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ALL REVIEW / REVIEW HI-FI

Review of the Jeff Rowland Design Group Model 555.

January 4, 2026- by Thani Modsonga



JRDG (Jeff Rowland Design Group) amplifiers began their evolution into **class-D** amplification in the mid- **2000s** , starting with *the Model 302*. At that time, they utilized **B&O** 's **ICEpower class-D** module. This was followed by the *Model 201*, a monoblock power amplifier with separate left and right channels, and finally the *Continuum S2*, an integrated amplifier.

Jeff Rowland continued his leadership in revolutionizing the amplifier industry, spearheading the transition to **Class-D** amplification circuits and being one of the first brands in the high-end amplifier market to adopt this technology. After releasing smaller amplifiers circuitry, such as the **Model 302 and Model 201**, **JRDG** soon followed with several larger models: *the Model 525 , Model 535* and the flagship *Model 825*. The key difference compared to the smaller models was the adoption of Pascal **Class-D** modules from Denmark, the same country that uses **B &O** 's **ICEpower** .

Front and back are similar to *the MODEL 535*.

The MODEL 555 was first unveiled to the world in late **2023** , showcased at the **Tokyo Audio Show 2023**. Following this , the power amplifier made another appearance at the **Capital Audio Fest** in November 2023 as part of its latest product line, scheduled for release in 2024.



Jeff Rowland Design Group (JRDG) audio products are renowned for their chassis designs that are both robust and elegant, a standard consistent across their top-of-the-line to entry-level models. They utilize a solid block of 6061-T6 aircraft-grade aluminum, meticulously machined using high efficiency CNC machining, **resulting** in **virtually seamless monolithic chassis** . Anyone *who* has lifted a **JRDG** amplifier will recognize its weight and solidity. While this type of chassis is costly, it offers advantages over traditional sheet metal chassis held together with screws.

Besides its aesthetically pleasing design, the thick and dense aluminum chassis of *the MODEL 555* offers several advantages that positively impact the sound. Firstly, it effectively reduces **(dampens) mechanical resonance** by almost *100 %* . Because aluminum is a metal, it acts as a heat sink, efficiently

dissipating heat generated by the circuit boards and maintaining an optimal internal temperature for circuit operation. Finally, it helps prevent **EMI / RFI interference** from penetrating and disrupting the internal circuitry.

Front panel / rear panel and input & output connectors.



A : Power On / Off button

B : **LED** indicator for power on / off status

C : **XLR** input jacks for stereo signal (**Left** = Top & **Right** = Bottom)

D : **XLR** input jacks for mono signal

E : Toggle switch for selecting **Stereo** / **Mono output mode**

F :Right **channel** speaker wire connector **G** : **Mono**

mode speaker wire connector **H** :Left **channel** speaker wire connector **I** : **12V**

trigger jack for auto **On** / **Off system** **in** conjunction with the preamplifier **J**

: Three-prong AC power plug with separate ground

The front panel of *the MODEL 555* is elegant with its luxurious **CNC brushed finish** , yet simple in terms of controls, featuring only a single power button (**A**) and a white **LED** (**B**) below **that** button indicating the operating status .

All input and output connectors are located on the rear panel. *The MODEL 555 is fundamentally a 100% pure analog* power amplifier, with no digital circuitry. Due to its **fully balanced differential circuit design** , the rear panel only features balanced **XLR** connectors , separated into **two sets** . The first set (**C**) connects to the analog stereo signal from the preamplifier, and the second set (**D**) connects to the analog mono *signal* from **the** preamplifier . *The MODEL 555 can then be switched to mono* mode by flipping switch (**E**) to the mono position, effectively bridging *the amplifier* to mono mode.

In addition to the switch used to change the operating mode of *the MODEL 555* to **Mono** , the speaker terminals for mono mode (**G**) are also separate from the speaker terminals used in stereo mode .

Internal design with class-AB amplifier circuit.



MODEL 125



MODEL 535



MODEL 555

The exterior design and proportions of the *MODEL 555* are very similar to the *MODEL 535*. Initially, I thought **the 555** was a successor to *the MODEL 535* because it shares the same chassis layout. The image above shows the rear panels of the *MODEL 125*, *MODEL 535*, and *MODEL 555*. You can see that the rear panels of the **MODEL 535** and **MODEL 555** are identical. However, upon closer examination of the internal circuitry, significant differences emerge. The **MODEL 535** uses a **Class-D** amplifier, while the **MODEL**

555 uses a Class-AB amplifier along with a **switch-mode** power supply – a completely different design!

The input section of *the MODEL 555* is a fully balanced differential design , using transformer - **coupled** transformers to significantly reduce *noise* in the input signal, resulting in a clean signal before it reaches the preamplifier circuit. Noise reduction is also achieved at all input / output points within the circuit. This *noise control is a core principle that JRDG* has strictly adhered to in its design philosophy.

Internal design with ' Switch-mode Technology' power supply.

A very well-designed linear power supply (LPS) might be ideal for electronics that prioritize high-quality power supply, such as high-end power amplifiers. However, if high power output is required, a linear **LPS** must be large because its **efficiency** in converting power to output is relatively low. In comparison, switching - **mode power supplies** (**SMPS**) offer significantly higher efficiency.

The drawback of switching power supplies compared to linear power supplies is their **higher system distortion** due to their more complex circuitry . However, this doesn't mean that switching power supplies can't deliver the same high quality as linear power supplies. JRDG engineers **have** proven this is possible. In **1999**, they began incorporating switch-mode power supplies into their power amplifiers and have continued to develop them ever since.



The SMPS power supply used in *the MODEL 555* incorporates new technologies that allow it to precisely generate sufficient power to meet demand in milliseconds. This is achieved by converting **AC** to **DC** at a high frequency of up to **40,000 Hz**, resulting in a more stable **DC power** supply than linear power supplies. To ensure the DC power from the SMPS is pure and free from **noise**, a large **EMI** filter (circled in green in the image above) is designed to filter out **noise** at the AC power outlet. Furthermore, an **active power factor correction** circuit is incorporated to continuously adjust the power supply to meet the amplifier's needs.

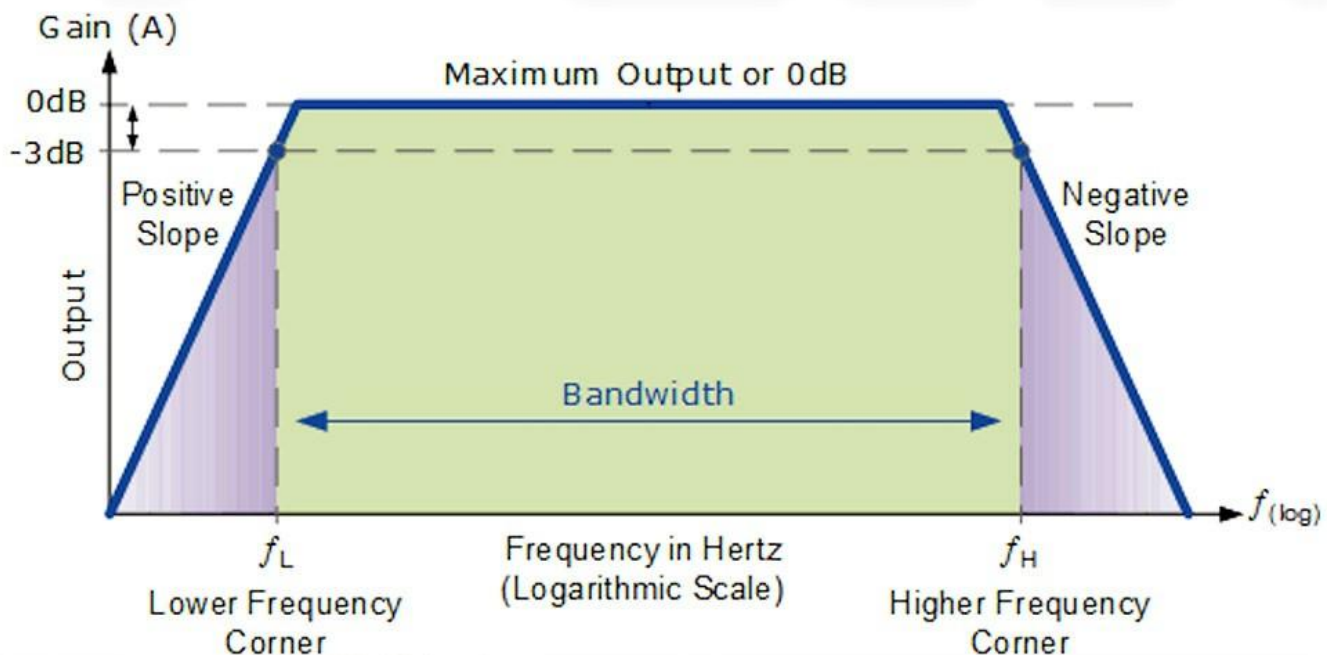
Thanks to the efficient operation of the ' active power factor correction ' function in the SMPS power supply section of the MODEL 555, the output power is of almost indistinguishable from that obtained from a battery (which is an ideal power supply) .!!!

Matching

Seeing the power output figures for *the MODEL 555* is astonishing. It's hard to believe that such a compact power amplifier can deliver up to **150W at 8**

ohms and boost it to **300W at 4 ohms**. This is all thanks to the power of its switch-mode power supply! However, some of you who have seen the specs of other power amplifiers might feel that **150W per channel at 8 ohms** isn't much for a modern amplifier, so why get so excited?

That's right ... a power output of **150W at 8 ohms** *would seem ordinary if it came with a frequency response specification of only 20Hz – 20kHz*, because the " **power output** " or **gain** of an amplifier is inversely proportional to the " **width** " of the " **frequency response** " or **bandwidth**.



Looking at the image above, you can see that **the output (power or gain)** of an amplifier at its full 100% capacity, or **0dB**, occurs when **the bandwidth or frequency response** (the green area in the image) does not extend beyond the frequency range **fL** to **fH**. In this case, let's assume **fL = 20Hz** and **fH = 20kHz**. If we widen **the bandwidth** or frequency response of this amplifier beyond **20Hz – 20kHz**, say to **5Hz – 70kHz**, it will result in a decrease in the amplifier's **gain**. To achieve higher **gain**, we must narrow the amplifier's **frequency response or bandwidth**.

Because **the 150W at 8 ohms** power output of *the MODEL 555* is measured using a **bandwidth** of 5Hz – 70kHz (-3dB) , it has more power than the **150W at 8 ohms** figures of other amplifiers measured using a **narrower bandwidth**, such as **20Hz – 20kHz**. This is why you'll be amazed when you see the power output specifications of this *MODEL 555* !

Let's try the real thing !!!

ยี่ห้อ รุ่น	อิมพีแดนซ์ nominal /min	ความไว	ความถี่ตอบสนอง	กำลังขับที่แนะนำ
✓ Audio Physic Classic 8	4 Ohm	89 dB	34Hz - 30kHz	25 - 150W
✓ ✓ Dali Epikore 3	6 Ohm	85 dB	42Hz – 34kHz (+/-3dB)	40 - 250W
✓ ✓ KEF Reference 3 Meta	4 / 3.2 Ohm	86 dB	43Hz – 35kHz (+/-3dB)	50 - 300W
✓ Magnepan LRS+	4 Ohm	86 dB	50Hz - 22kHz	-
✓ ✓ Magnepan MG1.7i	4 Ohm	86 dB	40Hz - 24kHz	>60W
✓ Totem Acoustics The One	4 Ohm	87 dB	50Hz – 20kHz (+/-3dB)	Power handling 120 W

This power amplifier has been in my listening room on two occasions. In total, I've had the opportunity to experiment with it for two to three months. I've paired it with many different speaker combinations. The cheapest pair was **the Magnepan LRS + ([REVIEW](#))** , priced under 60,000 baht. Next highest was around 100,000 baht, including Totem **Acoustics 'The One'** , Audio **Physic 'Classic 8' ([REVIEW](#))** , and **Magnepan 'MG1.7i' ([REVIEW](#))** . Further up the price range was a little over 500,000 baht, with **the Dali 'EPIKORE 3'** and its *EPIKORE Stand* ([REVIEW](#)). Finally, the most expensive pair, costing over 600,000 baht, was **the KEF 'Reference 3 Meta'** .



Many times we are surprised by the sound of speakers costing only 50,000 to 60,000 baht, when we have the opportunity to test them with amplifiers and

sources that **cost** much more than the speakers themselves. If a speaker is truly well-designed, even with a modest price tag, it can still showcase exceptional sound. When paired with a system costing many times more, such as the **Magnepan** LRS + *speakers driven by the JRDG MODEL 555* power amplifier, the sound is far better than its price suggests. This reflects *the MODEL 555* 's ability to extract every nuance of *the LRS+* 's sound quality. I know you would never attempt a setup like this—using a preamplifier and power amplifier more than **10 times the** price of the speakers—but believe me, you will be amazed when you hear this combination .



After successfully driving the **Magnepan 'LRS+' film speakers** with *the*

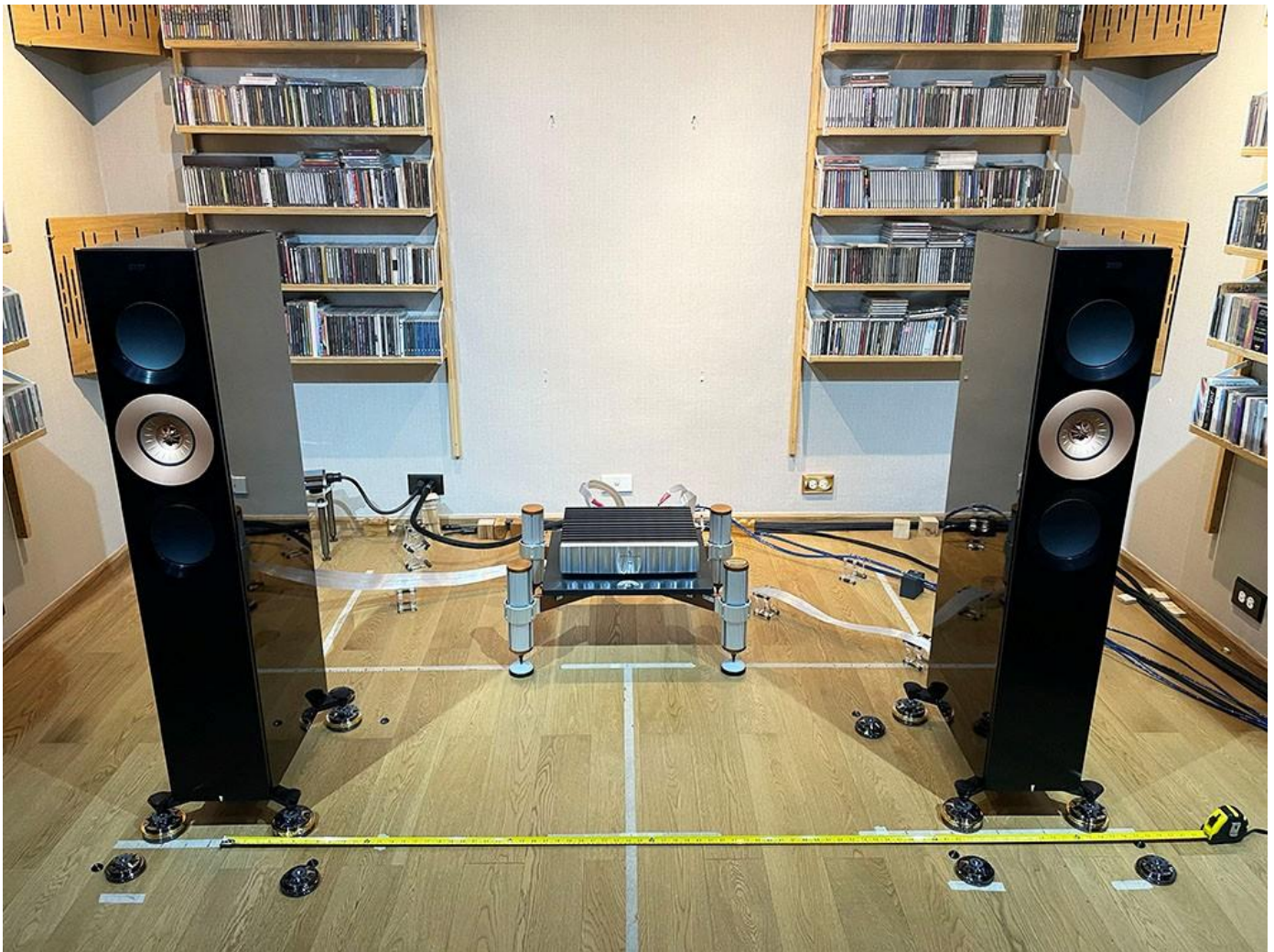
MODEL 555, and achieving amazing results, testing the larger **Magnepan ' MG1.7i '** film speakers took what was already excellent to another level. The tone retains all the characteristic Magnepan sonic traits, but with a noticeably superior quality. Most notably, the " **sound mass** " in the mid-to-bass range is fuller and richer, resulting in a larger " **body** " of the sound, especially in the mid and bass frequencies. This provides a sonic experience that truly embodies the meaning of " **full-bodied** " sound. After listening to various music genres, I can confidently say that *the MODEL 555 's power is more than* capable of driving **the Magnepan ' MG1.7i '** to its full potential !

The Audio Physic ' Classic 8 ' + JRDG ' MODEL 555 ' combination is another amazing sound. The **JRDG power amplifier** revealed that these German-made **Audio Physic ' Classic 8 '** speakers are exceptionally well designed, far exceeding their price point. Their sonic characteristics are fully revealed, offering a very satisfying average across all aspects. The overall sound of this amplifier - speaker combination shows that the amplifier truly controls the speakers!



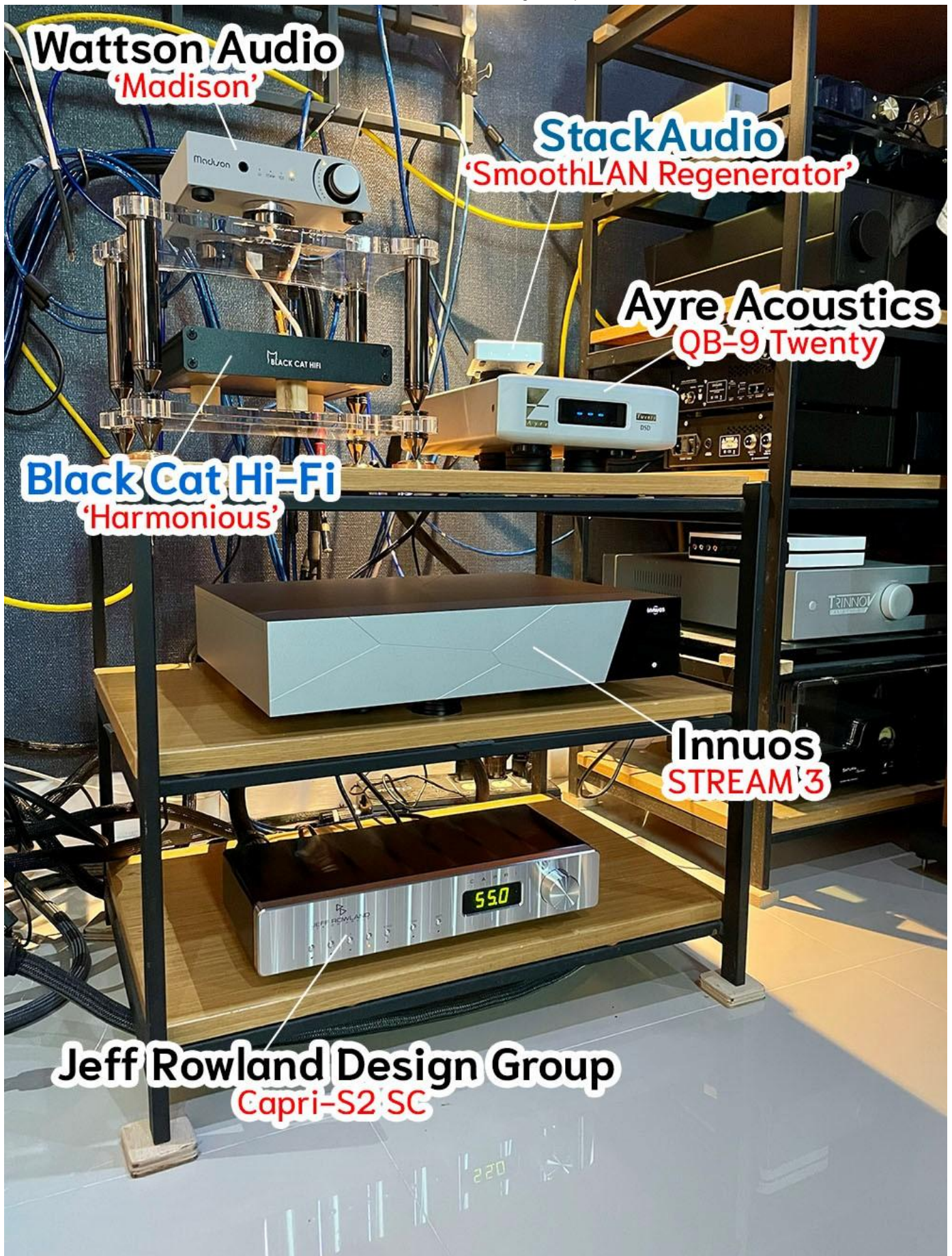
When you experiment by keeping the power amplifier constant and then gradually changing the speakers, starting from low-priced to high-priced, you'll realize just how far that amplifier's performance can go. For example, when I listened to *the MODEL 555 driving the LRS+, Classic 8, and MG1.7i* speakers, I saw a gradual improvement in sound quality with the same music. As the speakers moved higher, the sound quality improved dramatically. Things that were previously unheard or unclear became more apparent " **every time** " a " **higher-priced** " pair of speakers replaced a " **cheaper** " pair. This is what happened after I removed *the MG1.7i* from the room and replaced it with **the Dali ' EPIKORE 3 '**. The first thing that struck my ears was the feeling that the overall sound of *the MODEL 555 + EPIKORE 3* sounded " **more expensive** ." People who already use expensive amplifiers and speakers are familiar with a sound that is clear, smooth, open, and " **stylish** "—a sound you can perceive. Each instrument in the original song moves and shifts along with the " **emotion** ," a feeling that is not as clearly perceived when pairing *the MODEL 555* with speakers priced below 100,000 baht.

When I used *the MODEL 555 to drive the LRS+* speakers, I thought the sound was already pleasant and beautiful. But when I upgraded to *the MG1.7i*, I started to feel that the sound was more than just pleasant to listen to; it had a certain " **feeling** " that made it seem like the music was trying to communicate with me, drawing me in. After pairing the *MODEL 555* with *the EPIKORE 3*, the " **emotion** " of the music poured out without restraint. The details that burst through the speakers were so vibrant and beautiful, I don't know where they came from, even though I couldn't hear anything this clear before !



Towards the end of my listening test of *the MODEL 555*, I received a pair of **KEF Reference 3 Meta speakers** to use in the test. I paired these **KEF speakers with *the MODEL 555***, and the results were "**amazing**," just as impressive as when paired with *the EPIKORE 3*. The first thing I noticed was that *the MODEL 555* 's *power handling* was more than sufficient to drive *the Reference 3 Meta* to its full potential. *The Reference 3 Meta* handles a maximum power of **300W** at **4 ohms**, and *the MODEL 555* also delivers up to **300W** at **4 ohms**. Therefore, they complemented each other perfectly.

The MODEL 555 boasts sufficient performance to allow **the KEF** ' *Reference 3 Meta* ' speakers to clearly express their identity, reflecting **KEF** 's unique "**tone**" perfectly. It truly lives up to the saying: if you want speakers with superb midrange sound, look for those with the **KEF** brand name !



* The signal sources operating alongside the MODEL 555 for this test included an Innuos STREAM 3 acting as the streaming transport, retrieving and

reading music files streamed from **TIDAL** and a NAS. **A Wattson Audio 'Madison'** (connected via a **Black Cat Hi-Fi Harmonious** ground box, both mounted on a **Tombo Audio mini-rack** to reduce vibration) and **an Ayre Acoustics 'QB-9 Twenty'** alternately served as a **streamer/DAC** and **USB-DAC**. At times, I used the *Madison's* volume control, connecting the **analog out (XLR)** signal directly to the MODEL 555's XLR input. *When switching to the QB - 9 Twenty as a USB-DAC, I added a Jeff Rowland Design Group Capri-S2 SC* preamplifier ([REVIEW](#)) to support the analog output signal from *the QB-9 Twenty*. *I used the volume control section of the Capri-S2 SC* preamplifier before connecting the analog **XLR** output from the preamplifier to the analog **XLR input** of the *MODEL 555*. All signal cables were **Nordost Blue Heaven**, and the speaker cables were also **Nordost, but the Tyr2** series.

For the source power system, I used a Pulito μ 6.0hr power filter ([REVIEW](#)) to help filter out *noise*. I also used a parallel *Noise Trap filter* from **RN Marsh Design** ([REVIEW](#)) to further filter out unwanted noise before it reached *the MODEL 555* power amplifier, via **Life Audio** Signature 1 power cables ([REVIEW](#)).

The sound of the Model 555

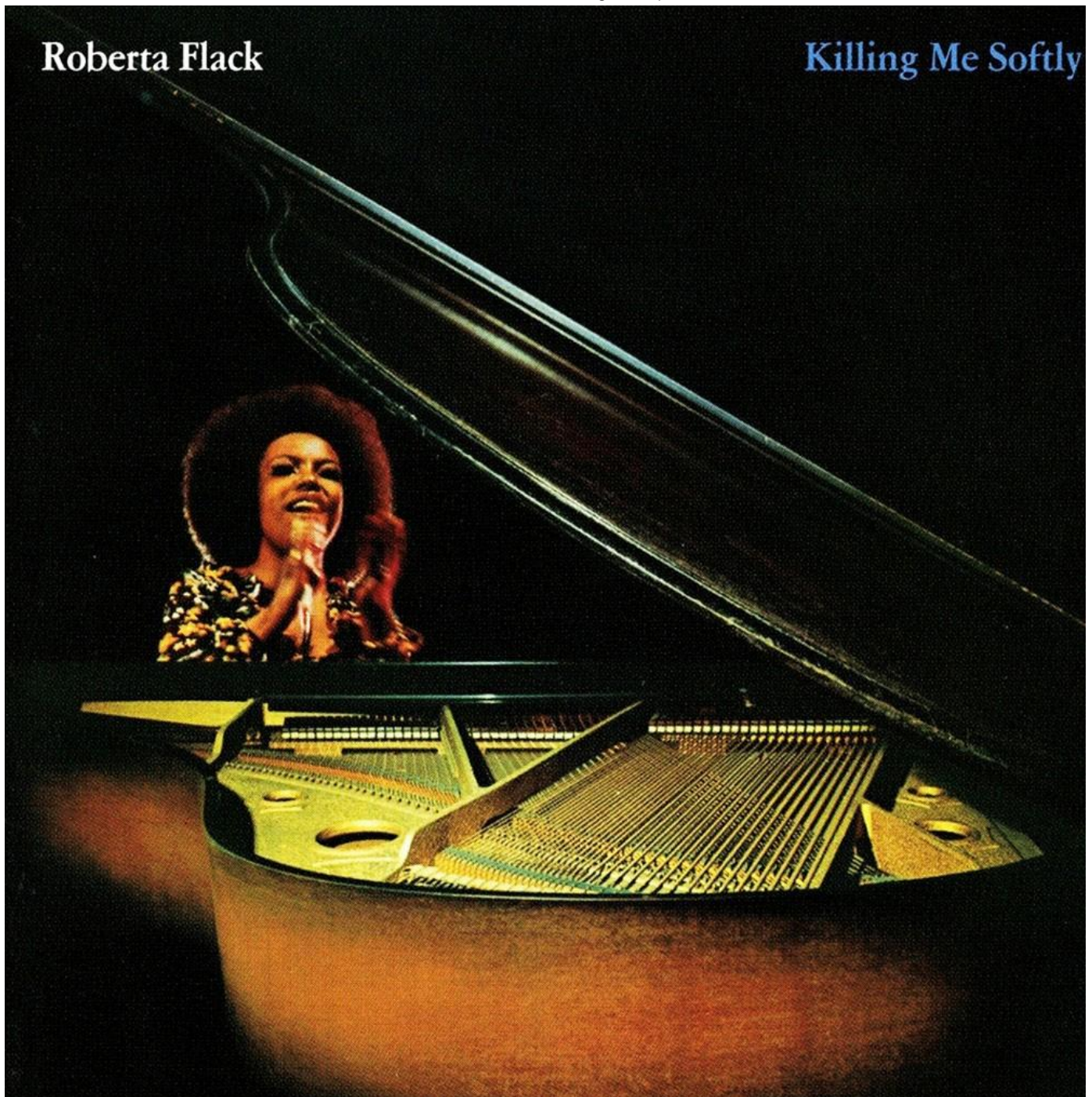
If you've ever come across the term "*refine*," often used to describe audio equipment, but aren't sure what a "refined" sound is like, we recommend trying a Jeff Rowland amplifier. You'll understand then! *The sound of Jeff Rowland Design Group amplifiers has a unique character* that sets it apart from other brands.

When I say its sound has a unique "characteristic" **quality**, does that mean it sounds different from others? Not exactly... For example, when I listened to *the MODEL 555*, for a moment it reminded me of "**cleanliness**." But

when I tried to use the term " **clean sound** " to describe *the MODEL 555*, a deep-seated feeling argued that it wasn't the kind of " **cleanliness** " that other power amplifiers use to describe. It's a different kind of cleanliness. The " **clean sound** " of some power amplifiers comes with a flat, bland, lifeless sound ...

Oh ... then why not explain it as " *the MODEL 555* has a lively sound "? I'd like to use that term, but in the past, I've often found that lively amplifiers tend to have some " **excess** " in them. For example, some are lively because the timing is too fast, sometimes so fast that it's almost frantic. Listening to upbeat music might feel impactful, but slower-paced music might feel less engaging. Conversely, some amplifiers are lively because their tone is too bright and ethereal...

At this point, I think summarizing *the MODEL 555* to deliver a sound that is “ **clean,** ” yet “ **fresh** ” and “ **lively** ” is the most comprehensive description of what I’ve heard .



Album : **Killing Me Softly** (MAX / FLAC-24/192)

Artist : **Roberta Flack**

Label : **TIDAL** (<https://tidal.com/track/68711203/u>)

From what I've heard, there are only a few older albums from the '70s that have been remastered in **Hi-Res 24/192** format while still maintaining the original sound quality. One of them is Roberta **Flack** 's **Killing Me Softly** .

I bought this album on CD back when CD format was still popular because I loved " *Killing Me Softly with His Song*, " the title track. I've listened to it thousands of times. The reason I remember it so well is because of the heavy kick drum sound on the right. I have to admit, it was amazing when I first listened to it on my audio system. I was startled the first time I heard it ! Because the vocals and piano at the beginning of the track were soft, but when the kick drum came in, it was a loud and heavy " **thump!** " I quickly ran to turn down the amp volume, afraid I'd damage the speakers. And this song taught me that bass isn't always in the center.

After listening to **the FLAC 24/192 version** of this song on **TIDAL** , I have to admit that **Atlantic Records** did a great job. Not only did they " **pull** " all the sounds above *the background noise*, but they also added dynamic range to each sound in a ratio that didn't distort the layering of the sound from the original. The result is that the details of the vocals , piano, and other instruments stand out more from the background noise. In particular, the kick drum sounds much better than the CD version, in terms of weight, mass, and overall presence.

I've listened to this track many times through various amplifiers. Some produced a thick, rich sound, but the vocals were buried in the background, lacking depth. Other amplifiers produced vocals , piano, and kick drum that were too prominent, creating a flat, layered effect that diminished the depth of the musical layers. Then I found *the MODEL 555* , which " pulls " **every** sound out of the dark background while maintaining the depth (layering) of the instruments and vocals. How does it do this ? The simple *reason* is that it reduces the background *noise* to the " **lowest** " level . This results in more detail being revealed for every sound. I can increase the volume to enhance the intensity of each sound without the background *noise* being amplified. *The*

MODEL 555 is a power amplifier that provides excellent " **clarity** " in its background sound, allowing its **150W power output** to be utilized to its **full potential**.



Album : **Serenades And Famous Chinese Violin Master Pieces**

(WAV16/44.1)

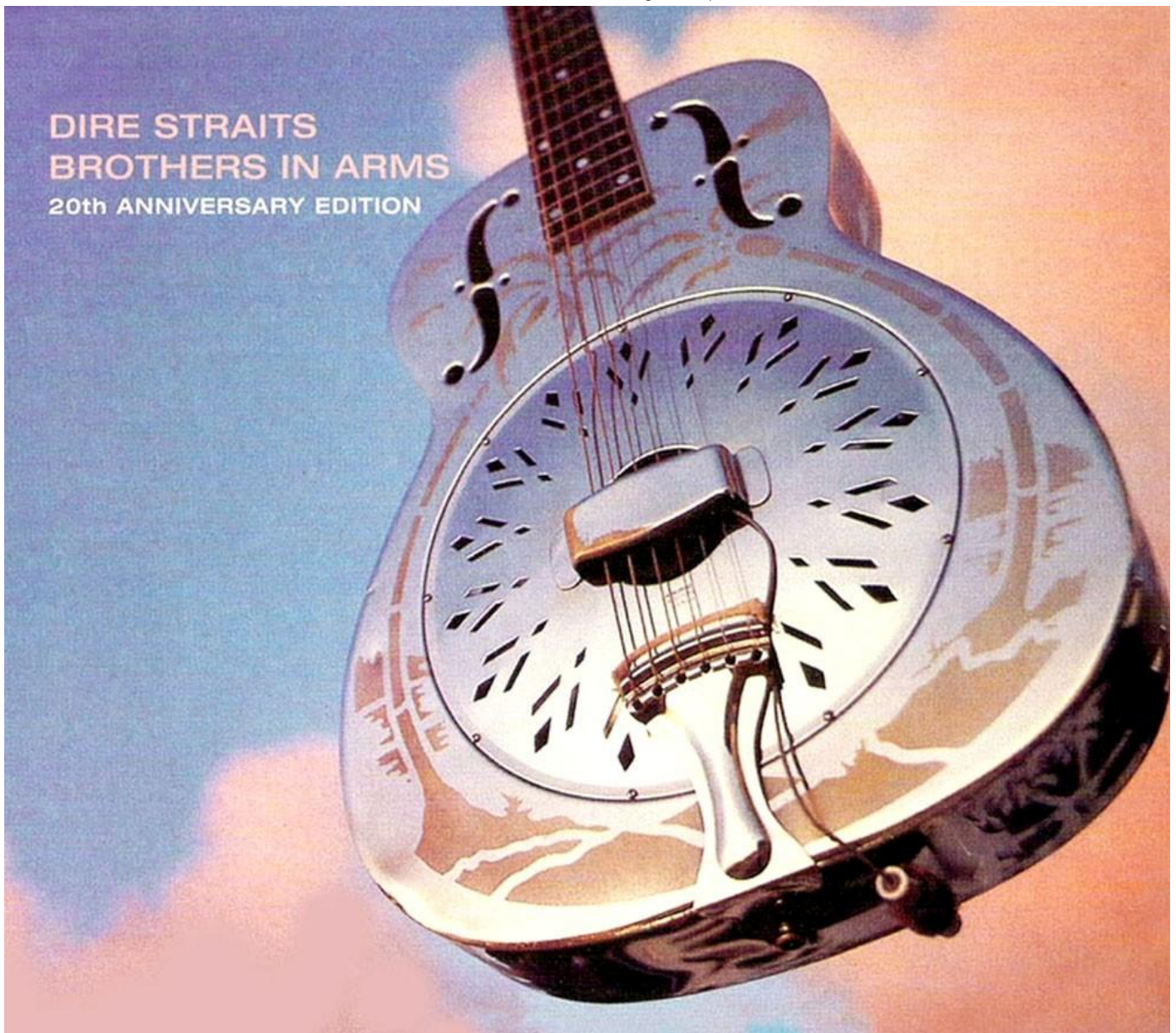
Artist : **Lim Kek Tjiang**

Label : **Fun Nang Records**

I actually like the violin sound in **Lim Kek Tjiang's** performance of "*Serenades*" on this album. It has an Asian feel to the sound, which is a unique and refreshing change. Previously, I've only listened to Western violinists, and the tones in the music tend to be very similar. However, I found **Lim 's violin sound** on this album to be a bit muffled; the bow sound isn't as piercing as a true violin. While some might overlook this, those accustomed to the softer sound of a real violin might find it irritating.

After ripping this CD into a **16/44.1 WAV file** for streaming, I found that advancements in **DAC technology** have significantly altered the violin tone in this album compared to listening on older CD players. Specifically, when listening to the **16/44.1 WAV file** through some modern **DACs** , I **observed Lim Kek Tjiang 's violin sounding much clearer and more open. I believe this is due to the oversampling algorithms and the digital filter** circuitry used in newer **DACs** .

When I used this song to test the JRDG ' MODEL 555 ' power amplifier, I paired it **with** a Wattson **Audio** Madison Streamer /**DAC** , which utilizes the high-performance *ES9038PRO chip* . I found that *the Madison DAC* made **Lim Kek Tjiang 's** violin sound in this album more open and clear than I had ever heard before, less muffled. *The MODEL 555* power amplifier reproduced that tone exactly as it was received from *the Madison DAC*. I connected the *Madison 's output* directly to *the MODEL 555 's* input using **Nordost Blue Heaven Leif3 XLR cables and adjusted the volume via the Madison 's** volume control. This confirms its ability to amplify the signal while maintaining the original signal characteristics effectively. Because, after testing with **AKG K720 /65th headphones plugged directly into the Madison 's** headphone jack and comparing it to the sound produced by *the MODEL 555* through its speakers, it was found that they had a similar " **open and** forward " sound.



Album : **Brothers in Arms** (DSF64)

Artist : **Dire Straits**

Label : **Mercury Records**

After listening to Roberta Flack 's vocals and Lim Kek Tjiang 's violin, I can conclude that *the MODEL 555* handles slow songs well. It doesn't uplift the pace of slow music, but rather reveals the " **emotion " subtly present between each note. It's an emotional release accompanied by a slow, deliberate melody, a result of the amplifier's precise and accurate timing of**

the input signal . After those two albums, a question arose in my mind: how would this power amplifier handle fast-paced, intense music ?

With that thought in mind, I scrolled through **my iPad screen** , selecting the **Dire Straits** album **Brothers in Arms**, the **DSD64** version I'd ripped from an **SACD** and stored on **my NAS**. **I started listening to it through my MODEL 555** power amplifier. After the first three songs— *So Far Away* , *Money For Nothing* , and *Walk Of Life*— finished, I had to pause *the audio* on my **Innuos SENSE program** and record my listening experience, because there were things I noticed in those three tracks that warranted discussion.

Sometimes, I feel that the fast-paced, heavy songs like " *Walk of Life*" and "*Money for Nothing*" on this album are too flashy and jarring. Listening to them loudly can be ear-piercing. But when played through this system, I find that the flashiness of both songs remains, as it's a defining characteristic of the music. However, what's missing compared to what I've heard before is the "**jarring**" and "**roughness**" of the sound . Or maybe I'm playing it too softly ? I tried increasing the volume on the *Madison* until it was loud enough to fill the room, and I noticed a slight jarring effect starting to appear—a level I don't usually listen at in real life. After that, I tried turning the volume down to a normal listening level, which still filled the room, and the jarring effect was significantly reduced. The sound wasn't rough either; there was no earpiercing sound, just pure enjoyment. This is where I want to conclude that the sound of *the MODEL 555* is "clean" and "vibrant" !!!



ORIGINAL JVC MASTERING
MQA Direct From 24bit 176.4kHz



Album : **Flamenco – HiFi** (MQA-24/176.4)

Artist : **La Pocha y Su Grupo de Flamenco Sabicas**

Label : **Modern Records**

After that, I listened to many more fast-paced, energetic albums until I was struck by this one. The sound of stomping feet felt like someone was actually stomping on the wooden floorboards in my room—it was so realistic it gave me goosebumps ! This album reflects that if the source signal is recorded exceptionally well, capable of capturing the wide-ranging ambient details, this

JRDG power amplifier amplifies those signals to sound exactly like the original, both in terms of " **hearing** " and " **perception.** " This shows that *the MODEL 555 's amplification circuitry* is capable of maintaining the phase angle of the input signal perfectly, without any **phase shift** occurring during the amplification process. This is likely due to the design approach that arranges the input signal so that the shortest possible travel distance within the circuit. The sound therefore retains its " **freshness** " very well, and the dynamics don't drop at all !

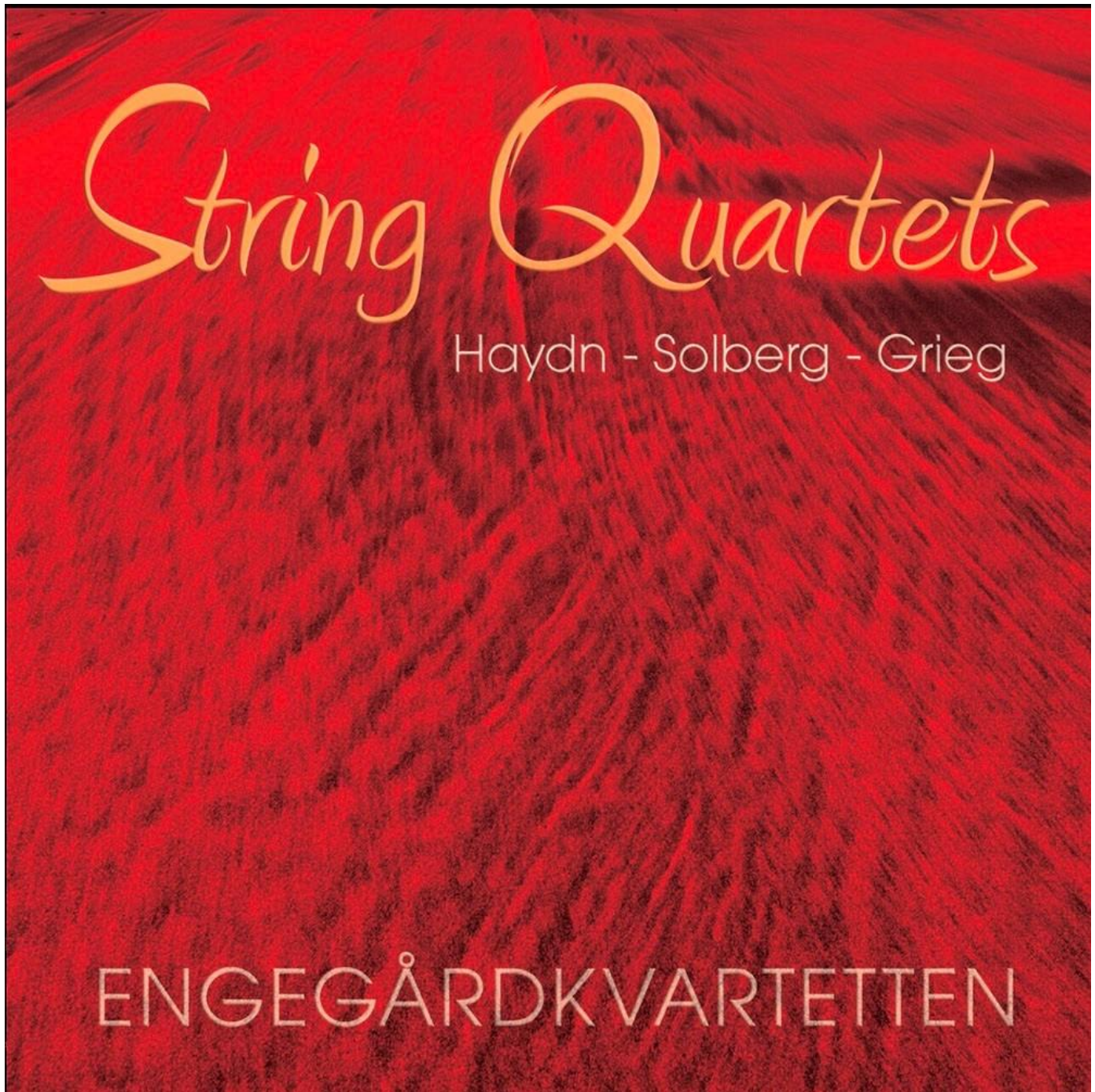


Album : I'm Alright (HIGH / FLAC-16/44.1)

Artist : **Woong San**

Label : **TIDAL** (<https://tidal.com/track/96461941/u>)

" *I Can't Stand The Rain*," track number 10 on this album, is another song that could sound boisterous and energetic if driven by a lower-quality amplifier and speakers. However, **the JRDG ' MODEL 555 ' + KEF ' Reference 3 Meta '** combination handled this song effortlessly. It made the bass line more dynamic and expressive than I've ever heard before. **Woong San 's vocals** sounded lifelike, with detailed lip movements and controlled breathing. The drums, previously hard and boisterous, sounded more refined and blended seamlessly with the other sounds, without trying to overpower them. Everything in the song sounded harmonious, a rich and intense blend that clearly showcased the artist's skill in handling each instrument in this piece .



Album : **String Quartets, Haydn-Solberg-Grieg** (WAV-24/352.8)

Artist : ***Engegard kvartetten***

Label : **2L**

When paired with a perfectly matched amplifier and speakers like *the MODEL 555 + Reference 3 Meta* combination, testing becomes an enjoyable listening experience. After one song ends, you'll keep thinking about the next ... and so

on . Credit must be given to the **Jeff Rowland Design Group MODEL 555** power amplifier, which allows each song to fully and clearly showcase its unique **characteristics** . For example, the **2L** label album , **String Quartets, Haydn-Solberg-Grieg, in DXD 24/352.8** format (which I downloaded and purchased), produced a sound that clearly indicates the **future** of " **sound quality** " as a standard in the recording industry. It possesses a level of clarity that delves deep into the individual nuances of sound, sharp dynamic transients, and a rich, impactful sound that stands out . Without any veil of fog obscuring the sound, the brushstrokes on the wire are so clear it's like having your ear right there. **JRDG** 's *MODEL 555* reproduces that sound without compromise, with a clarity without sharp edges, like watching an **8K image on an OLED** screen , delivering vibrant and clear visuals against a completely dark surface !!!

summarize

The Jeff Rowland Design Group 's *MODEL 555* proves that its **150W power output at 8 ohms** , boosted to **300W at 4 ohms** , is " **more than enough** " for a power amplifier to handle most modern speakers. This amplifier also demonstrates that " **driving** " a good sound isn't about " **pushing** " all the sounds in a song to an equal volume, but rather about " **dissecting** " the details of each individual sound, revealing its **unique nuances** so that we can " **hear** " (loud enough) them fully and " **perceive** " (with correct phase) the presence of those **sounds** as clearly as possible .

However, I think the switch-mode power supply used in this **JRDG power amplifier** has a significant impact on the continuity (*contrast dynamic*) and *transient* dynamics of the dynamics it delivers. This is evident in the exceptionally smooth continuity of the sound—a smoothness that doesn't feel slowed down. This indicates that the speed of switching to deliver **power** to the signal in milliseconds is chopped down so rapidly that there are no

noticeable abrupt changes (similar to **the sampling rate** of digital signals, where the higher the sampling rate, the smoother and more continuous the sound).

This power amplifier is another example that reflects the results of designing a power amplifier using a class-AB amplification stage combined with a **switch-mode power supply**. This configuration provides a more satisfying sonic result than traditional linear **class-AB amplifiers and most class-D amplifiers**, especially in terms of sonic detail and **texture , which** most **class-D amplifiers** are inferior in.

After spending months together in the testing lab, I believe the Jeff Rowland Design Group MODEL 555 power amplifier exhibits **the most** distinctive Jeff **Rowland** sound **among** all of his models. I have a feeling this amplifier has the potential to become a **rare item** in the future !

Price (List): 740,000 THB / unit

For more information, please contact

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TAGGED CLASS-AB POWER AMPLIFIER STEREO POWER AMPLIFIER



About Thani Modsonga

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ALL ABOUT ME!

Because I've loved listening to music since I was a child, and started to appreciate audio equipment as I grew older, this website serves as a hub for my passions, which I want to share with friends who share the same interests.



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allabout etc Co.,Ltd

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