



A Lifetime of Music

MEMO: To All Bryston Customers
SUBJECT: Mini A – Customer Feedback

Hi James,

I tried to send this last night but the computer gods apparently had other ideas.

It's eye-rolling time I suppose, since I have to confess to a small oversight! I guess I've been so fed up with the endless references to the necessity of burning in amplifiers, cables, speaker stands and presumably one's pants and house keys prior to putting any



audio component into service that I just dismissed the entire concept and learned to ignore it. Even when discussing the idea in connection with speakers and reading a proper scientific dissertation on it, I never made the connection to my own speakers until I noticed a couple of days ago that they now seemed to sound just the way I wanted them to! At that moment the penny dropped and I felt a wee bit foolish, shall we say.

I found an actual objective review online which you probably have seen, namely <http://hometheaterhifi.com/reviews/speaker/bookshelf/bryston-mini-a-bookshelf-speakers-review/>. I don't claim any sort of brilliance because I was simply seeking the spectral balance I'm accustomed to from the Sony MDR-7506 and Stax Lambda SR-407.

So in the end, these Bryston Mini A speakers sound astonishingly clear, lifelike and pleasant. It's so exciting, I only wish I could describe the experience better. Since sometime around 1984 when my Cam Pyper designed systems with the tiny Jordan drivers breathed their last, I've had supposedly good speakers that I found useful only for background listening or TV. Enjoying music required sitting down with the Koss ESP 9Bs until I lent them to the late Antonin Kubalek for a decade or two. He returned them near the end of his life in dire need of repair, but I didn't mind, patient soul that I am. ;) After all this time, as much as I still want Audezes, it's truly thrilling to enjoy music at long last without being tethered by a cord.

I have recurring fantasies about tri-amping these but that's not something I'd undertake lightly since I know a bit about passive crossovers and the things they sometimes incorporate along with the expected filters. BTW, Chris tells me that you use only high quality film caps and last I heard, using electrolytics in passive crossovers was quite

standard so you may want to consider letting people know about this further example of Bryston refusing to compromise. The distortion from those electrolytics is similar to a rubbing voice coil, as I discovered by having a separate woofer enclosure so that the higher frequencies were not masking the fuzzy noises emanating from the bass drivers. Replacing with plastic caps made that distortion disappear, a lesson not easily forgotten.



I often feel that great music, made with love, passion and dedication deserves gratitude beyond simply buying the end result, as a bit of money is small compensation for the gift of happiness to be enjoyed for many years to come. At smaller venues, I was able to tell guys like Richard Thompson that I enjoy their music a great deal and it was a satisfying gesture. Using your products gives me the same feeling of being the recipient of something special that merits thanks beyond just

handing over the money. (I do get a bit emotional, I confess.) :-)

I could ride this tangent until it becomes a book so I should just stop now and write the book later. In any case, thank you for caring so much about doing things right. We need a few beacons of hope in these troubled times.

I've been listening to the wonderful Dory Previn Live at Carnegie Hall while writing this. Just for the record. ;)

Regards,
Jozsef