

Creation in Poland an high-end product is not easy. However, there are those who trying and, what's more, they manage to! We test such a product – pre and power amplifier by Amare Musica.

company that wants to create, and then sell high-end product in Poland must count not only the fact, that the market for such products is rather, quite shallow, but also in that what I would call "audio patriotism", or favoring domestic brands by customers, is with us still very limited, and if it occurs, mainly if the advantage Polish products is an attractive price ...

And then there's the other side of the coin - creating a high-end product, you need to have suppliers who provide elements of the same product, for which embodiment, in the case of some of them also finish there will be no reservations, but what is equally important that will be repeatable and not just in terms of quality but also the cost of their production.

I always think of this same example the producer to whom it in the long run failed - JTL. The company a few years ago produced audio racks and speaker stands at the global class companies and this is not no exaggeration, but unfortunately they closed or suspended out of business, and one of the main problems was there the sub-contractor, who have not guaranteed the reproducibility deliverables, and without this there could conquer the world, but looking JTL's product, it was obvious that reasons for doing so as most were.

I am writing this mainly because knowing aware of these difficulties, faced by people willing to create high-end audio products in our country, I, and I hope that and you, I appreciate and admire the company, that such an effort to acquire, knowing what awaits them.

Perhaps some visitors of latest Audio Show in Warsaw were surprised, entering the room named Amare Musica. The name probably almost nobody said nothing and did not suggest where it comes from the manufacturer. In the meantime, in the middle of waiting for a lot of surprises. First played there, as the terms and conditions exhibition very good (especially on Sunday). Secondly, it was found that is a Polish company. Thirdly, we had to dealing with a well-made and finished vacuum tube monoblocks and preamplifier.

And it's not so often happens In the case of prime presentation domestic products (build class and trim, and not a matter of use vacuum tubes). Fourth, these power amplifiers based on double 300B tubes, and such amplifiers in Poland doing very little. Fifth, the Polish system also complemented very well playing and looking Clockwork loudspeakers. Sixthly, maybe some regular visitors of Warsaw's Audio Show reminds those responsible persons issued for the creation of products or from previous years and shows in the room DIY or with audiophile forum Audiostereo.pl. It can be concluded that in Poland begins to function scheme is often seen in the West - People dabbled in DIY at some point pass on the "pro" changing hobby into a potential source of revenues. Surprises for one room a lot and on top of all as the most positive. Me, frankly, I knew earlier that such products are made, and who doing them - so it did not surprise me, but before the show, I had no opportunity or see or listen to this system. when the So I entered the room Amare Musica I was very impressed with what I saw - monoblocks and an preamplifier for me associated a bit with products Tom Willis (Art Audio) in the best sense, but it's probably because I'm fan of his work and himself have one of the amplifiers.

Sound, when I looked briefly on Saturday, did not make such a great impression like the visual side, but on Sunday I returned to the room, hoping to check the general principle Audio Show - most systems at the exhibition on Sunday play better.

Please do not ask why, because the I just do not know, and exhibitors and the most do not know - of course in some rooms made after Saturday even some corrections systems, but in some, including Amare Musica, has not been done nothing, and yet it played better. Sound on background of what I have heard in other rooms, doing a very good impression. as a lover of SET amplifiers, and in addition "audiopatriot" I could not resist the urge a closer look at these stuff.

Reviewer has a nice life (so let me paraphrase a song Tadeusz Chyla), and if he really care, it in most cases gets what he wants, ie the chance to listen to the equipment. This time it worked. The designers they brought me Trinity monoblocks and preamplifier De Forest, set up, hooked up, and I could delight another class performance. Actually gentlemen confirmed what I heard from other Polish manufacturers that finding manufacturers who even chassis and transformers make reasonably well, and in addition retain repeatability is extremely difficult to find.

But most importantly, it is possible, but it costs a lot, partly explains high, as in Polish conditions, the price of the tested devices. Trinity monoblocks operate in PSE (parallel single ended) using two cult 300B triodes per channel, which gives a power of 18W. Interestingly, engineers after listening tests decided to use the tubes made by EML, but not the classic 300B, only XLS high dynamics version, which is slightly larger version legendary triode, which is able to provide more power, but in the Trinity it has not been used and they work like a classic 300B.

Profit from this fact is to be twofold - firstly, according to builders, These tubes were allowed to get better sound than when using "Normal" 300B, the second work in a very, from their point of view, friendly conditions should substantially increase their life. Amplifiers works in class A. The full set of tubes consists of with the output tubes: 4x EML300B-XLS, driver tubes: 2x EML20B and rectifiers: 4x 5U4G.

Also inside was used high quality components: non-inductive resistors in the signal path, coupling capacitors by Jensen (Copper in Oil) or cathode resistors by Caddock (EML300B-XLS). Output transformers are handmade silver wire wounded. Preamplifier De Forest is Poland's first preamplifier (according to manufacturer) using EML30A triode. Here, the amplification circuit works in class A too. Tubes are: 2x EML30A, rectifiers 2x 5U4G, stabilization of anode voltage 2x EL84 and 2x EF86.

Of course, manufacturer also took care of details such as high quality speaker terminals (WBT) and RCA (CMC), and ease of use, a remote control, which in the case of tube devices does not so often seen. The preamplifier is equipped in a dedicated remote control, but used system allows you to "teach" the device virtually any remote control, so the use of dedicated is not at all necessary. Both in the monoblocks, and a preamp system was used delay of 30 seconds switching anode voltage, which is also positive affects the life of the tubes.

The fact is that the first time can be a little scare, when you turn preamplifier on a large, clear display will count down 30 to zero ... luckily it's only counting until the listener's ears music begins to flow.

Listening test

The so called tube sound associate by many persons (primarily those who have not heard high-end tube amps) with a pleasant ear, soft, rounded, slightly sustained sound. I think five minutes spent with a set of Amare Musica change the view of the

majority of these of what and how a good tube amp can show. My first impression, which later to be fully defended, was: some of the best treble that it was given to me to hear not only from the tube amp, but in general. Extremely clean, voiced, and smooth, weighted down, without any signs of sharpness or graininess.

My favorite test for highs - Krzysztof Herdzin trio song, which perfectly captured cymbals - fell more than satisfactory, I would say indeed, it is delicious. lightness, sonority, speed, but at the same time saturation, downforce plates, controlled focus when you need to, but never exceeding border, after which the focus is unpleasant to the ear, and finally almost palpable vibration of the air, of which there are plenty around all instruments and it just "see" and feel.

When I wrote the it is observation, I realized that so good treble I think did not actually I had previously to hear, the additive is probably the a first amp at the beginning of the note attracted me just treble, not a mids which is at the end of domain tube devices. by no means this means that the amplification Amare Musica have any problems with the mids, because they are also excellent - just highs are outstanding, which does not happen so often in tube amps.

Extremely almost sounded Keith Jarrett Köln concert or Leszek Możdżer records. Piano in both cases played a very full, powerful sound, showing the full range of possibilities tonal and dynamic test of Amplifier - long sustain, power, weight or volume of the sound this instrument were simply true - Neither too small nor exaggerated - the just like you must be. In the case of the first album reached the issue of convincing devotion environment acoustic concert atmosphere and irresistible the impression that the musician himself also plays perfectly.

It could of course do without the "standard" sound characteristics of a good tube amp - A large, three-dimensional scene, clearly outlined instruments which everyone was shown as a three-dimensional sound source was its size, does not was detached from the others, but accounted for spatial part of the puzzle. Well, there was this unusual openness, "breath" (which often lack transistors) that strengthened the feeling that everything is going really in three-dimensional space, has depth, height and width.

The tangibility of the demonstration even I will not mention, because this, as befits a high-end vacuum tube amplification, stands at the highest level, creating wonderful illusion, allowing the listener to without much effort to imagine that is located at a concert, or that musicians there just for him, in his own listening room. It should be pointed out that although on the one hand Trinity with De Forest building a huge, deep stage, on the other seat us pretty close of that scene. This is not observing the events from the perspective of, but rather to participate in what is going on stage - the first plan usually is quite close, almost within hand, and only further expanded are far away (if the requirements of the recordings of course) deep.

The sound of the test set although heavily saturated, was both light, in the sense of free, smooth, extremely smooth and very natural, which allowed I listen for hours any (although rather well realized) music without any signs of fatigue. Amplification Amare Musica advised a fact well with jazz, vocals and powerful rock and roll playing. The domain tube devices is usually acoustic music and vocals, that sounds on the right tube very naturally, tangibly. How I have already mentioned, human voices scurry emotions, you can even "see" facial expressions singer, study texture of voice, manner of singing, etc., etc., and all this comes naturally, not you have to strain to hear it, quite as the time to commune with music live - for me, none of transistor can not do as well as chart-topping tube amp.

A set of DeForest + Trinity to such tube amps is without doubt one. when it comes into play rock or another denser music, the transistors usually are better. Usually ... Because I tested a set of playing a AC / DC concert with a kick, power, fantastically passing tons of positive energy flowing from Angus Young and his colleagues in the audience. The sound was fast, powerful, with pertness necessary in the presentation of rock & roll playing with a very good PRAT, which did not allow to remain indifferent in the face of such entertainment music. also with, in some circles, even cult, The Black Album of Metallica, (4LP - the best I know of) Polish amp coped effortlessly. Can he not only "apply" when you need to, but this hit / bass very well differentiated, there is attributable tube bass fillet or withdraw the lowest range.

bass is strong, resilient, and with well defined contour, well maintained rhythm and timing, which in no way can not find fault. At the end of the session left with classical music - it is finally true, the ultimate test equipment reproducing music. it is great symphony orchestra or orchestra with soloists and choirs, for example. opera, pose the greatest challenge to any audio system, its complexity, density, power and dynamics. amplification Amare Musica came out of this battle unscathed. My favorite "Carmen", Leontyne Price in the lead role, with von Karajan, conductor's stand Vienna Philharmonic, in a great, although having already several years recording, RCA Red Seal, left behind a stunning impression.

I listen to this opera during most of their testing and is often not quite so spectacularly, as this time. the same name conductor suggests that it version conducted in a fast-paced, with a flourish and power - and so it actually is. On stage, in addition to the singers appear the choirs (in the plural), both those the first and the second move along stage while singing - singers on the front of the stage, choirs far in depth. And all tested amplification showed very precisely arranged in space, moving therein. Trace any element came as easily, whether it was a the main character in the foreground, whether one of the choirs marching in the distance.

It's really very impressive, when the eyes follow the same moving the stage sound source. 9 Beethoven symphony is another of my favorite tests, which I give a plurality of devices. For the example easy to tell how much resolution can the equipment to play, or what is the range dynamic, and can handle large dynamic jumps, as resolution very quiet passages. And once again De Forest and Trinity have proven their value. These amps offer a resolution in a very high level - each good orchestral recording of it show, allowing to distinguish and track without great exercise any instrument or batch instruments, allowing enjoyed small subtleties, which is, in such recordings a lot. also, the size dynamic and excellent putting stroke dynamics go from very quiet playing very loud, it's strengths test set. What is very important, also in the quietest passages not perish details, flavors, you do not need hearing strain to hear everything included in the recording. few amplifiers can.

Summary

As I wrote earlier, the creation of in Poland of high-end products appears to project almost crazy for many different reasons. but yet to brave the world should be - if no

ideas for such products and a sufficient dose of stubbornness and consequences (and of financial opportunities), would lead to their actual creation, you have to do it! The creators of De Foresta and Trinity can be proud of themselves, I have created a fantastic, truly high-end product Made in Poland, on which to dwell there long, but it will be more convincing listening. High price? Looking only at number of zeros, so to say, but enough listen and compare with the world competition and ... it turns out that the price is very, very reasonably calculated, though of course it is not available for everyone. Realizing this, how the Polish market, fingers crossed for the success of this project not only in the our country, but in the world
I think Amare Musica have everything that need to join, for today, to Polish few brands that are recognized and highly valued in the world. Go for it!!

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