



Less is more

Four watts of output power? Can that produce a sound?
Both questions can be answered shortly: That's enough. And: Yes

Trafomatic is a brand we try out for the first time in the LP. Well, almost, because in fact we once have tried out a device from Trafomatic. "Now he is talking crap", is probably what the reader will think; while a few others will lean back and smile because they know what I mean.

Once there was a partnership between the Serbian amplifier producer Trafomatic and a Speaker Company from Vienna, that enabled the Austrian Speaker manufacturer to sell a few of those Serbian amplifier models under the WLM-Label.

The passionate readers might remember the pretty EL34-Amplifier, we tested with with the same WLM standbox. Today's elegant Evolution from the Trafomatic assortment probably matches the best with the WLM Sonata, if things moved on, as we can see on the new design.

But lets start at a meaningful point, the very beginning. Sasa Cokic is running Trafomatic for some time now. As the pragmatic name of the company shows, it only used to produce transformers for other manufacturers, which internationally earned some good respect. The next step was the assigned production of complete Tube amplifiers and finally the construction of a product portfolio under it's own label. And since time passed the assortment became very impressive: multiple power, pre- and hi-end amplifiers with different tubes, that can satisfy any wish.

The German salesman Audio-Offensive has recommended us the „Evolution One“(And also wrapped it up). Nominally this Power Amplifier, with its strong design is the weakest in the collection. The producer tells us that the output power is 4 Watt per channel, what is pretty high for a 2A3. For a comparison I have measured a 2A3 end with 2,8 Watt per channel. That is why Trafomatic recommends to

use tubes from new production because old ones might not survive very long. In our test version we had Gold grid 2A3 tubes. Of course the evolution one is a pure Class-A-amplifier without feedback. The driver stage is formed by two ECC81 double triodes. The rectification of the high voltage is also done by tubes . The 5U4G-rectifier tube that is used is heated directly.

As such an amplifier is usually attached to a speaker with an extreme effect, it is essential that side noises are pushed back. Multiple steps are making sure that happens. That is why the power tubes are DC voltage heated. In addition several big chokes are making sure that even the last side noise caused by the supply voltages will disappear.

At the inside of the device one can see the advancement of the producer: One could hardly split the assemblies better than that. A mixture of a modern circuit board lay out and usual free winding improves confidence in the constructor – There is no waist of wire.

Team Members

Record Player

- **SME 20/3 mit SME V and Phasemation PP-500**

Phono Preamplifiers

- **EAR 324**
- **Qualiton Phono**

Speakers

- **Sonus Faber Guarneri Tradition**
- **Spendor BC-1**
- **Tone and sound „Todo“**
- **Tone and sound „Ephedra“**

Opponents

Amplifiers

- **DIY 2A3**
- **Unison 845**
- **Plinius 9100 SE**

No Nonsense: Transformer and Output Transformers are given the space they need. Then there are five tubes and that's it.



Nils Frahm – All Melody



Things we played

Nils Frahm
All Melody

Calexico
The Thread that Keeps Us

Franz Liszt
Piano sonata h-minor,
Oleg Maisenberg

Antonin Dvorák
Celloconcert H-Minor,
Mstislav Rostropowitsch,
Berlin Philharmonic,
Herbert von Karajan

Ludwig van Beethoven
All symphonys,
Gewandhausorchestra Leipzig,
Franz Konwitschny

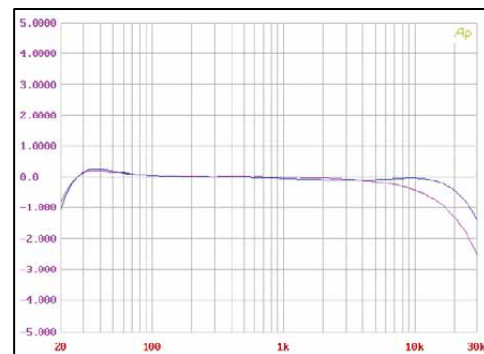
Patricia Barber
Café Blue

Oscar Peterson Trio
We Get Requests

On the backside we don't find anything exciting: four linesignals can be plucked in, there's outputs for 4- and 8-Ohm-speakers.

Compared to the former version of the amplifier, the Evolution One turned out a little bit more massive- the material mixture of wood and metal has changed to a modern all-metal case with massive aluminum pieces around it. That's a little bit more martial than the slightly playful design of the past years, but it looks excellent on the Evolution One. And there's a little bit of comfort too: thanks to a motor potentiometer the volume can be regulated with a remote control from the listening position.

And now we will take our seat. We will challenge the first round with some classic old school monitor speakers with an efficiency that wouldn't let anyone assume a single ended tube amplifier. The very old, classical Splendor BC works beautiful on the Trafomatic – rich, silky and over all pleasing. And when I write, that I mean including a sense of an excellent combination of elegance and clearness, dynamics and musical movement. Of course – the volume can't go as high as trees grow, but the reachable 90 decibel seem pretty loud at my listening position. And even if the amplifier, according to the measurement system, produces 1 percent distortion at that point, it never gets uncomfortable. It's also impressive, how well the 2A3 works with the very elegant but still compact Sonus Faber Tradition. The very high resolving, almost analytical monitors gain with the Evolution One a little bit more kindness without giving up their precision.



Comment on measurements:

The measurements of the Trafomatic are fine according to its quality. The maximal side noises of one percent are reached on both pickoffs with just 1 watt – if 4 watts are used it gets a little bit more.

The frequency response is above 20-kilohertz. The signal to noise ratio is fine too: -85 dB(A) for external voltage and channel separation are absolutely okay.

But when we attach a speaker with more than 90 decibel, the dynamic scope gets big enough to go for more. With our self-made "Ephedra", a combination of a 12-inch-PA-drive and a horn tweeter we could make



Trafomatic Evolution One

- Price 2.495 Euros
- Warranty 2 years
- Seller Audio-Offensive, Falkensee
- Phone 033222 131655
- Website www.audio-offensive.de
- Size 450 x 320 x 215 mm
- Weight 22kg

All in All...



>>A unique and lively playing Single-Ended-amplifier, that can cooperate with more speakers than we assumed.





On the inside we find a mixture of circuit boards and free windings.



The winding on the inside is very clear. All voltages are clearly being filtered.



Instead of an RC-filter they decided to use more complicated (and more expensive) LC-filters.

the walls shake, so everyone in our company could hear it. Only the bass level is still not as good as that of transistors with feedback, but still good enough to produce the sound of a step on the pedal of a bass drum. And also the rubbing double bases of a big symphony orchestra, like the Peer-Gynt-Suite or the Ouverture of The Flying Dutchman, have authority and darkness. But the real strength reveals itself in the high sounds: voices, natural instruments and their high sounds are given in a combination with such a passion, openness and liveness that one feels very close to the live concert. The spatial design is very organic – It is broad and deep, but still clear and precise, probably without any sharp edges other amplifiers have. The Trafomatic does not need to be shy about its' colors and its' charm.

Thomas Schmidt



A glass pane protects people's hands from the hot tubes.