

# HIFI STATEMENT NETMAGAZINE



**TEST.**

## Mastersound Dueventi

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*When the Mastersound Dueventi came out for the test, this caused a great deal of excitement and enthusiasm with me after several impressive encounters with devices from small Italian hifi manufactures.*

Also Mastersound from Vicenza in Northern Italy is an owner-managed medium-sized company, in which almost everything is done by itself. They are proud not to use pre-printed circuit boards from low-wage countries, which is the best way to do it themselves. In the circuit, the brothers Luciano and Lorenzo, who took over the company of Father Cesare, do not like to look at the cards. In any case, this is only possible with the transformers which are wound in the house itself, which should allow a wide range of tubes of high output power. Great attention is also paid to the power supply of all devices. Overdimensioned? Is not there! And if you can not do anything on your own, you can rely on similar companies: The Diapason (*error - they have only have the same cabinetmaker*) sides are made of wood, and the loudspeaker specialist is not unjustly famous for his legendary woodworking skills.



*Simple and simple, elegant and high-quality - the design of the Dueventi is timeless*

Despite the high production depth and the elaborate production, the offer includes seven integrated, two preamplifiers and three power amplifiers. Of course everything is pure tube devices. The Dueventi is the second smallest full power amplifier and neither the price of 3550 euros nor the weight of 23 kilograms make me think small. Above all not when he almost tilts me backwards, as the power supply and transformer make up a lot of the weight and pull it down irresistibly on the back. The Mastersound Dueventi has just undergone a complete overhaul, which, in addition to minor modifications to the circuitry, has a more powerful power supply and more equipment. The price has moderately been adjusted upwards.

The Dueventi is made of antimagnetic steel sheet. With chrome-plated, heat-repelling extra sheets under the tubes, the amplifier makes a very solid impression, only the feet sneeze a little before it stands. Then it emanates a solidity which is not only due to the weight. The grip quality is excellent, the solid cinch sockets for the five high-level inputs are firmly screwed to the chassis, the box clamps have vice versa, even if they only have thick banana plugs and no bore for cable ends. Whatever you want to do, you just keep it in front of it and then turn around - that's what it takes.



*Also nice and wooden, but apart from the volume one can not fix with the remote control*



*The two EL34s work in parallel in single-ended mode*

Like all Mastersound amplifiers, the Dueventi works according to the single-ended principle. Since the operation in class-A principally converts a lot of energy into low power and the EL-34 power amplifiers of electro harmonix are also not the most powerful types, two are used for each channel. Together with the in-house transformers, a power of 2 x 20 watts is to be realized - with the complete elimination of negative feedback. And so that the amplifier is not exposed too much to the different impedances of the connected loudspeakers, there are separate secondary windings for four as well as for eight ohms. This is then a little more complicated and relativizes the price already in advance. Another special feature is the switchable triode mode. Using a toggle switch, the screen grid of the Pentode EL-34 is shorted with the anode - please DO NOT! Switch over during operation, if you want to have something of the end tubes for a bit longer - and this turns it into a triode. Technically, this results in more distortion and less power. There are not a lot of tube friends who swear by this principle, albeit for sound reasons. I find the auto-bias circuit very pleasant and comfortable, which always ensures that these are operated with the correct operating point even when the parameters of the power amplifier are changed. Almost forgotten I have the pre-stage section, which is operated by two dual-diodes ECC82 from JJ-Electronics. A robust and supposedly not particularly refined variant. However, the masters of Mastersound attach great importance to the fact that the supply of tubes will continue to be guaranteed in the future, and therefore renounce exotic types.

A relay-controlled soft-start function ensures that the tubes are slowly raised, the outputs remain muted. This protects the tubes, on the other hand, the connected speakers. And for the purists it should be noted that this circuit is, of course, not in the signal path. For the sake of completeness. Of course you can cheerfully exchange for tubes of the same type from other manufacturers, if one is after - that makes the employment with tube amplifiers so funny. Still, in advance, you do not have to. When I say my Spendor A5 to the Mastersound Deuventi, I am already a concern. Although uncritical with respect to the impedance pattern, the spenders are quite greedy with an efficiency of 85 decibels per watt per meter. After a reasonable warm-up period of at least 20 minutes, the right-hand turn of the volume knob works surprisingly well. In addition to the volume control, there is a wooden remote control, which eliminates the need for an amplifier. The Alps potentiometer is then motor-controlled.



*The large screen choke or choke filters high-frequency noise and contributes to the absolutely hum and interference-free reproduction of the Deuventi*

Let's go with "Magnets Pullthrough" by Tortoise 'debut album of the same name. The initially loudly strung - not plucked - electric guitar is very large and enormously plastic in the room. It also extends to the left and right of the loudspeakers and upwards. At all, the slender Spondor seems to have nothing to do with the image, so everything seems to be detached. One would think of it as part of the session of the Chicago project. The hard-hitting edge of the snare and the subsequent breakout of the bass are dynamic and loud enough, albeit not with the ultimate force. What else, propellerheads in duet with Shirley Bassey with "History Repeating" from decksanddrumsandrockandroll. The piece with organ, monotonous bass and the great voice of Shirley Bassey comes with live character and a lot of thrust in the bass, which brings a shot full. This bass is so physical and substantial that you do not miss the last dryness. Elbtone Percussion Live conjures the stage into the room, the striking, swinging and reverberation of the various percussion instruments is an experience. The good resolving power in the high-frequency range is noticeable. Most of the tube amplifiers with ECC82 in the preamp, I have always experienced in the discipline as minimal unclear. It is a bit more upset at the upper end - at the bottom, by the way - but everything remains remarkably clean and transparent. A pair of Tungsol tubes still lying in the drawer proves the happy hand of the Mastersound developers with the tube selection.



*The loudspeaker clamps can be tightened like a vice, for 4 or 8 ohms, a separate secondary winding is available*

What is striking is the balance of the performance of the Dueventi without emphasizing a frequency range. Characteristically he is by no means bright or somehow analytic, and sound colors are abundant. Now I stop but a little. What makes the description of tube devices so complicated is that you use vocabulary, but these devices sound different than their transistor-fired colleagues. And for this the Dueventi is a sample. It makes sounds so immediate and fast as completely as the most devices goes off. This is not the speed or loudness, but a great self-evidentness, to follow every musical change, to guess it almost before it arises. To let a sound on and off again, or to move a vibration, which in itself has been completely sublated, to an even more visible air movement in space. In addition, this sculptural figure, which appears almost figurative, comes from a spatiality which degrades the loudspeakers to nebendarists, because their boundaries seem to be dissolved. One simply believes much better to understand what one of the musicians or composer wants to say. It may be due to the distinct harmonic distortion of the sound, but it is completely irrelevant why it sounds so. Before you think that the good man is completely over there and instructed belongs, you listen to such a device simply times, otherwise you can not understand that correctly. But continue: Pop music with Ryuichi Sakamotos "Paradise Lost" by the Illustrated Music Encyclopedia. The bass lacks some punch. For this, the accompanying instruments and synthesizers, such as floating particles, flicker through the room. Overall, it is at this moment but a bit too tired and slow, something covered, and the coarse dynamics does not appear to me the first time restricted. That can not have been all.

Since in my fundus is no pre-amplifier with higher efficiency is, I resort to a kit monitor, which I have times for film watching over the PC, where it is powered by a Class-D amplifier. The small monitors are called Cinetor and are sold as a kit by Heißmann Acoustics for 350.00 Euro. Even if all now scream (too cheap, self-construction - lug), there was nothing else. Very spatially and on the sometimes somewhat desolate side of neutral, they do not seem to be really suitable to be converted with a tube amplifier for 3550 euros. For this, you have a high-frequency waveguide, a Kevlar PA mid-range driver and a true 90 decib. To all misfortune I also had to take the four ohms transformer output - the tube friend accepts in itself at most the one with eight, the better with 16 ohms.



*The triode operation costs half of the output power, but the Mastersound sounds even more dedicated and genuine*

In a nutshell, it works great. On the right loud speakers, the Mastersound Dueventi not only transports all the positive features found so far, but now also powerful pressure and a remarkably fast coarse dynamics are added. In addition, he now goes off correctly. After I had the whole program material again - this time really loud - I came back to Ryuichi Sakamoto, this time Soloklavier. Playing the piano is sometimes somewhat academic and simplistic because of not particularly involved installations. If you listen to Master over the Mastersound, you learn correctly, how virtuosic it is actually with all simplicity. Suddenly every attack has a meaning, minimal delays and also the pause before the tone show an intensity in the game, which I have so far not noticed. This does not even bierernst any longer, but comes with one or the other winking. Very remarkable. Another piano. Arthur Lourié, probably one of the most important futurists, who was declared a sovereign in the Soviet Union when he did not return from a trip to the homeland, and later was not understood and almost forgotten in the West. His piano work is now available in the recording of the great Moritz Ernst on Capriccio. The recording technology is, of course, digital and characterized by great cleanliness and analytics. The Dueventi makes it an almost organic tool. Great and powerful. Each run of the left and right hand to be pursued in a spacious and clear manner, while at the same time capturing the full reverb in the body. Here, too, the intention of the performer is again understood to be better understood than usual.





*Only the source selection can be adjusted next to the volume on the front. The Mastersound Dueventi is put into operation with a toggle switch on the right side of the underside*

Switching to the triode mode brings everything together. What was still left and right dissolves, one sits before a great piano as a whole. Everything is even more self-evident, the already intensive approach is even more intimate. The piano radiates a calm authority. My spontaneous thought is that I never want to hear another piano again! In the triode mode, one or the other detail is not reproduced so clearly, but it is better integrated in the context with the already mentioned inner cohesion and an irresistibly rhythmic forward thrust.

Björk followed "Oh so quiet" - really fat big-band-sound with rich winds, plucked bass and the singer, sometimes very quiet, almost screaming, sometimes only accompanied by a glockenspiel - directly in front of one. At almost the original level, it is still gravely. Marilyn Mazur's "Rainbow Birds Part 2b" from the first solo album Future Song tears. Percussion gleaming, the bassdrum with enormous pressure, volume and power. The spatial allocation is dense, but stable, as in real. The very quite large projectiles may have some more bass control and at the top more resolution, but in between?



*The ECC802S used are technically equivalent to the ECC82 or 12AU7, but they are called as a military tube an advantage in system symmetry and a longer service life*

Oh, by the way, of course, I have also heard small classical vocals, coriste and an acoustic guitar - the Dueventi of course also quite wonderful. But do not ask him.

## **STATEMENT**

Really genuine, immensely involved and built for a little eternity, the Mastersound Dueventi is likely to be the last amplifier for many - more sensitive speakers. In the triode mode, playing again intimate, he was particularly drawn to all music lovers and educators.