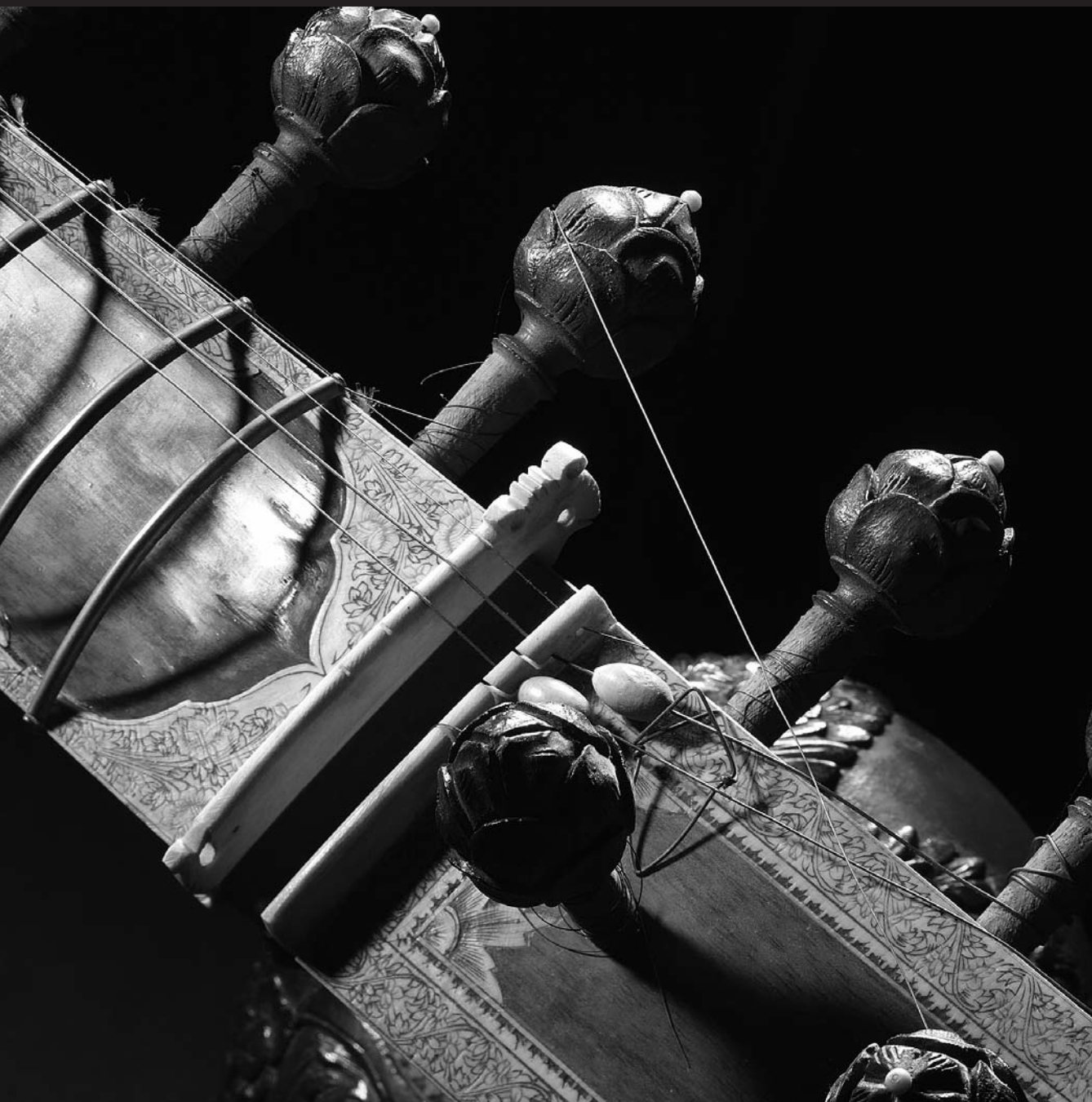
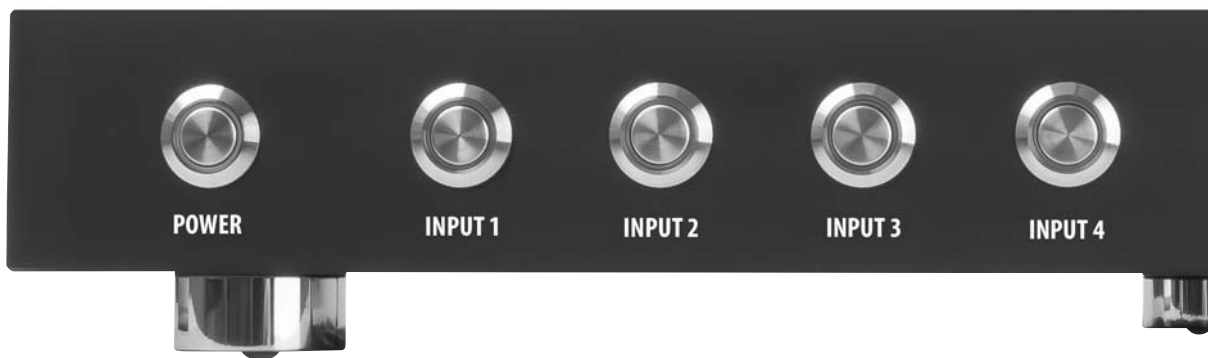


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Trinity: Preamp



.The “Preamp” Preamplifier from Trinity
by Marco Kolks

Trinity Electronic Design GmbH—a new star on the German design horizon? Engineer Dietmar Braeuer has already earned international kudos in a prestigious professional league. But since he’s been riding the audiophile wave, his products have been cresting all over the world with an enviable reputation. This developer loves perfection and has himself said that the idea of bringing music from the concert hall into the living room without any loss of quality has been his inspiration.

But his extremely high standards are not limited to playback quality. The components are a harmonious unity of design and function. His preamplifier, simply called “Preamp,” is a sterling example of his refusal to compromise. Like me, anyone who looks at the compact and elegant design runs the risk of falling in love at first sight with such first-rate equipment. Just touching it is enthralling. Running

by Marco Kolks

your hand over the rounded housing is guaranteed to stir feelings of contentment. That wasn’t the way it was during the phono stage.

On the back of the Preamp, four parallel balanced sources can be connected and two stereo amplifiers or four monoblocks, with the power jack at the far right. The front is adorned with eight flat buttons with softly glowing rings of light around them for source selection, the volume controls, and the on/off button. Behind an unassuming PVC lens, the electric eye for the remote control sits just to the right of the center. Pads of different kinds of material can be placed under the Preamp’s feet. This will have an effect on the resonance by reflecting sound away from the base of the equipment.

Once the housing cover is removed, the high tech reveals itself to the audiophile eye.

Dietmar Braeuer’s designs are elegant and expensive. I know of almost no other preamplifier that has such a refined arrangement for the buttons. It goes without saying that the construction is strictly symmetrical. This also

Invitation to Eternity



Trinity has changed the design of its products. For instance, the old triangular DAC is gone. Elegant design and top-quality workmanship—the hallmarks of the company—are well on display here.

applies to the volume control, which can be finely adjusted in 64 dB steps. The circuits are designed for low noise and are free of distortion. Each channel has 24 symmetrical amplifier stages. The materials alone cost a fortune. The longer I look at the inner workings, the more vividly the label “elite” comes to mind because it’s clear that someone is attempting to go beyond the limits of what is physically possible here. Both on the outside and the inside, the Preamp is burnished with the same perfection.

Listening experience

This Preamp is not fussy about its game partners. It takes what it’s given: from Quad monos to Burmester 911 classics. The planned output stage of the Trinity may raise some curiosity. It fills an important gap in the line from the South Germans in Aschheim. Dietmar Braeuer has included an XLR cable. This is not simply an accessory, but an ideal addition to his electronics, even if the Preamp can make other kinds of connection inter-

faces, for example, with the excellent 3T connectors from van den Hul.

My experience with the Trinity Preamp has given me the opportunity to listen to music using high-end equipment without bother, disappointment, or anxiety. Looking back on my listening experience with these components, I’m sure that I will never again have to experiment to find anything better. In terms of sound, the Preamp joins the ranks of the best preamplifiers that I know. At all times, it has a superior sound, regardless of the time of day, whether I’m stressed out or relaxed, whether I’m listening closely by myself or together with other people.

There’s something about the name of the band Kompost 3 [Compost 3]. It gives you absolutely no idea about what kind of music (“Epigenesis Laub Records/CD”) you might associate them with and so you’re even more curious. The Austrian foursome of Martin Eberle (trumpet, slide-trumpet and flugelhorn), Benny Omerzell (piano, organ, Rhodes, clavinet, synthesizers, toy piano, melodica), Manu Mayr (electric & double bass, bass-synth), and Luke King (drums, percussion) is making jazz fitted out with various electronic gadgets, rock passages, lots of

improvisation and a steady groove. This music is played right in the audio spectrum's sweet spot. The first bars of the opening track, "Piggy Strut," give listeners a start. The percussion is so intense and fast that the music feels almost alive, even if the effect of this take has much more to do with their music than the quality of the recording. This type of jazz is definitely not for everybody. But I have to give the Trinity Preamp a lot of credit for making this music easier to approach. It gives the music flow, rhythm, and calm—just what you need to feel with interpretations like

these. And it can do something that many others can't. This preamplifier projects tonal colors and adds just the right level of dynamic control. Such a mixture makes the playback exceptional. If you compared tone color with flower buds, then these dynamics would bloom into flower to show off their full glory.

In the interplay between flugelhorn, piano, and bass ("There's Blood on the Joint"), the Trinity Preamp even extends the silence when the musicians pause. The same holds true with the decay of the notes in the room. I have only seen this effect in a few excellent amps



Sound tip: Allan Taylor

All is one; Stockfish/SACD

For me personally, this SACD is a concept CD because from beginning to end something is going on that I don't want to interrupt. No one track that I would single out. This album is a whole, even if the individual tracks are different, revealing themselves in mere subtleties, such as the fragile effect of the percussion in "I Followed Her into the West." With the help of Stockfish, Allan Taylor creates an intimate atmosphere that will not fail to touch the listener. His music makes you think, and its beauty may even distract you from the realistically-tinged texts. They offer an opportunity to identify. The title track sounds particularly poignant, recounting the fate of "life" from birth to death. Acoustically, "All is One" is out-



standing and, for fans of the singer/songwriter, a must.

Music tip for the open-minded Kompost 3

Epigenesis; Laub Records/CD

This musical "compost" comes from Austria. The band has been around since 2009. "Epigenesis" is the group's third release. The sound is varied but also heavy and not exactly electrifying at first hearing. Here you definitely need much more than one listening session in order to get into the compositions. Once it gets hold of you though, this music won't let you go. The only thing is that you have to have a certain soft spot for music that doesn't follow conventional form. Not an album for the mainstream masses, but for



that operate without negative feedback. How Dietmar Braeuer has been able to do this technically remains a mystery to me. With this preamplifier, the music conveys an unusual tension that, combined with the right sound balance and nuanced timbre, provides what we're all looking for: Emotion!



anyone with an open mind.

The Gerry Mulligan Quartet

Spring Is Sprung

Essential Jazz Classics/CD

Gerry Mulligan lived from April 6, 1927 to January 20, 1996 and is considered one of the foremost baritone saxophonists. He came to prominence during the era of cool jazz, a style that developed around the end of the forties. The sixth track of this CD happens to be a live recording. In this quartet without a piano, Brookmeyer actually plays the piano twice, and Mulligan once. Mulligan was one of the driving forces of West Coast Jazz and settled in Los Angeles. His light, airy, pleasant sound became his trademark and comes through best in ballads.

In concert, even over this preamplifier, I am entranced by the velvety quality of the music. Don't get me wrong. The Trinity does not wrap the music in a robe of powdery sugar, but fills it with a rich palette of harmonic color. After venturing into the partly experimental realm, I was looking for some contrast and found it in the Gerry Mulligan Quartet's album, "Spring is Sprung." Two discs from 1962 have been combined on this CD. Both feature collaboration with trombonist Bob Brookmeyer. The original LPs were released by Verve and Philips. Tracks one to six are from the "The Gerry Mulligan Quartet" disc, and tracks seven to twelve from "Spring is Sprung." Two bonus tracks, recorded live in Paris on October 6, 1962, have been added. The precision and color in the low frequency range are amazing. This makes the lower mids especially vivid, and when Gerry Mulligan himself takes to the keyboards in "Spring is Sprung," you can even make out his left hand playing. I have rarely heard so many delicate shades in the lower frequencies. So I keep on sitting in front of this equipment and listening to this fantastic first-rate jazz. Both albums are outstanding examples of West Coast Jazz, not really in the style of the 50s anymore, but already moving on to the future. The auditory space is flawless and not overdone by one iota. The instrumental timbre is distinct and clear-cut. The sound floats in the air, completely freed from the speakers. Could it get any better? I don't even bother to ask

myself that question.

Vocals are a real test of just how natural sound reproduction can be. Allan Taylor has never dropped the ball when it comes to performing. In this sense, "All is One" is a collection showing his artistry in his best numbers. Here, he plays his favorite Martin guitars with the very same sensitivity to body, expression and individuality that he lends to his vocals, which is what the singer/songwriter, now in his seventies, is praised for. Stockfisch has recorded this album with superb SACD sound. It sounds even more spacious and finely distinct than the already very good CD track and will captivate listeners. The preamplifier is always the bottleneck in the chain and not a few people rate it higher in importance than the amplifier. The Trinity Preamp reveals subtle nuances of the British bard's voice—its supple, creamy quality, wafting breathiness, and sensuous touch. Allan Taylor isn't simply convincingly reproduced: the sound clarity of the lyrics is incredible. His melodic and rhythmic intricacies flow seamlessly together without a break. The entire experience plunges the listener into the expanse of the music.

Takeaway: I have to smile at the legally compulsory warranty period of two years.

Anyone who holds this preamplifier in his hands and opens it up will soon know that it's been built to last its discriminating owners for eternity.

MK

The product:

Preamplifier: Preamp

Price: €24,900

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