

Black Rhodium

Tempo stereo interconnects



RESPLENDENT IN ITS bright violet-coloured braided sheath, the design of the Tempo is based very closely on Black Rhodium's older Coda interconnect, but the insulation of the individual conductors has been increased from a thickness of 0.6mm to 1.2mm to reduce Transient Phase Distortion. It is terminated in the Graham Nalty Legacy Range GN-4G RCA plugs instead of the Eichmann Bullet plugs used with the Coda.

The extra edge

The conductors consist of 19mm x 0.3mm diameter silver-plated copper wires. Silicone rubber insulation is used to minimise distortion due to dielectric absorption effects, while the positive and negative cores of the conductors are connected in opposite directions, as Black Rhodium has found this reduces the noise floor, resulting in blacker silences and enhanced reproduction of the natural edges and decays in music.

The GN-4G RCA plugs are gold-plated, line contact connectors to reduce contact distortion. The earth conductor is a single strip of metal fitted into a plastic support to provide a single-point earth return contact while still ensuring a firm fit.

Black Rhodium mentions that it can take as long as 150 hours for its

cables to sound their best, but I find the greatest improvements happen in the first 10 hours of use. I connect them between my preamp and monoblocks, and run them overnight with the monoblocks switched off before auditioning. I start off listening with Rachmaninov's *Piano Concerto No.2* played by Sviatoslav Richter. The first thing that strikes me is a real sense of the presence of the piano in my room. The orchestra has a superb depth, fullness and openness – the spatial positioning of the instruments is spot on and the piano is perfectly placed at the front of the soundstage. The Tempos really seem to breathe new life into this 1959 Deutsche Grammophon recording.

Jean-Michel Jarre's *Magnetic Fields* has an intoxicating quality where the complexity of the electronic music is quite captivating. When it bursts into the main theme, my room is filled with music of sparkling clarity. The bass is very powerful and the Tempo interconnects are certainly able to convey the full force of the rhythms in the lower registers.

To check out the Tempo's handling of vocals, I choose a CD of two singers – a duet of Barbra Streisand and Celine Dion singing *Tell Him*. The singers are well positioned in front of the orchestral backing and in separate positions close to the centre of the soundstage, as indeed they should be.

Also worthy of note is the orchestra. All the instruments are clearly defined, rather than being a blur of different sounds and the performance is both captivating and very musical.

For some baroque music played on a harpsichord, I turn to a superb recording of JS Bach's *Goldberg Variations* played by Trevor Pinnock. The performance has all the sophisticated elegance that I expect from this recording. The stately first variation, *Aria*, leads into the joyful second variation and both are really tuneful. The tonal complexities of the instrument really come to life in my listening room.

Final fanfare

I finish off with Haydn's *Trumpet Concerto in E Flat* and the solos played by John Wallace are strident, but not overly so, which would make it sound unduly harsh. Instead, the trumpet playing is musical and in perfect balance with the orchestra and I am really drawn into the performance. The mournful second movement, *Andante*, leads nicely to the jubilant final movement, *Allegro*, which is well paced with melodic and virtuosic cadenzas.

These are great interconnects that handle whatever music signal they find themselves carrying between audio components. **NR**

DETAILS

PRICE
£260 for a 1m pair
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OUR VERDICT

