

# <sup>®</sup>The Essence

## More Critical Acclaim !

“These made a *significant* improvement to the sound of the (Symphonic Line) amps, and as I moved them into the rest of the system, I noted how well they performed.”

Jonathan Scull  
**Stereophile** Vol.18, No.11, November 1995

As an aside, I found the (Jadis) Defy to be far more sensitive to power cord changes than any other amp I've heard. Why this might be, I have no idea. The stock power cords, while adequate, are forgettable, and ought to be quickly replaced by the end-user. The ESP cords and Transparent Audio cords each altered the sonic presentation to such a degree that it made one wonder if two different amps, and not power cords were being swapped in and out of the system. The transparent cords slightly compressed the sound stage and mellowed the music, offering a softer laid back and subdued Defy; but they were also far less dynamic, impactful, and extended than the ESPs. Still, though some may prefer the Transparent, the more revealing and more transparent ESPs (ironic given the nomenclature) remain my overall preference. (They were, and still are holding sway everywhere else in my system, as well.)

Michael Gindi  
**Fi** Magazine, October 1996 p. 96

Once I made a small additional change to that system it got even better. Since the Venticinque has a detachable power cord (reviewed by Michael Gindi in Volume 1, Issue 8 of *Fi*). In a way, I kind of dislike sonic changes that are way out of proportion to what we should hear from passive accessories; audiophile raving about stuff like this creates a credibility issue among skeptics, which is to say virtually the entire population other than a few fellow audiofools. But I'm duty bound to report what I (and others) heard and it just wasn't subtle, much less imaginary. When the good Dr. Gindi claimed that the ESP Power Cord made amps seem like they had doubled in power, he wasn't exaggerating. The little GRAAF integrated simply sounded huge, more like 80 watts per channel than 25. The dynamic range of the system expanded significantly. Bass became deeper, firmer, more tonally centered. And there were smaller, but perceptible, improvements in transient speed, treble extension, and depth (quietness) of the noise floor.

Larry Allen Kay  
**Fi** Magazine, September 1997 p.53

“...superb”

Jonathan Scull  
**Stereophile** Vol.18, No.12, December 1995

**RECOMMENDED COMPONENT**  
**T.A.S.**, “THE BEST OF '96” Issue 109