

Sound Lab Majestic 645 electrostatic panel loudspeakers Review

<https://www.dagogo.com/sound-lab-majestic-645-electrostatic-panel-loudspeakers-review/>

By: [Constantine Soo](#) | November 2020



Sound Lab Majestic 645 left panel, in my listening room and slightly toed-in.

A few months before the July 2019 California Audio Show, an attendee submitted a question in response to my rallying cry for questions to be directed to Dr. Roger West of Sound Lab at his anticipated seminar. The question was whether Sound Lab panels can be used in small rooms.

During the well-attended Sound Lab Seminar on Saturday at 10:30a.m., Dr. West preferred to stand in front of the audience versus sitting down. He needed to exert considerable arm movements to illustrate his points. It was the most dynamic and eloquent presentation I've seen, and it from a world-class manufacturer no less.

Thus inquired, Dr. West opined that any room ought to be outfitted with the biggest pair of Sound Lab speakers that will fit. This reminds me of the story of the fervent pianist who would have no fixtures in his apartment other than a Bösendorfer piano. Priorities in life and modern living. For myself, I'm preserving my hearing so that in my sunset years, when I am truly old and immobile, I may just sit in front of my final pair of speakers and be submerged in tunes of utmost sonority and serenity. That leads to my encounter with the Sound Lab Majestic 645, the subject of this review.

I reviewed a pair of the company's smaller, \$14,795 Ultimate 545 electrostatic panels in my 14' x 27' x 9' secondary listening room. Although the U-545 was only five feet high, I experienced some of the most wholesome instrument tonal and textural reproduction ever in my experience. Then I visited the residence of Jam Somasundram while he was the Pass Laboratories headphone amplifier designer and heard his pair of early-generation Majestic 2. Standing six feet tall with a 40-inches wide curved surface and driven by a pair of the Pass Labs X600.8, the largest Class A/AB monoblock amplifiers from the marquee, it was another world altogether. And then I came across another pair of Sound Lab of monumental proportions in a large mansion, this time in the residence of a Dr. Chen in the San Francisco South Bay Area. It was a pair of the Ultimate-990PX, all nine feet tall with a 90-degree panel curvature dispersion, and arranged in a curiously and relatively nearfield listening arrangement no less.

Dr. Chen's Sound Lab speakers had just received the latest update from the factory and were now carried the "PX" designation, which signifies a panel of the most recent design sans the bass-focus technology. Driven by a pair of D'Agostino Progression monoblock amplifiers, D'Agostino Momentum preamplifier, emmLab TSD 1 CD transport and DAC2, and wired with Kimber Kable KCAG/Hero interconnects and Kimber 8TC or AudioQuest Dragon speaker cables, the monumental panels were set to perform in a room 22 feet wide, 18 feet long with a 20-foot ceiling. Ten feet of space separated the speakers at the mid-body, and the panels were placed 100 inches away from the front wall. A vintage Tice Audio Power Block and Titan power conditioning system fed the electronics. Sound Lab customers are diehards for the see-through soundstaging and evocative tonal realism, which was what Dr. Chen's U-990PX delivered that day. (Also read [Experiencing the Sound Lab Ultimate 990PX electrostatic loudspeaker system.](#))

Dr. West wrote the following words for our readers on how the Sound Lab Single-Membrane Panel covers the full audio spectrum (also read [Design Notes 3: Sound Lab "The Complete White Paper"](#))

"Our electrostatic speaker panels employ a single membrane. Therefore, the panel is in reality just one large electrostatic driver and every unit of area of the membrane carries the same spectral content. If a person were to use his ear as a detector, he could scan the entire area of the membrane from top to bottom and side to side, and the sound at each location would be identical. Further, we have chosen to permit both sides of the membrane to radiate freely into the room, making the speaker a dipole radiator. The reason for doing this is to eliminate sound colorations due to enclosure resonances. The next paragraph introduces innovations that we have developed in order to optimize bass response by eliminating two inherent problems of a vibrating dipole membrane: dipole cancellation and membrane resonance.

A stretched membrane will produce an acoustic resonance at a frequency that's a function of the type of material used, the size and shape of the membrane and the tension it carries. With the electrostatic speaker this resonance occurs at a low bass frequency. In general, for a given input drive level the movement of a stretched membrane is the same at all frequencies except at resonance, whereat the membrane vibrates a much greater distance than at other frequencies for the same input drive voltage. Therefore, the membrane would strike the stators of the speaker (mechanical saturation) at a much lower drive level than would be required at other frequencies, therefore reducing the dynamic range of the speaker. To eliminate this limitation the single membrane is blocked into a series of smaller radiating areas, each having a different resonant frequency based on an equalization contour that offsets the effects of dipole cancellation. The highest resonating frequency employed in this process is on the order of 250Hz. Frequencies above 250 Hz are not affected. This technology provides a very flat bass response and preserves the dynamic potential of the speaker. We refer to this as "Distributed Resonance".

Another innovation is used wherein the largest blocked-off sector of the membrane, representing the lowest frequency of interest, is placed at both the top and bottom of the speaker. Dr. Joseph d'Appolito introduced this approach using dynamic drivers. In effect, this makes the speaker appear to be a huge low-frequency driver, which increases low-frequency directionality and doubles the bass radiating area. Making bass energy more directional increases the bass energy density, which in turn provides greater bass dynamics. In our speakers we refer to this as "Bass-

Focus”. Even though sound energy below 250Hz has been sectioned into a series of inter-related resonances, scanning the entire surface of the speaker with one’s ear will still appear to provide exactly the same sound at each point. The reason for this is that at lower frequencies the wavelengths of sound are large and thus bass energy is uniformly ubiquitous over the full surface of the membrane.

In summary, only one membrane is used on our speakers. Multiple drivers are not used to cover the full audio frequency spectrum. Two techniques have been employed, Distributed Resonance and Bass Focus, to eliminate membrane single-frequency resonance, to offset dipole cancellation and to optimize bass dynamics. Another important advantage of using a single membrane from which all frequencies are radiated is that the time alignment of all frequencies is perfect, which means that all frequencies that are related to a given sound reach the ear at precisely the same time. This is not the case when using a sluggish high-mass woofer that exhibits lower acceleration rate than a low-mass tweeter.”



The Majestic 645, the subject of this review, was auditioned in my main sound room, which measures 17.5 feet wide and 24 feet long with a ceiling that rises from 9 feet high at the right wall to 15 feet on the left wall. The review system comprised three phono stages alternated in the auditioning, namely the Pass Laboratories Xs Phono (\$48,000), the Van den Hul The Grail SE (\$28,000) phono stage, and the Clearaudio Absolute Phono (\$15,000). These fed the Pass Labs

Xs Preamp (\$35,000) in the analog playback system, which consisted of the [Clearaudio Master Innovation](#) turntable system (\$28,000), AMG 12J2 tonearm (\$4,500), [Top Wing Suzaku](#) coreless straight-flux cartridge (\$16,500), and Stealth Helios phono cable (\$10,000). The Aurender N100SC (\$3,300), Esoteric K-01XD (\$23,000), Bricasti Design M21 DAC (\$19,000), Audio Research DAC 9 (\$8,500), and the \$153K Audio Note UK Fifth Element/Fifth Force 24/96 DAC rounded out the digital front-end. Acoustic Sciences Corporation's TubeTraps, a PS Audio Direct Stream Power Plant 20 (\$9,995) and a whole \$70,000 worth of A.R.T. cables augmented the system.

Initial impressions informed me that the Sound Lab didn't suffer from micro misrepresentation, a problem manifested by rendering midget solo instruments, such as violin or flute, out of proportion. All reputable large multi-driver speaker systems attempt to dole out impressive dynamics in large spaces while maintaining a delicate sonic footprint for rendering small instruments, but it's a balancing act and results often differ from speaker model to speaker model. The Sound Lab Majestic 645 is the first one to mimic the Destination Audio Vista horns in the areas of dynamic agility and sweeping tonality. The difference of scale between a lone flute or solo piano and a full-scale orchestra with a hundred-member choir reproduced by these panels is the most truthful and realistic I've experienced in speakers. To more fully probe the capabilities of the vast panels, three monoblock pairs were rotated through the system: the \$45,000-per-pair Pass Laboratories XA200.8 pure class A monoblocks, the \$30,000-per-pair Bricasti Design M28 class AB monoblocks, and the \$12,000-per-pair Margules Audio U280-SC Black tube stereo amplifiers switched to monoblocks and running in triode mode.

The Sound Lab's ability to recreate the sound stage as intended by the recording engineer is uncanny. Instruments located far from the center, on the far left or right, emerged as peripherally located, originating seemingly near the outer edges of the panels, and in wholesome body no less. The electrostatic panels were radiating sound via the highest degree of individuality I've heard, vertically positioned. This is beyond extraordinary and seems to support the argument for the wide surface radiating area of the speakers.

Point-source speakers with multiple drivers require certain distances between the speakers and the listener for the sound of the drivers to integrate cohesively at the ears, and the fewer drivers, the more complete and coherent the integration can be at shorter distances. Yet, pressurizing a large listening space with point-source speakers requires separate drivers to achieve satisfactory sound pressure. My experience with the Destination Audio Vista Horns informs me of its ability to pressurize a room such as mine with its oversize midrange horn and compact tweeter horn as one of the most satisfying transducers ever created. Line source speakers require no such conditions. The entire surface of the Sound Lab M645 radiated concordantly, in the pattern of a line straight up and down.

At the 2019 California Audio Show, the Sound Lab speakers were demonstrated with the Bricasti Design M21 DAC and M28 monoblocks in a standard room measuring 18.5' x 13.5' x 9'. Dr. West is a strong proponent of putting the taller panels in rooms large enough to accommodate them, and no bigger. If a customer had a room 12' x 12' x 7', Roger would recommend the six-foot high 645 model from either the Audiophile, Majestic or Ultimate Series to give a proper Sound Lab experience. Where we thought we were limited to using smaller

point-source speakers for proper driver integration in smaller rooms, we can now enjoy full-range performance from line source speakers. Ladies and gentlemen, here is the perfect solution for listening rooms both large and small.

Spanning nearly three feet in width, six feet high and arced gracefully in a 45-degree angle left to right, the vast panels produced the most spectacular soundstaging in the arrangement where I would be sitting inside the equilateral triangle near the tip. Thus situated, the panels measured 116 inches apart inner edge to inner edge, and 182 inches apart at the outer edges. The second step in optimal positioning saw the toeing-in of the panels so that the inner quarter panel would be closest to the listening position. This locked in a radiating pattern relative to my ears to the effect that the space between the panels was filled spectacularly with onstage activities.

In a manner similar to the \$95,000-per-pair Destination Audio Vista Horns, the 645 approximated the physicality of instruments in both height and depth. The vertical dispersion characteristics of the Vista Horn as facilitated by the large horn mouth lends itself toward recreation of height and depth, and the Sound Lab panels achieve a similar result by virtue of six feet high vertical dispersion, albeit requiring considerably more powerful amplification.

The panels' ability to not only differentiate and delineate the tones of instrument groups at the highest definition I've experienced, but also to reenact the contrasting dynamics of those groups with startling realism, and to do so concurrently without missing a beat, was simply awe inspiring. At thirty-four inches wide and stretched in a 45-degree arc, the width of the panel enforced a unique radiating pattern in which the top-to-bottom performance of the panel began at the inner section and spread out to the outer edges.

The result was immensely interesting and realistic. Never before had another pair of speakers accomplished both the uniformity of a line source and the spread of the soundstage as did the Sound Lab. The sitting or standing position at the tip of the equilateral triangle in relation to the inner edges of the panels made me gasp at the sound arriving concurrently from the outer edges. This spatiality of the Sound Lab 645 was jaw dropping. For it is a super being in deciphering out-of-phase sonic effects from movies with the highest degree of definition, startling me on sonic effects onscreen coming seemingly out of thin air and not from the panels. Out-of-phase effects in movies are meant to be experienced in a 5.1- or 7.1 surround sound setup, but the Sound Lab surpassed all speakers I have experienced in its rendition of mixed down stereo. In addition, the tonal transparency was such that there was never any trace of a dominant tonal tendency. Succinctly, the panels delivered the most transparent and truthful sonic effects, and to my ears the panels delivered the most faithful cinema experience as intended by the producers and sound engineers. The ease of speed and immensity of scale as produced by the Sound Lab cannot be overstated. The panels' spatial definition was simply uncanny, and it is simply the greatest listening experience achievable in one's own home.



And in music listening, you won't know what you've been missing until you experience instruments coming not only solidly between the panels but also out from the edge of the panels, and marvel at the creative prowess of the recording industry. I would hear triangles and other percussion sounds so far out on the edges as if there were additional equal-sized panels installed into the side walls.

The Sound Lab tested my habit of often turning up the top-end and midrange energy on speakers whenever such adjustments are available. These electrostatic panels have such radiating area as to surpass all other speakers in sheer tonal and dynamic scaling. Energy produced was of such prodigious scale and volume that the need to increase the output at the top and middle was rendered moot.

There's the magic of life-size soundstaging as only a six-foot tall, thirty-four inches wide full-range electrostatic panel can recreate. I played the Deutsche Grammophon record of the Chopin Piano Concerto No. 2 with Krystian Zimerman at the piano and Carlo Maria Giulini on the podium on several mornings at medium-low levels and the realism as accorded by the meticulous recreation of the physical space and the instruments within made quieter morning music enjoyment invigorating.

On delineating tones, each of the 645 panels featured three adjustment knobs, MID-FREQUENCY, BRILLIANCE and LOW-FREQUENCY. The panel's MID-FREQUENCY

setting of “0” was mightily adequate from the first note, there was simply no need for the panels to produce more midrange energy. It went on for three months and my brain got greedy and I dialed it up to “+3.” Sufficient time passed such that I had appreciated the beauty and richness of the Sound Lab’s midrange and now wanted more. At this point, there was no going back to “0” or less. If Dr. West had provided the facility for “+6,” my brain would’ve gone for it, too. A few more months down the road and I started to feel the energy, and dialed the midrange back to “0,” while the BRILLIANCE knob remained at 2 o’clock.

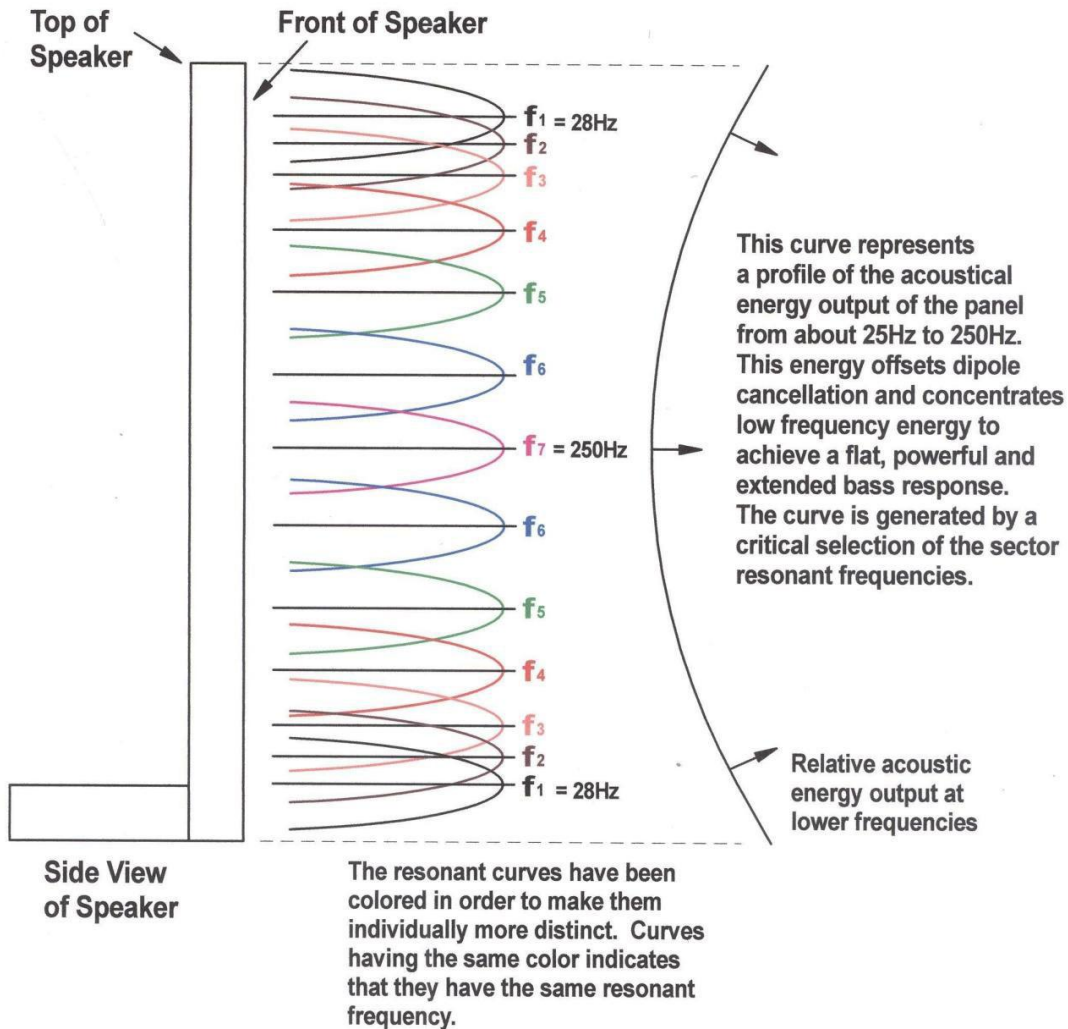
I started listening to more sopranos and choruses, and it was starting to get to me. So, I dialed the MID-FREQUENCY down to “-3” to soothe out the voices. The BRILLIANCE was also dialed back to 1 o’clock, then to 12 for the sake of better spectral balance. The result enabled me to turn the volume up higher and higher, and it was majestic. The all-important top-end from speakers that I clamored for all my life was becoming less a focal point as the Sound Lab possesses the most revealing top-end even with the BRILLIANCE setting at the neutral, 12 o’clock position. Granted, the cymbal in the REO Speedwagon SACD *Hi Infidelity* became less prominent at this setting than before, but high quality classical music recordings are the reference for the most natural sound, and I could simply dial the knob back up when I pleased.

The knob for BRILLIANCE must be a continuous mechanical one as it is, and Dr. West’s vision is spot on. Were the MID-FREQUENCY knob also continuous (not stepped), we would spend an inordinate amount of time fiddling with it, cutting into the precious time we would’ve spent enjoying the music instead. So, it’s either “-6,” “-3,” “0,” or “+3.” And then we match the BRILLIANCE to the overall tonal palette as we please. Dr. West thinks like a parent.

Of course, I dialed the BRILLIANCE back up to 2 o’clock when playing the Styx *Paradise Theatre* SACD. Those guys did a brilliant job in caring for the sound of their recordings and a little more top-end energy on this disc did it for me.

But the electrostatic panels are also bass monsters. In the Sound Lab, I’m hearing the least compressed, swiftest in takeoff, and most natural bottom end of any loudspeakers. Apogee diehards prefer the fast, mass-less, potent bottom ends of ribbon panels like no other speaker users’ business. Being an owner of a pair of Apogee Duetta Signatures, I found the externally charged panels of the Majestic 645 produced a bottom end at the “0” setting that was not merely mindboggling but mind-bending. At this setting, the bottom-end reproduction of the Sound Lab attained such speed and force that it created a pseudo vacuum effect on my ear drum the moment the bass was cut during a scene in a movie. Panels microns thick that are the Majestic 645 excited the air with tidal waves of bottom-end densely woven in resolutions like I’ve never experienced before. The “+3” setting was too powerful for my taste, while the “-3” and “-6” settings accorded readers with smaller listening room a high degree of control for the best sound.

The 6-foot M645 projecting deep and fast bottom-end in my room notwithstanding, it boggles the mind to imagine what the company’s 7- or even 8-foot models could do.



This diagram shows the cumulative effect of adding the acoustic responses of the resonant sectors of the panel. As shown, the highest resonant sector is at the center of the panel with the lowest frequency sectors at the top and bottom of the panel. The reason for this symmetrical distribution is to place the lowest frequency sectors at the far ends of the panel, which increases the virtual size of the radiator at the lowest frequencies. This increases directionality, thus providing greater energy density at bass frequencies. We refer to this innovation as "bass focus", which all of our full range speakers employ. This technique only affects frequencies below 250Hz and has no effect on mid and higher frequencies.



High resolution files contain vastly denser data, more information in the audible range, and the full-range electrostatic panels are eminently prepared for playing back music from such files. The thing with the Sound Lab is that despite the fact that they recreate life-sized performances on stage, the effects were even more pronounced and engaging when the source was SACD and high-resolution files. There is simply more information accorded by the higher audio standards than Redbook. Regardless, the Sound Lab projected life-sized soundstage from CD, an aspect of CD sound often found wanting with other speakers. Moments abounded when the music had stopped and the realism and emotional power of the Sound Lab's delivery would continue to reverberate in my mind and immobilize me in its wake.

Ultimately, the 645 revealed the voltages generated by the cantilever of the Top Wing Suzaku from record groove tracing to carry more complex and highly-defined tonal and textural cues of the music than even the Esoteric SACD player counterpart. It showcased the meticulous and powerful brasses conditioned and molded by Karajan and performed by the Berlin Philharmonic in the 1984 Wagner Overtures LP, making for the most enjoyable and revelatory experience of these monumental performances to date.

Furthermore, the Top Wing cartridge, supported by the Clearaudio turntable with the AMG 12J2 tonearm, Stealth Audio Cables Helios phono cable and Van den Hul The Grail SE phono stage currently also under review, didn't seem to have a limit to its dynamic range and would go

wherever a recording (and the loudspeakers) took it. Such was the case with the 1983 Decca digital recording of *Der Ring des Nibelungen* conducted by Sir Georg Solti and performed by the Vienna Philharmonic.

The Sound Lab didn't exert sound pressure the way cone drivers do. The ease and smoothness of the delivery was such that a full day of Wagnerian music ensued more than a few times during the auditioning period. Not being an avid opera fan, I prefer overtures and orchestral editions, and the Solti recording is one such prime example. Solti was the expert in creating symphonic layers of instrument groups, piling the unrelenting, proclaiming brasses atop the rumbling double basses amidst the sonorous strings in absolute order. What better technology to reenact this but the vast surface area of the Sound Lab panels? Then again, one gasps in awe the moment when the hammer hits the rail iron at full force in track 2, "Entrance of the Gods into Valhalla." The separation and integrity of the rail being hit is where the glory is. The force of it as driven by the Bricasti Design M28 amps was such that not even SET-driven horns could approach.

I especially enjoyed the way the panels reproduced the moment of breakup of the trombone near the end of track 3, "Wotan's Farewell and Magic Fire Works." It's another of those magical moments when audiophilia meets musical wonderland.

The force and definition of the kick drum in the Diana Ross hit, "I'm Coming Out" from the *Diana* LP was incomparable and unsurpassed as realized by the panels, its six feet tall worth of vertical dispersion in an arc of horizontal dispersion were the most expeditious, cleanly defined and uniform in my experience. Chart toppers of the eighties could be so finely crafted and produced as shown in this album, contributing to an unprecedented wealth of cerebral tunes for the times. The *Close Encounters of the Third Kind* original soundtrack LP is a tour de force composition and performance in sonority and juxtaposition. The Sound Labs resembled the uniform dispersions of the Destination Audio Vista Horns for life-sized recreation of venues and instruments, while far surpassing multi-driver speakers I've experienced in stereophonic projection.

The Sound Lab didn't always require the massive output of the pure class A Pass Labs XA200.8, although one would be hard pressed to find a more superlative match. The \$32,000 Bricasti Design M28 monoblocks, at 66% the cost of the Pass Labs, were less spectacular in tonality and spatiality, but they are nonetheless a contender for the very best in that price class. Then there is the Margules Audio tube monoblocks. The tone of instruments by the electrostatic panels as driven by the Margules U280-SC Black tube monoblocks, outputting 55 watts per channel in the incomparable triode mode, was unreal, and the sound was among the most definitive and realistic, albeit at medium volume due to output limitation, inducing the panels to create the most discreetly reconstituted spatiality and dynamics. There would be music lovers forever devoted to the panels just for this sound.

Sessions during which the Majestic 645 played at 85 dB SPL were positively overwhelming, what with the huge panels radiating in their entirety at once. Higher volumes induced palpable fright, especially, for example, when playing the movie *Interstellar*. Dynamics from movie effects, this with the Oppo BDP-105D picking up the Blu-ray audio signal and sending it to the Esoteric for deciphering trumped even the CD soundtrack itself in dynamic scaling and contrasts.

Still, the point is that the sound of vast panels such as these, even at sub-80 dB levels, is fuller, denser and more voluminous than that from other speakers.

Beginning with the publishing of the [47 Laboratory 4741 Izumi](#) CD player Review this April, Review of the [Pass Laboratories INT-250](#) integrated amplifier, the [Koetsu Jade Platinum](#) cartridge, the [Clearaudio Master Innovation](#) turntable system, the [Audio Note UK Fifth Force/Fifth Element](#) DAC, the [Esoteric K-01XD](#) SACD player, the [Top Wing Suzaku](#) coreless straight-flux cartridge and the [Aurender N100SC](#) caching music server and streamer all led up to the six feet tall, and thirty-four-inch curvature of a Sound Lab panel.

However, perhaps the most crucial aspect of the panels is their durability. I have been playing them nearly every day for over a year now, typically for several hours, not to mention TV watching. Complaints of old on the fragility of the panels don't seem to apply to these modern productions, granted the area of where I live in California is not as humid as some other areas. These panels are undoubtedly a much evolved edition of the early panels of old, and their consistent performance instilled confidence of quality and stature from me.

The M645 stayed true to the caliber of recordings. Despite the use of the aforementioned systems, the Sound Lab did not transform a pristine vinyl copy of a 1973 Deutsche Grammophon Karajan-conducted Bruckner Symphony No. 9 into what it could never be, namely the more sumptuous and textured sound of the conductor's post-1982 digital recordings on LP with the same ensemble and label, or the even more detailed and dynamic sound of the Telarc LPs, which area far cry from the vastly superior sound of Keith O. Johnson's Reference Recordings vinyl productions. With its unusually rich tonal reproduction and delicate but sharp differentiation, the Sound Lab has steered my listening to a greater mix of analog playback.

Some of us have hobbies to keep ourselves occupied, and some can afford to book a trip to space, all to harvest extraordinary experiences that make us feel more alive. The most salient and all-encompassing point of the audio hobby is the ability of the system to break us out of our present predicament and into a world of sound and music of the highest order. In my room, the Sound Lab accomplishes that mission in the most singular manner.

With other loudspeakers, I have often wondered how they could be surpassed by yet superior designs. The Sound Lab is the ultimate \$25,000 loudspeaker system for me in my listening room. For anyone with the requisite space preparing to spend \$100,000 or more on speakers, not auditioning the Sound Lab Majestic 645 and its larger models is to miss an experience that will last a lifetime.

Specification:

Frequency response: 30Hz to 20KHz
Audio power (min/max): 50/600 watts (music power)
Radiating area: 1790 square inches
Horizontal dispersion: 45 degrees (full spectrum)
Vertical dispersion: Projected field of panel height
Impedance (nominal): 8 ohms
Sensitivity: 90dB/2.83 VRMS/1m
Bias power supply: 117/230 VAC, 50/60 Hz, 2 watts
Controls: Brilliance, Mid frequency, Bass level, D.C. Bias
Height x Width x Depth: 75" x 34.5" x 7.5" (22" at base)
Weight (per speaker): 140 pounds
Finishes: Medium oak is standard (other finishes available)

Price: \$24,660 per pair

2 Responses to *Sound Lab Majestic 645 electrostatic panel loudspeakers Review*

1. *Kent*

[November 6, 2020 at 10:55 am](#) PST

Mr. Soo

A cogent ingredient to the discussion would have been that Mr. Somasundrams excellent listening room with the Soundlabs panels is diminutive by any standards and very irregular in shape. That said the mismatch if indeed there is one, would be strictly visual.

[Reply](#)

-  **[Constantine Soo](#)**

[November 6, 2020 at 11:39 am](#) PST

Mr. Kent,

Thank you for your readership and comment. I neglected to caption the picture for clarification. All pictures of the panels are of the Majestic 645 in my house. The following caption is now added: "Sound Lab Majestic 645 left panel, in my listening room and slightly toed-in."

My apology for any confusion.