

LONELY AT THE TOP

After measuring and setting-up, satisfaction was enormous. The set sounded great. The W210 corner-woofers produced, partly because of the corrections used, beautiful and controlled low-frequencies (often a problem in the HVT test room) and integrated completely with the Amphion ION loudspeakers. The crossover point could not be detected by ear. Placement and detail in sound reproduction were of exceptional quality.

The amplifier proved to be 'quick' because the impulse response was very nice, also in the low frequencies. Neither too soft, as with some tube amplifiers, nor overly bright. The end-result showed that, by means of digital components, phenomenal sound can be reproduced, especially with the Lyngdorf CD-1 as a source.

The TDA2200 has been playing at my home for a while, be it in bypass mode. The amplifier proved to have sheer endless reserves as it was connected to a pair of Thiel CS7.2, with low efficiency and a very difficult load for an amplifier. The Thiel loudspeakers produced a truly 'canyon-deep' and precisely controlled 'low-end'. All that combined with a tremendous reproduction of the stereo image in height (!), width and unknown depth. Laurie Anderson was lost far in the back of my garden with 'Hiawatha' and almost landed in the small stream behind my garden. Detail rose to a solemn height. And, as in the HVT test room, it was of no importance at what sound pressure level the reproduction took place, be it soft or very loud.

Conclusion

Peter Lyngdorf continues his victory tour in the digital arena by means of the TDA 2200.

The amplifier is very convincing in many aspects and accomplishes great results. The power stages appear to be able to generate an apparently endless amount of Volts and, especially, Amperes and therefore are capable of delivering a lot of very fine Watts.

In the battle between digital and analogue in the amplifier league, the TDA 2200 puts 1-0 on the scoreboard, heat generating class-A amplifiers are banned to the attic.