

Wireworld Cable Technology Silver Eclipse 10 Speaker Cables and Interconnects

Worth the Wait

Neil Gader

No one is going to accuse David Salz, Wireworld Cable Technology's president and cable designer, of showboating or rushing new products to the market. It's been a full five years since Wireworld introduced the Silver Eclipse 8 Series cables—a long time in the high-end audio marketplace. Excellent they were, and I said so when I reviewed them in Issue 301. But with the introduction of Silver Eclipse 10, the wait is over.

For perspective, the Silver Eclipse 10 speaker cable (SE10) is slotted just below the flagship Platinum Eclipse 10 in the Wireworld portfolio. I reviewed an earlier version, Platinum Eclipse 8 back in Issue 244. In appearance, the SE10 speaker cable is similar to the SE8, but there are significant material changes. Now there are *twice* as many strand groups as the SE8. The flat conductors are as thin as a single strand, enough for very low inductance, and all the strands are completely parallel to provide the most direct signal path. The conductor geometry uses Wireworld's patented and upgraded DNA Helix design, which reduces electromagnetic (eddy current) losses. Wireworld's latest composite insulation technology, Composilex 5, minimizes triboelectric noise, which Wireworld claims will provide cleaner sonic textures and quieter backgrounds. The SE10s are available with standard or bi-wire termination. Jacketing is similar, though not identical to SE8. The diameter of the cable feels a bit larger and stiffer as well, likely due to the increase in wire strands and shielding.

In the Wireworld hierarchy, SE10 interconnects are a rung below Platinum Eclipse 10 and Gold Eclipse 10. They also boast double the strand groups of OCC-7N silver-clad copper wire (4 conductors, 32 insulated strands), DNA Helix geometry, and the upgraded low-loss Composilex 5 insulation. They're available with either XLR or RCA cable terminations and in custom lengths. Wireworld also supplied my system with a pair of its Silver Electra 10 power-conditioning cords, (\$920 each). Using OCC-7N silver-clad copper conductors (22 conductors total) and Composilex 5 insulation, it is second only to Platinum Electra 10. This flexible flat 12 AWG power cable also bends and coils easily. Silver Electra's plugs feature silver-clad copper alloy contacts for measurably quieter con-

nections than either gold or rhodium. Wireworld adds that, since it considers these “power conditioning” cords, they will function as filters, and longer lengths provide higher performance.

For this review, the Silver Eclipse 10 saw a nice cross section of loudspeakers, the ATC SCM20P and SCM50 ASL (actives), the Audio Physic Tempo, and Dynaudio's Evoke 30. Electronics were the Aesthetix Mimas integrated and MBL C51. Front-end duties on the digital side included the Lumin S1 Media Player and dCS Bartók Apex. For analog, there was the Clearaudio Concept Signature (review forthcoming) and a Sota Cosmos Eclipse/SME V combination. The Silver Electra power cords rotated between source players and the active ATC loudspeakers.

When Wireworld's David Salz unveils a new series of cables, I'm reminded of the E. F. Hutton TV commercial of eons ago—to paraphrase, “When Wireworld speaks, I listen.” And listen I did. To begin, the SE10s do not cast a shadow over the sonic qualities of the SE8s. Rather, they subtly magnify what has come before. Indeed, compared with

the SE8, the SE10's overall voicing was quite familiar to my ears. The midrange weight, poise, and richness have all returned. It's a sound signature that registers to the ear from a warmish musical center outward, rather than from the top down or the bottom up. Frequencies fall into place naturally rather than out of joint.

The SE10 communicates a firm sense of control and tunefulness and is rich in low-level information. An exceptional track that underscores the strengths of SE10 is from Bill Evans' last album, released in 1981, *You Must Believe in Spring*. The cut “Sometime Ago” is a wistful, waltz-time track. With Eddie Gomez on bass and Eliot Zigmund on drums, the trio plays together as if in a mind-meld, almost telepathically anticipating each shifting musical tide and surge of syncopation, accenting the perfect melodic phrase and adding a topping of ornamentation. Evans, ever the melodic master, drives the piece to its satisfying conclusion.

Silver Eclipse 10 was particularly adroit at handling low-level information while maintaining a reduction of image congestion. Thus, when I cued up good acoustic recordings, I was able to focus on the timbral identities of unamplified instruments—the transformation of temperament and texture subject to what the player was trying to express emotionally from his instrument. An example would be Renaud Garcia-Fons' *Solo, the Marcevol Concert* album. The character shifts from percussive bass-string slaps and thick dark wood resonances, to the delicate transients of the bow upon the strings and a finishing harmonic bloom. Likewise,

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orchestral percussion, from the rattles of a tambourine at the back of the hall to the darkly ominous buffeting of a bass drum, or brass sections with their high-energy bursts, speed, and immediacy. Or a violin solo conveying a range of expression from sweetly soaring into its upper octaves to a grittier astringency. And just have a listen to Impex Records superb One-Step reissue of *Sketches of Spain*. Miles Davis' muted trumpet set against the orchestral/jazz/percussion background seemed to swirl with ambience in my listening room. Silver Eclipse 10 captured these elements with immediacy and unerring accuracy.

Nor did the Silver Eclipse 10 lay back tonally or lack dynamic energy or transient speed, as I found out after cueing up the Steely Dan album *Two Against Nature*. The tune "What A Shame About Me" is a crackling track about missed signals, wrong turns, and lifetime regrets. Featuring a high-pitch snare a bouncy bass

line, and edgy guitar accenting, it's a great high-resolution demo track when your system is cleanly firing on all cylinders. Another personal favorite is the Manhattan Jazz Quintet and its cover of the classic "Autumn Leaves." The cut begins in familiar fashion, the timeless melody lilted along, carried by Lew Soloff's jaunty lead trumpet and supported by Steve Gadd on drums and Eddie Gomez on acoustic bass. But when Soloff's searing solo kicks in, grab the seat belts and keep your fingers near the volume control.

In terms of its soundstaging, there was no better example of the expansive and immersive hall acoustics than tracks from Rutter's Requiem. Recorded in the Meyerson Symphony Center, the scope, the sheer scale, and front-to-back spatiality of the vast acoustic space came into pristine focus as if I were hearing this track afresh. This was especially true of the soprano soloist who leads off the "Lux Aeterna"

Specs & Pricing

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Price: Speaker, \$5690/2.5m;
Interconnect, RCA \$1550/2m RCA,
\$2700/4m XLR
Silver Electra 10 power conditioning
cord, \$920



track. Her physical placement in space suggested a distance from the microphone and was lifted by the deep tones of the organ beneath her. Or there was the acapella artist Laurel Massé (of Manhattan Transfer fame) singing the folk tune "I Am the Mountainy Singer." Performing in the famous Troy Savings Bank Music Hall in New York, the song commences as if Massé is walking toward the listener from a hilly meadow and slowly approaching the listener, her voice coming into finer and finer focus as she reaches the microphone. It's a persuasive effect, to be sure. What I'm saying is that the SE10 captures acoustics and imparts distances and depth information to an extent that rivals the best wire I've heard.

Through the years, a hallmark of Wireworld has been its sonic continuity. The way it conveys a common musical thread of authenticity from its humbler blueplate offerings to its lofty flagship levels. Further, if one of the goals for Wireworld was to bring significant levels of Platinum performance down to a more affordable price point, the Eclipse 10 has succeeded. Indeed, SE10 has closed that gap significantly, and that speaks volumes.

And so it goes with Wireworld Cable Technology's latest and perhaps greatest series. Time will tell. The Silver Eclipse 10 is an advancement of the breed. Did I mention that the Silver Eclipse 10 garnered a TAS Product of the Year Award? If that doesn't place the Silver Eclipse 10 on every audiophile's short list for audition, nothing will. **tas**