

Dear readers,

Every now and then, I am asked whether I would be willing to grill a component in my second listening room. This question is based on a couple of reasons; first of all my listening room is above average; extremely solid by 120 year old stone walls and a 30 cm thick concrete floor. For the rest, little has been done to optimise it; so no miracle cushions in the corners or a ceiling, covered with all kinds of clever gadgets; my slogan is 'what you see is what you get'. On top of this, the room 'sounds' like the majority of the living and listening rooms which I visited in the past years when I installed a component by people at home. A bit 'hard' on the materials used, small short reverberation and the floor area (7 x 5m) and 100 m<sup>3</sup>, something what I encounter regularly.

The second reason why manufacturers are eager to have their stuff judged here is that I am very well able to put into words what 'happens' and what it 'does', in which combinations it probably will combine well for a perfect audio-balance. I don't need hours-long listening sessions; when you have been 'playing' day in, day out for years with the large number of components, you automatically get a body of listening experience. And this all is dumped in the face of the manufacturer / importer without moderation. I tell it neither nicer nor worse, as the sober, down-to-earth 'tukker' (someone from the Twente area in the eastern part of The Netherlands) I originally am. Because of the soberness, I do most auditions of equipment in the morning, but this is a side remark. The third reason is obvious: it is hoped that the component will become a part of the home collection of Audio 21; nothing wrong with that.

When I got the offer to listen to the amplifiers of Temporal Coherence, I was not directly full of joy. An exterior which does not stimulate me, a brand which is not really one of the most well-known in the world and I did not see any tubes; neither in the pre nor in the power amplifier. Please apologise me, I need to call the preamplifier the control amplifier, according to the manufacturer. OK, I did hear a set play on one of the audio fairs, let that one made a memory!

'So OK, let it come', were my words to the question of the owner for an audition. The little grey boxes, of which the power amplifiers is more heavy than you would expect, were, because of the little space available on my 'audio rack' placed on top of each other for a first impression. Naturally, as I do with all equipment, decoupled with the Nordost 'sort kone', three pieces of bronze / ceramics. Also a decent interlink was used: the Nordost 'Heimdall'. The speakers, which were present at that moment, were the Diapason 'Dynamis' and this was, regarding the set price of the amplifiers (€ 6950,-) a bit 'off balance'. Yeah, the Dynamissen let you hear everything that happens and are marvellously neutral and when the equipment is impressive, 'this is what you get' from the Italians. Turntable 'Daisy', Nottingham Analogue 'Ace Space' tone arm, the Gold Note 'Donatello gold' as cartridge, the Ortofon ST80SE step up, phono amplifier Cyrus and that concludes the description of the set.

Many people who know me and read my blog every now and then, have the opinion that my preference of amplifiers is of the 'tube type' and, lo and behold, they are right. A tube 'does' something what no transistor can do or is able to. And what a transistor (sometimes) can are not the most important points to me; an (ultra) well defined low and (sometimes) a better spatial 'pin-point'. And well, these 'small tricks' are to me always 'nice for a short while', but boredom quickly sneaks in. And then I go hoeing in the garden. I also often hear some kind of 'granulation' in the sound with many solid state amplifiers which I experience as less pleasant. I also think that the rhythm and timing of the music is better with the better tube amplifier designs. But....look at the tab 'amplifiers' on my website and you will encounter 'Audio Analogue', Sugden, Pathos and GamuT. It shows 7 brands, 3 tube ones, 3 solid state

ones and one hybrid. So things do look different than they are. And for each brand I have a reason why I embrace it.

Back to the set of Temporal Coherence and you might as well know; I started with some scepticism to my listening experience, but that quickly disappeared. What was remarkable was that, immediately after connecting, the amplifiers sounded "on sound". During the hours that I showed to be mesmerized, nothing changed at all! I never experienced that before with a solid state amplifier! An advantage of tube amplifiers is (when these are properly played in!) that these are pretty quick, let's say a quarter of an hour after switching it on, ready 'for take-off'. Also, the solid state amplifiers in the collection of Audio 21 need a while before these perform at the level of what they are able to and that varies from half an hour to several hours. But not the set of Temporal Coherence. What I noticed was a speed as fast as can be. Speed is something, if present in an audio set, experience our brains as something energetic as well as relaxing, so it's very important. The sound is very clean and transparent with an excellent spatial projection. But not in the sometimes 'cold' or 'analytical' way of a small group of current amplifiers, which just 'do their trick', but which, in the end, are as boring as the sex life of a nun. No, the set of Temporal Coherence conjures from A to Z a smile on my face. Not a sign of granulation, super neutral and it drags me into the music, which I normally do not experience with a solid state design. Something is very OK with this set! Which means saying: I did hear quite a lot the last couple of years, but what I experience with this set happens only every now and then. Whether it is your cup-of-tea? If you don't want any bustle, an amplifier which does not heat up, has a no-nonsense exterior and if you want the sensation that no electronics are at the basis of the sound reproduction, than this might be something for you.

When after the listening session, I 'switch back' to the A100 of Synthesis (€ 6.490,—) and after that to the DA50S of Jadis (€ 7.950,—), yes, then I know immediately why I, personally, choose a very good tube amplifier. But I have strong doubts after the TC set! May I say that here in this way? We don't drive all the same automobile or bicycle and does it really matter what the writer thinks? The only important thing I want to tell you is why I think the set from Temporal Coherence is so good and where the differences lay. As far as I am concerned, there are as many reasons to think of why Temporal Coherence would be your choice or why you would choose for one of the above mentioned tube amplifiers.

Of course, I have something to nag; at the power amplifier I see a blue light and at the control amplifier a green one. And a plastic remote control. And an exterior, which I call 'boring', but someone else 'taut' or 'modern'. And well, regarding the quality of the reproduction, I estimated a much higher price for this combination (€ 6950,-), but this is actually a great compliment!

No matter what, from now on you can take a look at and listen to the Temporal Coherence set at AUDIO 21. How do they say that ..... 'you will come too, won't you'?