerges more freely still. Crazy to think how this is just midrange form YG Acoustics.

I tried to compare it to a new speaker three times as expensive. Again, I could not find a single track where I preferred it to the Hailey.

But no, it’s not perfect. The \$46,800 price tag alone is going to scare away most audiophiles. Even if we can agree this is the best value speaker in the YG Acoustics’ range, and you really are getting a lot of performance for your dollar. I would also prefer a higher sensitivity and an 8 Ohm load, to make it easier to partner. And its look is a little forbidding. But I simply couldn’t fault its musical performance – the best I’ve heard.

There are other speakers that look more elegant – Sonus Faber and Wilson Benesch for a start. There are other speakers that have greater efficiency and maximum output level – like Wilson Audio Alexia. Some go deeper – The YG Sonja for one. And some will say that a full range electrostatic panel has no peer. I would say that YG comes closer to the electrostatic purity than any dynamic speaker I’ve heard.

Of course, there are no perfect speakers. Only horses for courses. This one, by the way, is just right for my course, speaking both as a reviewer looking for absolute accuracy and a music lover who wants to recreate the original performance. So, Hailey 2.2 is my new reference speaker. It’s fills my listening room with music and gives all my recordings a tune up. It builds on all the strengths of the Carmel 2 and the Hailey 1.2 to breathe even more life into the music. In my opinion, every high end manufacturer should buy a pair to see if they can exceed its reference-level musicality or match it for less money. It’s that good.”



”The Sonja 2.2 is a speaker that serves the music, no matter what kind, with great facility and aplomb. And again, the new version gets my highest recommendation.”

Review By Kirk Midtskog

From the review:

Sonja 2.2 – Serving the Music

”The Sonja 2.2 is not at all sedate. On the contrary, the Sonja 2.2 allows music’s innate artistic qualities to be expressed in large measure. Subtle, contemplative music like some of the Third Stream material on the ECM label sounds evocative and moving, not merely moody and slightly quirky. Hard-driving rock selections from bands such as Tool take on near-frightening acceleration through their sheer intensity. Classical music sounds rewarding in its timbral complexity and structural richness. The Sonja 2.2 does not favor—nor is it limited to—a particular kind or scale of music, at least not in the confines of my room and even in some larger ones. If you really like the big stuff, played on a grand scale, and you have the spacious room and the rest of the system to support it, you’ll need a bigger speaker. (This is where the YG dealer will steer you towards the Sonja 2.3 or Sonja XV models.) For most listeners, though, I believe the 2.2 will be all that is needed. The technology YG likes to cite in its marketing material, like ToroAir (toroidal inductors),

ForgeCore (driver motor system), and ViceCoil (vise-like housing for large inductors) draw attention to its differentiating engineering elements, but at the end of the day, the product needs to serve music reproduction, and, in my experience, the Sonja 2.2 does so admirably.

What I had said about the original Sonja 1.2 in my concluding remarks in Issue 256 also applies to the new 2.2: “The Sonja 1.2 is revealing without sounding exaggerated. It is dynamically alive without sounding forced. It is tonally neutral without sounding clinical.” How can I top that sort of praise? I am now in the slightly awkward position of having to say, essentially, “Yes, what I said then, and now more...more detail, more dynamic ease, more expressiveness, more bass weight, more soundstage continuousness.” The Sonja 2.2 is a speaker that serves the music, no matter what kind, with great facility and aplomb. And again, the new version gets my highest recommendation.”

Sonja™ 2.2

Editors choice 2020

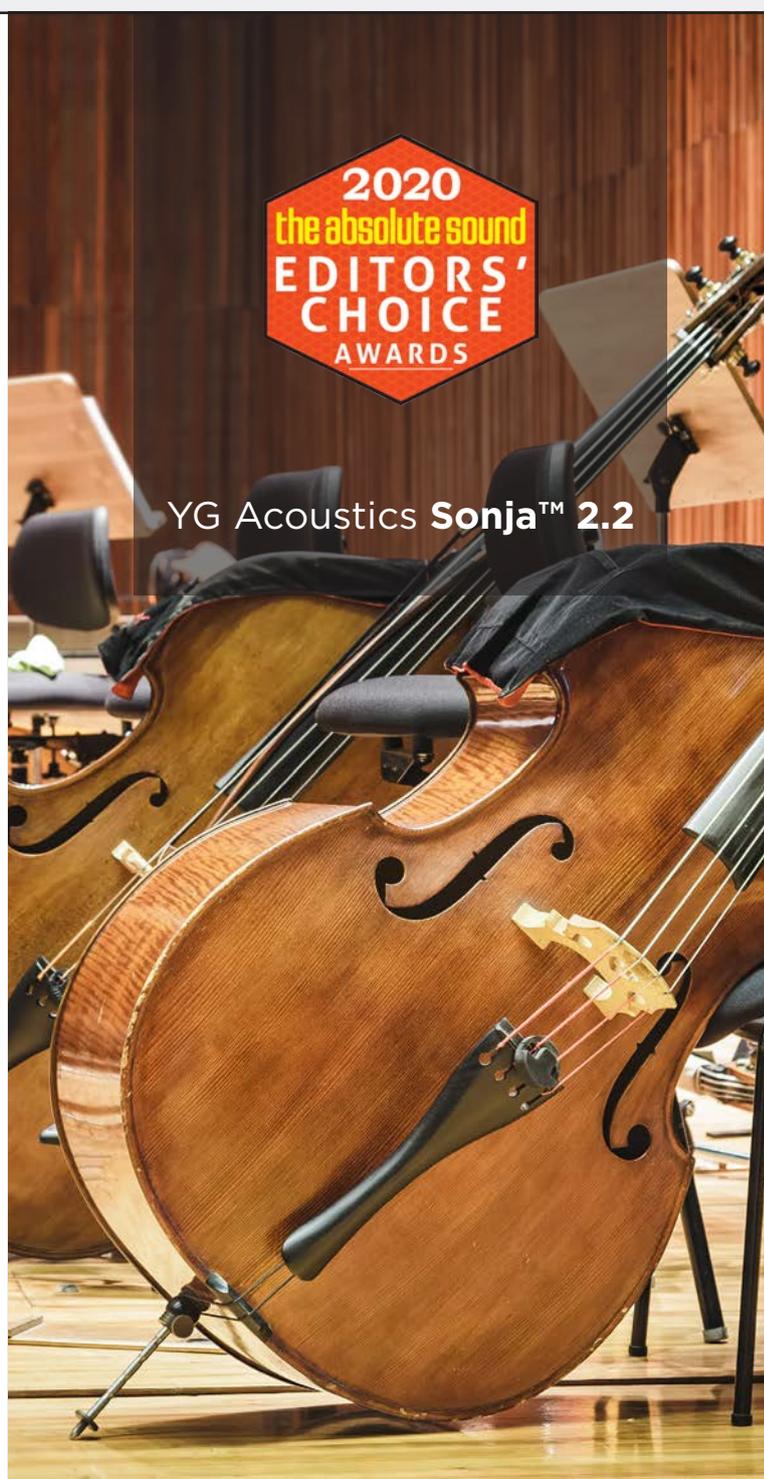


2020
the absolute sound
EDITORS'
CHOICE
AWARDS

YG Acoustics Sonja™ 2.2

Sonja™ 2.2

Editors choice 2020





”Sonically, the Sonja 2.3 delivers world-class performance, with a spectacular sense of presence, transparency to sources, and palpability. Its bass is extended, powerful, and articulate.”

From the review:

Sonja 2.3

”This flagship from YG Acoustics sports driver diaphragms machined in-house from solid aluminum blocks coupled to new motors that reduce audible and measurable distortion. The Sonja 2.3 also comes with new crossover components. A larger version of the Sonja 2.2, the 2.3 adds a passive bass module on which the rest of the speaker is mounted. Sonically, the Sonja 2.3 delivers world-class performance, with a spectacular sense of presence, transparency to sources, and palpability. Its bass is extended, powerful, and articulate. Its overall coherence, as well as its ability to portray a wide range of image sizes, is exceptional. It is as adept at reproducing an orchestra as it is a solo acoustic guitar.”





”It creates focused images within an expansive soundstage into which the speakers sonically disappear as sound sources.”

Review By Kirk Midtskog

From the review:

Hailey 2.2 – Musically expressive

”...This made the Hailey capable of creating a cuboid of sound that nearly filled the entire speaker end of my room—and seemingly beyond the room’s 12.5’ width on some recordings. If I closed my eyes, or listened in the dark, the illusion of the speakers not being the sources of the sound became quite convincing. Individual images were focused and had sufficient 3-D solidity to avoid the too-common flatness that can diminish recorded music’s “completeness” or physical presence.”

”The Hailey 2.2 is a musically expressive, revealing speaker capable of deep-reaching, tuneful bass and agile, wide-ranging dynamics. It creates focused images within an expansive soundstage into which the speakers sonically

disappear as sound sources. It reproduces power music like grand orchestral passages and hard-driving rock very well, as is also the case with subtle solo acoustic works (and all other kinds of music, for that matter). The Hailey is the lowest-priced model in YG’s line to offer all of the company’s defining engineering features except the cabinet-in-cabinet enclosures found in all the models above it. As such, it is a compelling way for listeners to enjoy most of YG’s technology at a significantly lower price. It is a fine example of trickle-down technology yielding good results. The Hailey 2.2 deserves to be on your audition short list at its price level. Another fine loudspeaker from YG and another recommendation.”

Hailey™ 2.2

Editors choice 2020



YG Acoustics **Hailey™ 2.2**



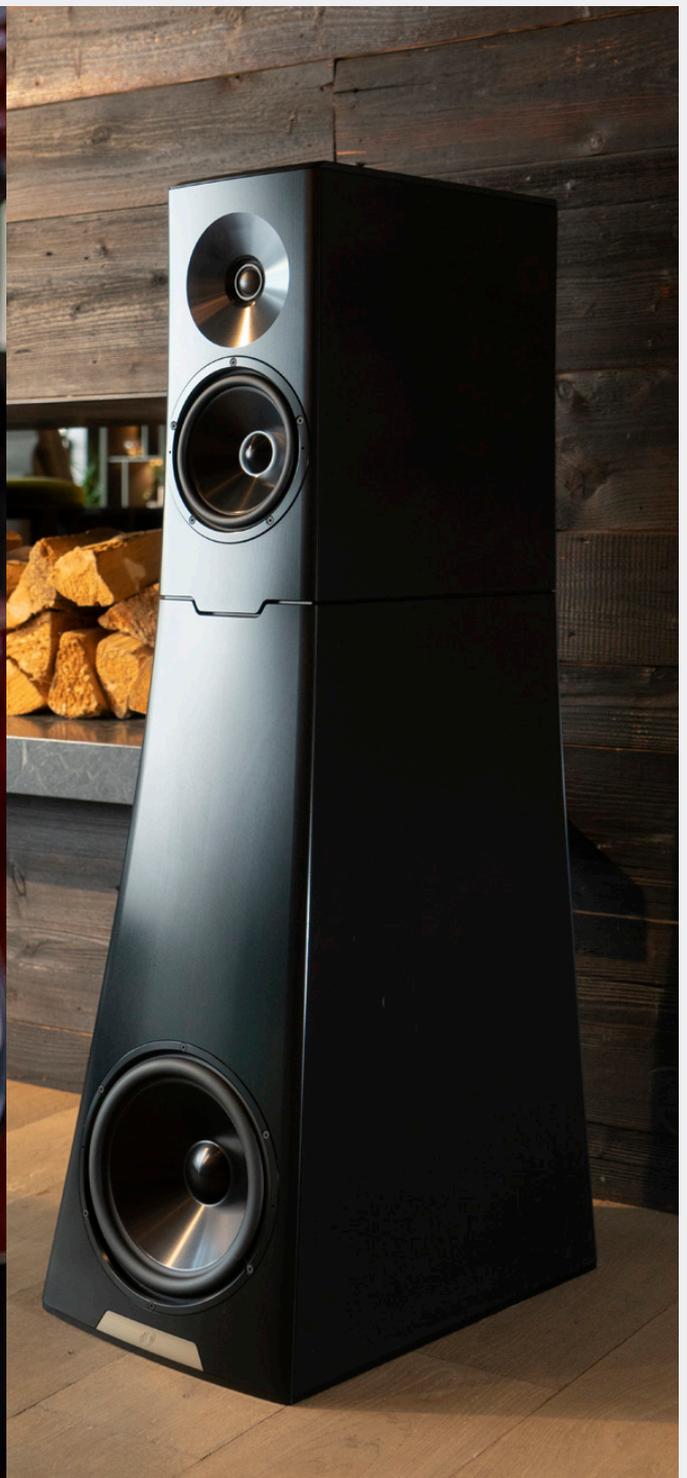
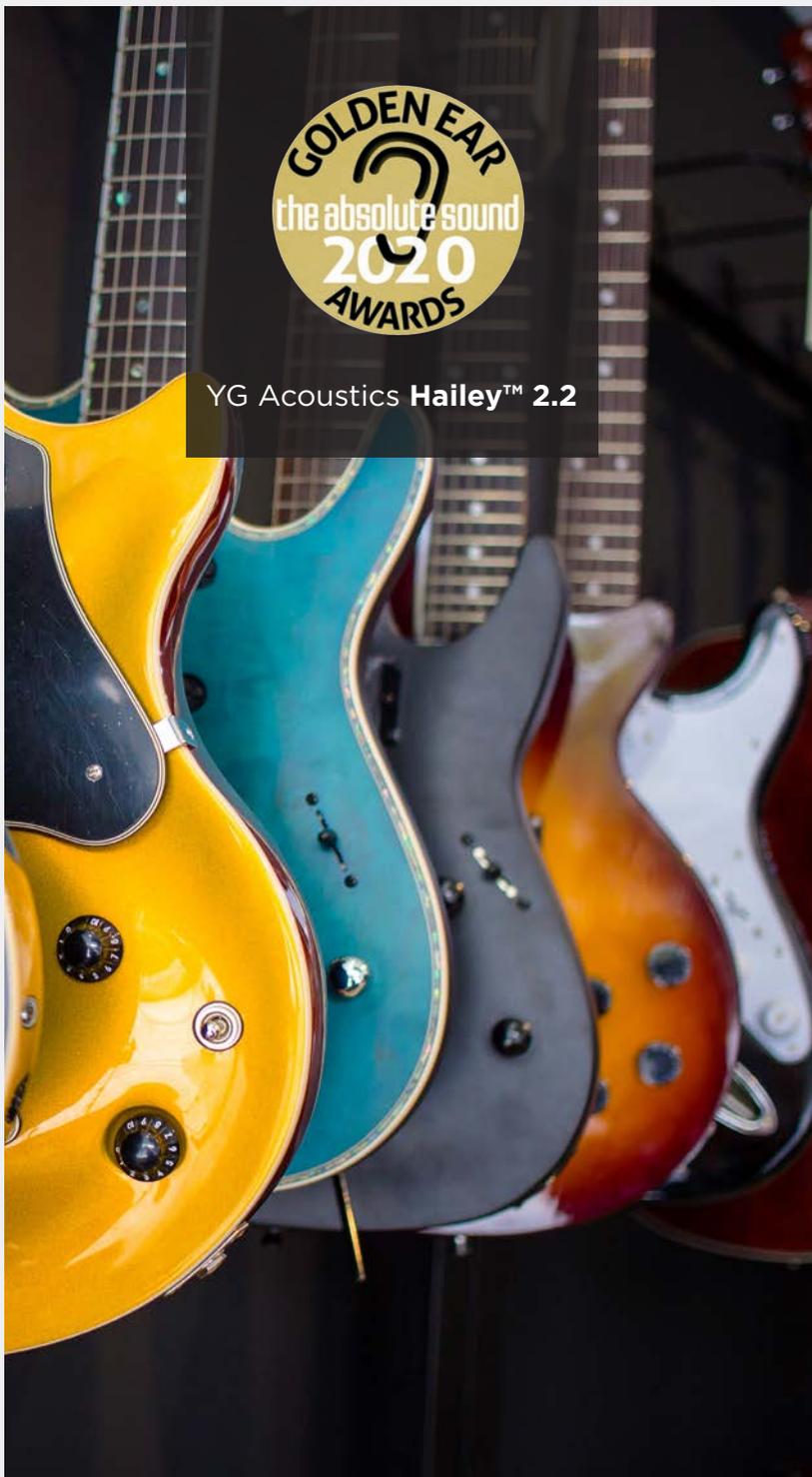
The Absolute Sound
2020 Product of the Year

YG Acoustics **Hailey™ 2.2**



The Absolute Sound
2020 Golden Ear Award

YG Acoustics **Hailey™ 2.2**

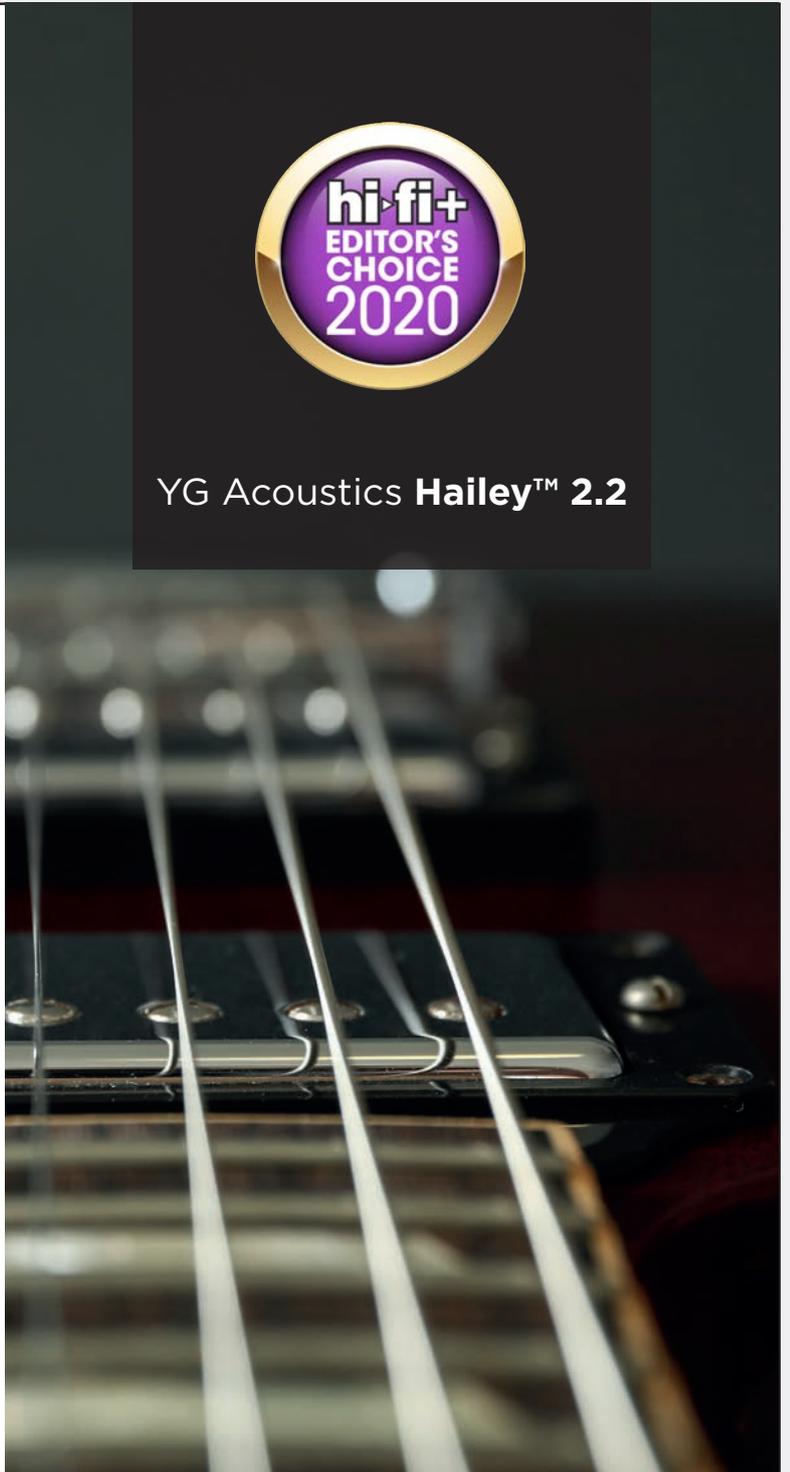


Hailey™ 2.2

Cost-No-Object loudspeaker of the year & Editors choice



YG Acoustics **Hailey™ 2.2**



”Put on the track and in seconds you’ll imagine you are prowling the streets of San Francisco in a British Racing Green 1968 Ford Mustang, looking for bad guys driving a black Dodge Charger. The YGs are that kind of vivid.”

Review By Chris Martens



From the review:

To hear them is to want them.

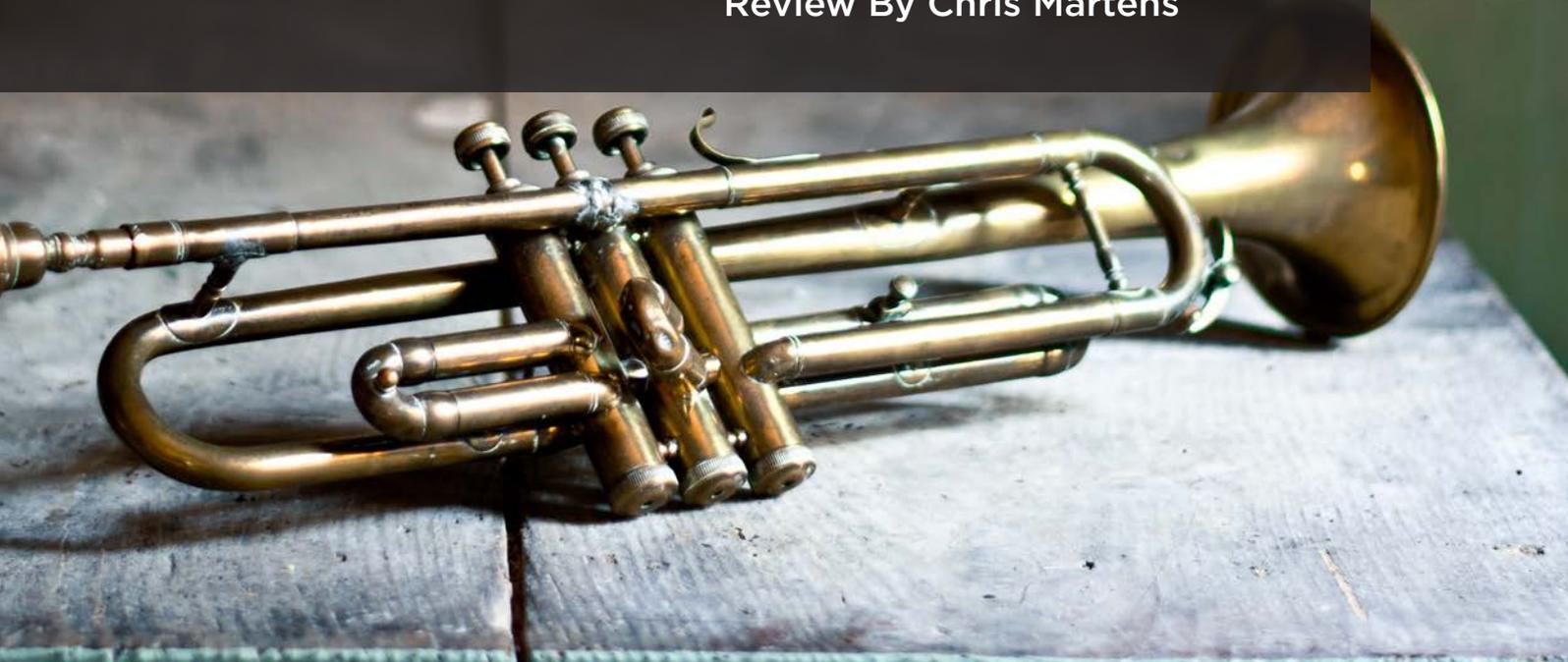
”Last but not least, the Hailey 2.2’s are capable—on good material—of delivering vivid, breath-taking, wraparound 3D imaging. I first noticed this quality on Elbow’s ‘Honey Sun’ from *The Take Off and Landing of Everything* [Concord, 16/44.1]. This deceptively simple recording features a primary vocalist front and centre, with backing vocalists positioned far to left and right and a little behind the primary vocalist. On the song’s choruses, however, the imaging (and the all around dynamic envelope) shifts to that backing vocalists and instruments now are even farther to the left and right and positioned well ahead of the primary vocalist—almost as if they are performing

from the sides of the room. Through the YGs the presentation was so eerily realistic that I found myself involuntarily looking for sound sources at the sides of the room that I knew, in an intellectual sense, were not really there. Stereo imaging just doesn’t get much better than this.

The Hailey 2.2 shares more than a few sonic characteristics with the state-of-the-art Sonja XV. It is a terrifically revealing and musically expressive loudspeaker that is scaled perfectly—UK and European readers please take note—to deliver extraordinary results in moderately sized listening spaces. To hear them is to want them.”

In the right small-to-medium sized room and played at sensible volume levels, sonic differences between the Hailey 2.2 and the Vantage become very difficult to discern. ”

Review By Chris Martens



From the review:

Vive la Vantage.

”Coming in, I had suspected/expected that performance differences between the Hailey 2.2 and the Vantages might be pretty obvious and not work to the favour of the less expensive speaker, but that wasn’t the case at all. In fact, in my medium-sized room and at my typically moderate listening levels, the speakers sounded almost identical, which proved a very pleasant surprise indeed. If I listened very carefully and with volume elevated a bit, I could just pick out the Hailey 2.2’s slightly purer, smoother highs and upper midrange, while down very low I could just discern the Hailey 2.2’s ‘nth’ degree of deeper bass extension, but that was about it for discernible differences. However, for most listeners, most of the time, I suspect the two speakers would seem almost interchangeable—wherein lies the true magic of the Van-

tage. The Hailey 2.2s are without a doubt the superior speakers, but the Vantages come so very close in most musically important respects, and at a 30% lower price, that one cannot help but admire the sheer value for money on offer (even though the Vantages are by no means ‘inexpensive’ loudspeakers).

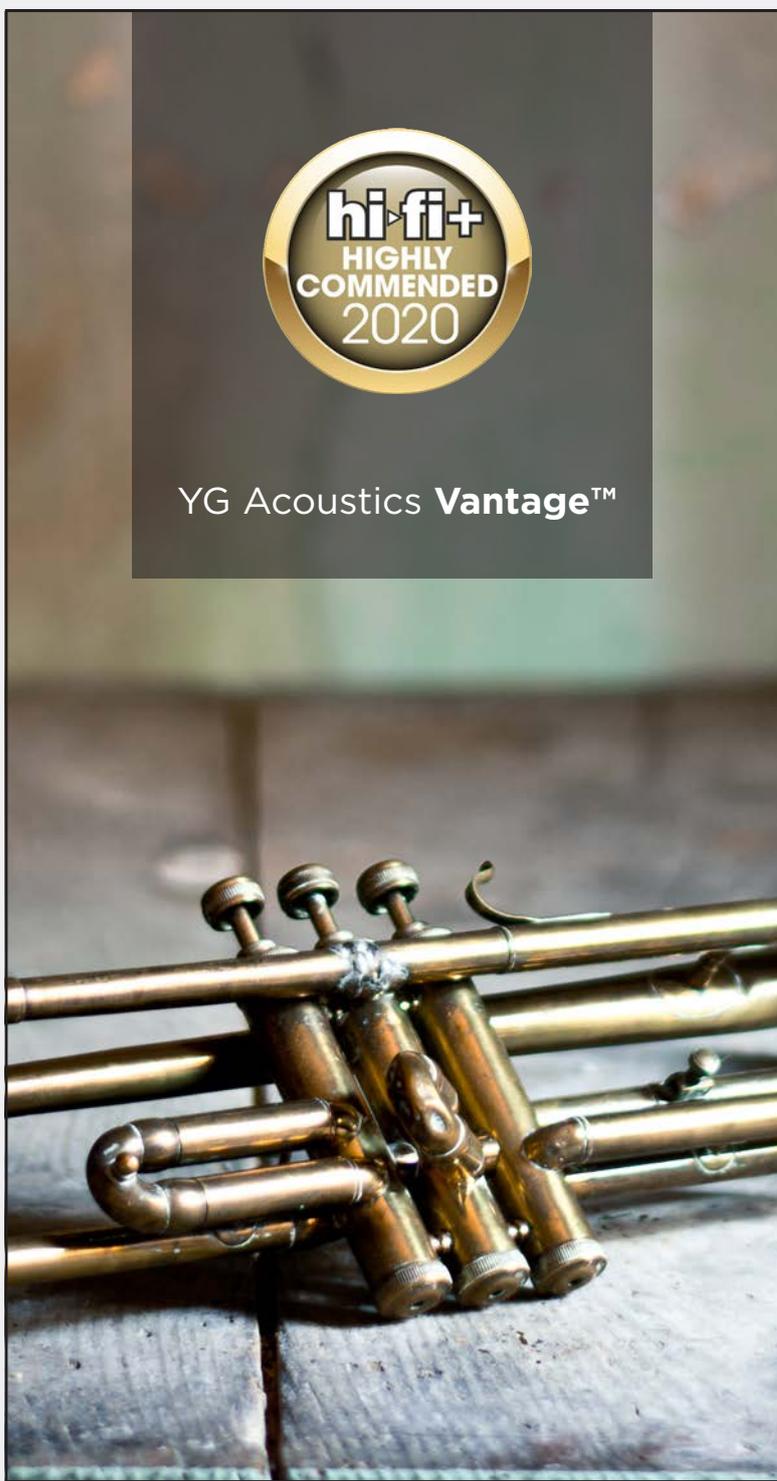
To speak candidly, I came to this review with some misgivings and even biases against the Vantage loudspeakers, but they have won me over. They offer much of the sonic excellence of YG’s terrific Hailey 2.2 loudspeakers, but at just 70% of the Hailey 2.2’s price. What is more, in the right small-to-medium-sized rooms and played at sensible volume levels, sonic differences between the Hailey 2.2 and the Vantage become very difficult to discern. Vive la Vantage.”

Vantage™

Loudspeaker of the Year 2020



YG Acoustics Vantage™





Vantage™

Stereo Sound Grand Prix 2020



**Stereo Sound
Grand Prix
2020**



YG Acoustics **Vantage™**

Super AV magazine

Outstanding Overall Performance Award 2020

YG Acoustics **Vantage**



Carmel™ 2

Legendary Performance 2020



“The YG Carmel (\$18,000), when it came along in 2010, was a revelation to me. Here is the conclusion of my review of that speaker. That the Carmel belongs in the reference class is unquestionable. More than that, I have selected it to be my new reference. That’s just going to raise the bar for any new speakers that come my way for review. Some of you may prefer a more laid-back approach, or a speaker with greater low frequency extension or a higher maximum sound pressure capability. I’m not promising this speaker will press your buttons as fully as it presses mine, but if you are spending upwards of \$15,000 on a pair of speakers it’s worth going out of your way to give the Carmel a listen. You can thank me later.

I stand by that assessment, and the reservations I expressed. YG Acoustics have directly addressed the low frequency extension and the maximum sound pressure, not by supersizing the speaker, but by refining every element of it to push it a significant step further towards the ideal. The Carmel 2 sounds like a bigger brother to the Carmel, but actually it’s slightly slimmer (41” x 9” x 13” versus 41” x 11” x 15”). The Carmel 2 is a thorough revision to its predecessor in virtually every particular way. It has bigger balls and greater finesse. I love how YG Acoustics have managed to keep the wonderful qualities of the Carmel but add so much to the lower frequency articulation, the midrange clarity, the openness of the upper frequencies and the overall level of realism. There’s nothing for it. I just have to keep this pair.”

Review By Phil Gold

