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THORENS® TD 907 Test review

The German audiophile magazine AUDIO has recently tested our TD 907 and published an article by Lothar Brandt in its August issue. Here are some translated excerpts of this article.

CLASSIC LOOK, LATEST TECHNOLOGY

Brandt first compares the design and agrees that the 900 series definitely looks like its ancestors from the 60s and 70s like the TD 160 which has legendary status but did not stage itself as a spectacle. And the new series also has spring-suspended sub-chassis – a long tradition of THORENS®.

He finds the price tag of 11'000 Euro without pickup, rather spectacular, but recognizes at second glance that the buyer gets a masterpiece of engineering, well-thought-out and expedient. This became already apparent during assembly and set-up: instead of witchcraft, clean craftsmanship, without conjuring formulas and above all without physical and mental contortions building up. Brandt especially vaunts the possibilities to make all adjustments from above: with the water level on the top plate, use the screwdriver to place the three special soiled feet to the correct height until the chassis is exactly horizontal. Feet, floor and deck panels are made of Tricom, a three-layer composite of aluminium, Pom (a high-damping plastic) and again aluminium. Also made of aluminium is the sub-platter, whose 10 mm stainless steel axle is introduced with patience into a sintered bronze bearing, supplemented with an oil-grease mixture. He determines another special feature: On the sub-chassis, not only the platter bearing and the tonearm base are mounted on a double Tricom surface, but also the motor. The AC-voltage synchronous motor supplied by an external power supply, which is electronically controlled by a circuit implanted in the player, is not a shaky candidate. The rigid connection between the motor and the platter ensures that there is no relative movement between the two. These minimal synchronous fluctuations would not be audible as such, but affected the dynamics.



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THE SUBCHASSIS AND THE AIR

Brandt continues his description of the set-up: The coupling between the motor and the sub-platter is based on the Thorens-typical ground flat belt, which should never be replaced by a possibly cheaper plagiarism. The tension of the specially made rubber precision part can also be fine-tuned. Still remains the sub-chassis itself. Whoever adjusted such a thing at one or the other competitor's products from below, will again thank the Thorens developers for access from above onto the three inverted cone stainless steel springs on which it rests. Place the 6,5 kilogram heavy



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main platter, put on the water level and then turn the three setscrews, until the platter is completely horizontal. The springs are not damped with foam or other stuff, but they rest on an air cushion, i.e. on a defined air volume. A loudspeaker-like diaphragm, air-tight around the bearing bush, reacts to fluctuations, while a bass-reflex-like channel balances these air pressure changes over ten small air outlet holes. The necessary slider with its oval handle can be found on the back, the slight scratching noise when moving arises from the airtight finish.



TONARM TP 92

Now the author moves to the tonearm: The turntable thrills even more, because as the tonearm the TP 92 is staged, in AUDIO already several times celebrated. Here, the radial class presents itself in its 10-inch length, the tube made of eight pressed aluminium layers, lined inside with a hose for the braids is therefore somewhat grown. On this fine guy, the jury assembled a lot, which is good and expensive for pickups (BENZ Micro LP-S / CLEARAUDIO Stradivari V2 / DENON DL 103 R). And always wondering again about the mix of verve and elegance with which the Thorens TD 907 not only swept prejudices against its design but also about the sheer implicitness with which it transformed disdainful record rotations into exciting music experiences.



THE LISTENING EXPERIENCE

Here what Lothar Brandt said about the sound: LP by LP wandered on the plate and the hearing test dragged on. But it was a heavenly protraction. A sub-chassis cannot have low bass? Well, then the start of Mahler's second under Bernstein. The contrabasses had abundance. Belt drive costs dynamism? Well, then the blows between Vibraphonist Gary Burton and pianist Chick Corea overheard. This was partly so much that one was already afraid of the tweeters of the listening speakers B & W 802 D3. Unfounded, for there was no destructive distortion around the impulses. Old records re-mastered lose the spell? Well, then the freshly styled "Sgt. Pepper" from the Oldie crate.

It did not matter what kind of music played in what volume. Sovereignty and fun, pressure and looseness, precision and harmony, punch and colours - everything complemented completely. In terms of music, the Thorens TD 907 does not do things by halves.