

Teresonic at the CES/THE Show 2010

January 2010

Las Vegas



Show Special!

True high end audio experience that's affordable and without hustle? Most of us aren't that lucky. Teresonic is offering this superb sounding system from the show that impressed attendees and the press and inspired 'the best sound of the show' accolades.

Speakers: Teresonic **Ingenium XR** (\$12,000) with brand new DX4 drivers. (tall speaker on the picture above)
Amplifier: Teresonic **Reference 2A3** (\$15,000) with all NOS tubes. (sitting on the floor – picture above)
Speaker cables: Teresonic **Clarison 6ft** (\$985) with 24ct gold plated spades. (as used in the system above)
Interconnect cables: Teresonic **Clarison Gold** 1m (\$2,985) with pure 24ct gold conductors.

This **\$31,970** system in absolutely like new condition can be yours for **\$25,000** including shipping in the continental US. All components are fully matched for the most natural sound experience that can't be found in many \$100,000+ systems. There is only one demo system available so don't miss it.

The best sound at the show. Again.

Teresonic and partners: Clearaudio, Musical Surroundings, Playback Designs, Micro Benz, and Audiav offered again one the best analog *and* digital sounds at the show. It inspired John Atkinson of Stereophile to say: "...superb dynamics and clarity, with good bass extension."

"There was no way a little single-driver speaker [Magus Silver XR] could produce such robust sound. Zsst. Wrong. After we listened for ten minutes, the speaker cables were switched and the Ingeniums belted out the beginning to "Also Sprach Zarathustra" with even greater spaciousness and low-end authority," says Marc Mickelson in The Audio Beat.

"I really enjoyed the sessions at your room with the clear and precise sound." Charles Schlacks (see picture on the next page), music historian and record collector, who generously shared the best samples from his vast records collection. As a part of daily "Concert at 2pm" in the Teresonic room he played wonderful Decca, RCA... issues from 50's, 60's and 70's. Such a treat for attendees in always packed room.

The base: speakers and amplification.

Top of the line Teresonic Ingenium Silver XR with DX4 (pure silver coils) drivers (\$14,500), and Magus Silver XR with new DX65 (pure silver coils) drivers (\$6,000), were played interchangeably. The "powerhouse" was Teresonic Reference 2A3 amplifier (\$15,000) which continued to amaze attendees with "all" of its 2W/channel – never exceeding 1/3 of the volume to fill the room with beautifully refined sound and stunning base.

The analog subsystem: turntable, arm...

Musical Surroundings provided the analog subsystem that attracted so much attention and produced some of the best analog sound at the show. From Clearaudio Innovation table (\$10,000), to Micro Benz LP-S cartridge (\$5,000), to Helios tonearm (\$5,000), to wonderful Jim Fosgate Signature phono preamp (\$2,500) – it all worked together to produce full sound, a lot of base, spaciousness, and air.

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The digital subsystem.

Also new this year was Playback Designs MPS-5 CD/DAC that has been getting great reviews including Michael Framer's review in Stereophile: "So analog like was the MPS-5... that it has joined the very short list of players that make want to sit down and actually listen to digital recordings..."

We played some recordings on both CD and Vinyl that originated from same master tapes (e.g. Scheherazade with Reiner and Chicago symphony – Living Stereo version). Although remastered, these recordings enabled visitors to compare different media. The MPS-5 did very well indeed (especially with SACD versions) getting close to analog sound. A big surprise was when interconnects were replaced with Teresonic's Gold. The transformation was quite remarkable and so analog like... So, Bob Levi of Poitive-Feedback was probably right saying about Clarison Gold: "...If you are running tubes, you may like these a lot. If you are running solid state, you may need these a lot."

The cabling.

Cabling plays a critical role especially in 'noisy' environments characteristic for multi-component audio systems. All Teresonic cabling (power, speaker, and signal interconnects) used was fully shielded against all kinds of EMI, RFI, and even mechanical disturbances (e.g. vibrations). It helped preserve purity of signal all the way from sources to speaker drivers.

All analog and digital components were wired with Teresonic Clarison Gold interconnects. Teresonic Clarison 6ft speaker cables are same high-end cables used inside all Teresonic speakers. This assured consistency of signal from the amplifier to the speaker drivers.

Special thanks.

Audiav (audiav.com) provided the audio rack which certainly contributed to quality of the sound and to overall aesthetics of the system in the room. Beautifully finished maple shelves provided rock solid, low resonance base for system components.

Many thanks to Mr. Charles Schlacks for bringing his recordings we played during "Concert at 2" sessions:
DECCA (U.K.) SXL 2252 Ibert: *Divertissement*, Saint-Saens: *Danse Macabre*... Paris Conservatoire Orchestra conducted by Jean Martinon;
MERCURY SR 90279 Tchaikovsky: Symphony No. 4 in F Minor. London Symphony Orchestra conducted by Antal Dorati;
RCA LSC-1806 Richard Strauss: *Also sprach Zarathustra*. Chicago Symphony conducted by Fritz Reiner (recorded in March 1954!);
LSC-1817 Offenbach: *Gaite Parisienne*. Boston Pops Orchestra conducted by Arthur Fiedler (recorded in June 1954!);
LSC-2436 Respighi: *The Pines of Rome* and *The Fountains of Rome*. Chicago Symphony conducted by Fritz Reiner (1s/1s pressing);
SXL 2305 Holst: *The Planets*. Vienna Philharmonic, Herbert von Karajan;



Mr. Charles Schlacks, music historian and record collector, generously shared the best samples from his vast records collection as a part of daily "Concert at 2pm" in packed Teresonic room.