

LINE PREAMPLIFIER

AYON AUDIO

Spheris Evo Linestage

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Review

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images "High Fidelity", Ayon Audio

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ayon

└ PREMIERE ─

[AYON AUDIO is an Austrian audio manufacturer that has operated since 2001, previously under the name VAIC. Its head and chief designer is GERHARD HIRT. The company offers a range of tube equipment - amplifiers, preamplifiers, CD and file players, DACs, but also premium loudspeakers. Most of them are products categorized as high-end. We are testing its top-of-the-range Spheris line preamplifier in the latest Evo version. This is its WORLD PREMIERE.]

THE HEART OF EVERY AUDIO SYSTEM is the preamplifier. One would like to add: "Period." or use three or four emoticons, as is done in modern times to express even the least complicated message, but I will leave this statement as simple as it is. I could still try to protect myself by writing something like "in my opinion", "as it seems" or even " as it is

EXPENSIVE PRODUCTS MAY STUN even experienced people, including me. I cope with this through routine and experience, but also **thanks to a proper selection of recordings**. In retrospect, I can see that this last element has changed slowly, and I have moved from the position of "all the best" to something like "it can't get any worse." This change would manifest itself in, instead of my reaching for the best recordings right from the start, listening first to albums with material that is imperfect for some reason – age, errors, or the intention of the creators.

I do this because it is my way of managing stress caused by the awareness of the responsibility I take on myself when describing the audio products I test - it is about the money you spend. With such a choice, stress drains from me momentarily, because I don't have to expect anything from such a product. It's enough if I don't spoil

said”, but I won't do that, as the preamplifier really **is the heart of every audio system**.



On the one hand, its role is simple – **it is to amplify the input signal**, so that it is possible to drive the power amplifier. At the same time, it must also attenuate the signal so that the volume level can be matched to the system and current needs. It would also be worthwhile for it to buffer the signal so that the amplifier “sees” as low impedance as possible, and a function for changing inputs would also be desirable. Nowadays, it also includes a DAC, a Bluetooth receiver, a headphone amplifier, and some people also add a file transport, making such a device a complete file player with a preamplifier.

Of all these elements, only **the first two are necessary**. The Ayon Audio Spheris Evo is one of such devices.

■ Spheris Evo Linestage

THE SPHERIS EVO LINESTAGE is a line preamplifier whose launch was announced on **April 15, 2024**. However, it took the manufacturer almost a year to work out the details, so the official launch was delayed. This is the fourth version of this model.

According to the manufacturer:

“With the introduction of the fourth generation in 2024, the new Spheris Evo – Linestage was born and this has been further developed, refined and aimed at audiophiles who accept nothing less than the best as the new reference standard for vacuum tube linestage preamplification.

It is a marvel of engineering with its unique tube circuit design and construction. This preamp sets new standards for natural music reproduction with its exceptionally wide bandwidth, ultra-low distortion, colorful superior dynamic range and an airy three-dimensional holographic soundstage.

The Spheris AC~ external regenerator delivers stable, regulated and purified AC power, regardless of the quality of the incoming AC line. This power supply ensures a lower noise floor, more liquidity, better 3D spatial imaging, greater focus, richer colours and less glare and haze.

„Ayon Spheris Evo – Linestage *“State of the Art”*,
→ www.AYONAUDIO.com, accessed: 21.05.2025.

»«

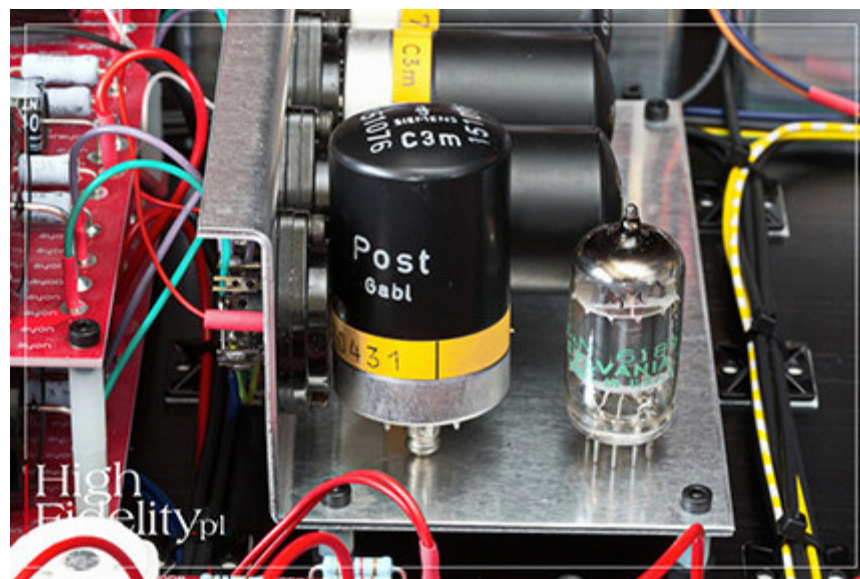
| A few simple words with...

GERHARD HIRT
owner, constructor

THE “SPHERIS” PROJECT is already twenty-one years old. Throughout the days, the device has changed beyond recognition, while the only remaining constant are **the Siemens C3m tubes**, some of the best you can find for this type of application.

„I` SPHERIS I (Line Stage & Phono Stage) „ from 2004 to 2010
We introduced the first generation of preamplifiers in 2004, the year in which the “High Fidelity” magazine was founded (A coincidence? – I

anything. And if it is something that its creators hoped for, if it is a device (speakers, cables, etc.) that has potential, then these poor recordings **open their inner world in front of me**. It's ultimately all about the music, isn't it?



It was similar with Ayon Audio's latest preamplifier, perhaps even *more*. It is a device which replaced my long-time reference preamp and **constitutes its potential successor**. That is why the first recording that I listened to with it was the end track of the *Dummy* album by PORTISHEAD, „12` *Glory Box*. I could write that after one track came another one followed by a third one, and that I ended up listening to the whole album. And that would be true. However, it's not cheap flaunting that I'm after, although every now and then I reach for it too, wanting to emphasize this or that in my text.

That's not the thing. The thing is that the Spheris Evo is **a much better device** than the Spheris III, and at the same time it is exactly the same type of sound. What's more, to an outsider it might seem that the difference is clear, but to call it “big”, let alone “enormous”? And yet this is how I hear it, this is how I perceive these changes. Maybe not even changes, but corrections - significant ones, changing the perception of the whole message.

| Our albums

SCHOLA BENEDYKTYNÓW W TYŃCU
Gemma Caelestis • Chorał Gregoriański

Tyniec Wydawnictwo Benedyktynów 9788382050943
Compact Disc | Long Play „ 2019



THE ALBUM *Gemma Caelestis • Chorał Gregoriański* IS, as we read in the record label's materials, “the voice of the oldest of all functioning **Polish monasteries**”. And:

“In the Tyniec Abbey, the chorale resounds every day; the monks sing Vespers and the Completion every day, and on major feasts also the Laud.

It was recorded in Tyniec near Krakow, a part of Krakow that was a separate village until 1973. It was here that, **in 1044**, a Benedictine monastery was founded, one of the richest and most important in Poland. The power in question can still be seen today, despite the devastation the monastery suffered during successive wars, as well as the Bar Confederation, whose participants took refuge within its walls. A plaque placed at the entrance to the courtyard reminds us of the

don't think so... - editor's note). It was equipped with a 4-channel, 192-degree **Elma mechanical potentiometer** of a resistive type, an AC regenerator, a tube power supply and a revolutionary circuit design for the line and phono section with the outstanding Siemens C3m tube.



In this way, a unique preamplifier concept was born that amazed the international community of experts around the world. The enclosure was designed in a way that was unusual for Ayon at the time, namely **it was rectangular in shape**.

└ II ┘ SPHERIS II (Line Stage) \ from 2010 to 2014

The second generation was launched in 2010 and featured Ayon's typical contemporary chassis with rounded corners. In the Spheris II preamplifier, we applied another innovation, VTC – **Volume Transformer Control** – a breakthrough for tube preamps.

Its power supply has been totally redesigned and received a **tube bridge rectifier** with four CV135 tubes. Along with the Spheris II line preamplifier, we also launched the Spheris phono preamplifier.

» A test of the Spheris II model in HIGH FIDELITY → [HERE](#).



└ III ┘ SPHERIS III (Line Stage) \ from 2014 to 2024

The third generation of the Spheris preamplifier went on sale in 2014 and received a redesigned VTC volume control system. The power supply was also improved and had a **new design of the AC voltage generator**, which provided all required voltages precisely for each group of circuits.

» A test of the Spheris III model in HIGH FIDELITY → [HERE](https://highfidelity.pl/@main-526&lang=en)
<https://highfidelity.pl/@main-526&lang=en>



└ IV ┘ SPHERIS Evo (Line Stage) \ 2025

The fourth generation appeared at the end of 2024 and it has a **totally redesigned** VTC volume control system, new transformers, a new control system, a new remote controller and many more changes. We also optimized the power supply to optimally deliver all the required voltages from the regenerator. We also replaced the regenerator transformer.

All the signal paths were optimized and **shortened to the maximum**. The internal grounding system was also redesigned and tuned. We then rebuilt the entire input board and fitted it with a symmetrizer tube, eliminating Lundhal balanced step-up transformers. Along with the Spheris Evo-Instage model, we introduced the Spheris Evo-Phonostage phono preamplifier. GH

»«

AYON AUDIO PREAMPLIFIERS have constituted **the basis of my system since 2009**, when I carried out the test of the Polaris II model, published in the April edition of "High Fidelity" (№. 60, more → [HERE](#) .PL"). Two years later, its place was taken by another version, the Polaris III, and in 2014 its Custom Version modification. Compared to the basic version,

latter. Now largely restored, even rebuilt, it is open for tourism. It has a very well-stocked store with beers brewed by the monks. There is also another equally good store, where I found the reviewed album, released on both CD and LP (!).



The material **was recorded at St. Peter's and St. Paul's church**. Today, both Romanesque, Gothic and - unfortunately - Baroque elements can be found in the Tyniec monastery. From the earliest period, the walls of the body of the church are preserved up to a height of about five meters, the wall between the temple and the cloisters with a Romanesque portal, and the walls of the refectory. As we read elsewhere, the three-nave church consists of a short, three-bay Baroque main body and an extended, four-bay Gothic chancel with a semi-hexagonal termination. Its façade is accentuated by quadrangular towers topped with squat tented roofs.

I visited the church the day after Pope Francis died. Funeral prayers were being held there and, from time to time, **the monks were coming together to sing**. Their voices reached me, sitting just outside the chancel, with considerable reverberation. It is largely preserved on the recording. Individual voices, more blurred alive, are also brought closer to us. It was as if the singers were standing in a semicircle in front of us, rather than in the side pews. The sound was engineered by Marcin Domzhal, and he did it sensitively. He's a sound director who works, among others, for DUX Recording Producers, and has a wealth of experience. Unfortunately, the details of this project, such as the microphones, recording format, etc., are not known.



However, let's sit back, immerse ourselves in this warm, seemingly close sound, yet **supported by the powerful acoustics of the church**. Both the CD and LP sound excellent. Their sound is dark, warm, smooth and dense. There's not much detail, but I don't think that's the point. It's a common chant, and that's how it's shown, as a large sound plane. ●

» Sound quality: 8-9/10

THE NEW PREAMP, in a nutshell, is **much more resolving** than its earlier version. And yet I thought it was the Spheris III that was the star in this respect. In audio, however, everything is true until the next comparison.

Instruments are shown by it in ways that I would not have suspected my system of. In all the years that it has been managed by the Spheris III, it has happened to me two, maybe three times that a preamplifier from another company has shown something **that I didn't have in my system**. It was never a change in the perception of the device, but there were important details, although the Evo model does not go in the direction of the openness of Mark Levinson's No. 52, the sweetness of

the changes involved all the passive components, taken from the top preamplifier, as well as a few other details.

Already on sale at that time was the Spheris II preamplifier, then the best preamp of this Austrian manufacturer, but it was known that the company was attempting to make version "III". Work on what was to be changed (compared to version "II") lasted five years and focused on **modifying the way of changing volume level**. The basis was still adjustable transformers, but here controlled by a bank of reed switches, instead of a mechanical switch. As a result, there was a window on the front of the device with an alphanumeric display on LED modules, where the volume level was displayed.

A prototype version of the Spheris III was shown in **Munich in 2013**, during the High End exhibition, and the same prototype went to the Audio Show 2013, to a system that won our Best Sound Audio Show 2013 award. It took another year for the people at Gratkorn to prepare its production version. One of the first devices made it to the test in "High Fidelity" and has since remained in our system – for twelve years (!). Until now.



The Spheris Evo model, a device situated between the Conquistador model above it and the Auris II below it in the Ayon Audio's lineup, is at first glance **almost identical with the previous version**. However, it's the same in high-end audio as in other perfectionist fields, such as watches, perfumes, fountain pens and knives, to give you the obvious examples; for more information on high-end manifestations of activity, I recommend the book *High-End. Dlaczego potrzebujemy doskonałości* (Eng. *High-end. Why we need perfection*) by Bartosz Pacuła (Znak 2023). However, connoisseurs recognize new versions just by detail. In this case, it is all about the lack of illumination of the knobs, different displays of the volume level and AC power frequency, and the absence of two LEDs on the front panel.

FUNCTIONALITY • The Spheris Evo Linestage is a device **of a balanced design**, from the input to the output. It offers four RCA line inputs, two balanced XLRs, two pairs of RCA outputs and one XLR output. The RCA sockets are high-grade, from WBT (the NextGen series); the XLR sockets are also gold-plated, but they are classic Neutrik connectors. The front panel features three large chrome-plated knobs, the shape of which we know from other products from this manufacturer. The first one changes the input, the second one – volume level, and the third one – balance between channels.

The device can also be controlled with a remote control. It is made of aluminum and there are only three buttons on it: louder, quieter and mute. Volume level indications are given **on an alphanumeric LED display** in red. It is smaller than before and displays the digits differently – for example, "6" has no top bar. The lowest level is shown at -42 dB, and the highest at 0 dB. The input change has no LEDs to indicate selection, just like the balance knob. The settings are read classically, from chrome bezels surrounding the knobs.

One of the features of Ayon Audio Polaris Spheris series preamplifiers is an **external power supply**. For years, it has been a separate circuit that is not only a power supply per se, but primarily a regenerator (conditioner). It generates a 60 Hz sine wave and the voltages required by the tubes – a separate circuit is not needed for this. This generator is

Accuphase's C-3800 or the raw truth of FM Acoustics. It does it differently and, as a result, better.

This is because it differentiates the instruments in the sphere in front of me without "sharpening" them. I am thinking not of brightening, but of focusing the sound by reducing it, which is often present in the sound of other devices, as when in **7** *Numb* the small kettledrum hits hard – with the Evo, it was more clearly defined in space and had a deeper resonance, but was also large. It also seemed **clearer and more "present"**, as if there was more "weight" or power in it. That is, I heard the exact opposite of what I was talking about a moment ago.

The treble of the whole album had a **more nicely formed attack** and deeper sustain than with the Spheris III, more in the style of Mark Levinson and FM Acoustics. The sound of instruments was also marked longer and had clearer "ends" – all this with even darker sound than with the Spheris III. This means the sound is very dark – in this regard, my reference preamp is a great example of what I once wrote about in an editorial titled *Dark, Darker. Wonderful*; more → [HERE](#).

The musical message formed by the tested version of the Ayon preamp **features incredible energy**. The songs of Portishead, a classic of trip-hop music, recorded in a lo-fi manner, seem truncated of most of the qualities of a high-end recording. That's not the case, it's mimicry, because something inside them conveys an incredible amount of musical energy, also including direct energy, like the aforementioned kettledrum or the very low bass in **4** *It Could Be Sweet*. Despite the passage of years, I remember well their concert from 2013, as part of the Sacrum Profanum festival, in the galvanizing plant of Krakow's Tadeusz Sendzimir Steelworks. There was a similar, concert-like "boom" at the bottom of the band, where subwoofers usually operate.

The Evo preamp is also a device with an incredible ability to convey information **in an ordered manner**, in a short period of time, at the same time formed in a remarkably pleasant way, one could say – natural. We'll get this with any recording, because the Ayon is agnostic about the quality of the sound we send to it, always bringing out the music.

So, I wasn't particularly surprised when – after going back to the reference recordings and releases – João Gilberto's vocals from the album STAN GETZ/JOÃO GILBERTO *Getz/Gilberto*, prepared in 2014 by First Impression Music on a "24 Gold Direct-from-Master Edition UDM" (Master CD-R), sounded deeper, fuller, **and at the same time less insistent**. "Insistent?" – I asked myself immediately afterwards. After all, as I've raised many times in these pages, the Spheris III, for all its resolution and ability to define attack, seems an extremely mellow-sounding device, even forgiving. This is true, but now I see that not entirely.

It is because comparison is everything in audio. Every improvement teaches us something and changes something in our perception of the reproduced sound, **from which there is no return**. We are in a different place without being able to go back to the previous state of consciousness. In theory, but a theory that does not understand what listening to recorded music is like, it should be that if we have a pattern of the sound of instruments in our head, we aim for it. Any change in sound quality would therefore be just another approximation, another step up the stream. This is not the case – it is not, indeed!

The illusion, or even deception, that the sound of instruments played in our presence is a benchmark for audio **has already harmed many products and records**. The recording is a completely new reality. It refers to real sound, if that's what I can say about "live" sound, but only partially. This is because an audio system is designed to reproduce the recording, not the reality. The latter is helpful in figuring out where we are but does not constitute the point of arrival. The goal is to reflect the producer's intentions and transfer the energy present at the time of the recording to our room and play it back for us, again and again.

Ultimately, then, only comparisons with other devices are helpful in assessing whether we are heading in the right direction. That's why listening to Getz and Gilberto's album and, immediately afterwards, to THE OSCAR PETERSON TRIO's, *We Get Request*, recorded in the same

built on the basis of a class-D power amplifier. It has a very large classical power supply. And only after it there is a tube full-period rectifying bridge with CV135 diodes. The whole thing is powered by a mechanically attenuated and RFI/EMI shielded toroidal transformer. There is also a choke. A separate power supply is provided for the logic and volume control circuits.

In the Evo version, considerable changes were made to the regenerator. Instead of one large polypropylene capacitor in the Pi filter, two classic ones and one polypropylene, but smaller, capacitors were used. What seems more important, however, is that now the AC~ReGenerator, as this power supply is officially called, can be used **to power two devices at the same time** – the line module and phono preamplifier. All the necessary components are already inside, just insert the rectifier tubes in the second module. On the rear panel are two, separate for the line and phono sections, multi-pin sockets with screw-on clamps. With these, the company reverted to the model I know from the Spheris II preamplifier, although these sockets in version “III” were, in my opinion, more convenient.



TECHNOLOGY • The amplification and attenuation system is extremely simple, although its execution is complex and **constitutes the result of several years of work**: improvements and changes. The basis is the C3m pentode from Siemens. It was designed by Lorenz from Esslingen in Germany, in cooperation with Siemens, specifically for the German postal service in the 1950s, focusing on low noise and long-term operation in communications systems.

The tubes were known for their outstanding quality **and low microphonics**, which made them ideal for transmitting sensitive signals. As Gerhard says, he chose the tube because it was designed to amplify very small signals with low noise. In addition, its most important task was to amplify the frequency covering the human voice, which is something we are particularly sensitive to.

The tube also has its problems, which Ayon's boss says took them a long time to eliminate. Only a few of the tubes pass tests to check their resistance to vibration. In the tested preamplifier, similarly to the previous versions, the tubes were fixed horizontally, two per channel (a positive and a negative branch). Although it is a pentode, in Ayon's devices it works **in a triode circuit, class A**. An important advantage of the C3m is its lifespan of at least 10,000 hours.

A new element is a tube that wasn't there before, the 12AU7. It's a low-power dual triode – here in the NOS version of Sylvania JAN 6189, i.e., once produced for the US military. It is located **in the unbalanced signal path** and converts signal to balanced – it is amplified and attenuated in this form. At the output it is dissymmetrized or fed to XLR outputs in its original form. In the previous versions, symmetrization was handled by transformers from Lundahl Transformers. In the words of Ayon's owner, this change resulted in a “huge improvement in sound” and is considered by him to be crucial for this device.

The second important improvement occurred in the signal attenuation circuit. Once based on resistors, since the Spheris II model (2010) it has been based on VTC (Volume Transformer Control), i.e., **transformers with multiple taps**. This circuit is modified each time and in its latest form consists of four separate circuits, two per channel. Switching takes

year and in the same fashion, was a valuable tip for me. I heard through it that the Evo preamplifier is such an **incredibly soft-sounding device**, and at the same time so perfectly differentiating, that I didn't know myself anymore whether this softness in entering the sound was the effect of high resolution or came yet from somewhere else.

It is a device that shows changes in recordings, in quality, even in the editing of the “master” tape similarly to the best studio devices I know, like when at 03:00 of *5` So Danco Samba* from the Getz/Gilberto album we have two parts of probably different shots (takes) glued together. The transition between the two was clear, but you could also hear that it was done by someone experienced, as the **“flow” of music was not disturbed**. It was not something unnatural, but more like an interesting aftertaste on the palate.

The Evo preamp is thus able to show more than the Spheris III, and thus **more than any other preamp**, that I know. It is also more saturated when it comes to the low midrange. Michaelé Arnopol's double bass in *2` Use Me*, a track from PATRICIA BARBER's album *Companion*, in the SACD version of the MoFi release, was lower than with the Spheris III and had more energy. But the tambourine playing in the background was also clearer, and the bongos had a stronger impact and the clink of glasses heard at some point was shown more clearly.

All the instruments are presented in a wide panorama and **with an outstanding perspective**. Although the sound is dark with the Evo, imaging is wonderfully accurate and clear with it. So, we have a very long entry into the scene and a wide distribution of its edges. At the same time, this happens even more under the skin than with the Spheris III, which was an exceptional device in this respect. With the Evo preamp we notice it only when we want it to be noticed, we hear it when we want to hear it. Otherwise, there is only music.

Anyway, at the end, when I had already sighed numerous times, shaken my head until I had to massage my neck, when I had got saturated with the beautiful sound of the new Ayon preamp, I realized that **this is not what the device is about**. I won't exaggerate if I say that after hours of listening and all that I wrote above, it occurred to me that I needed to start this test from the beginning, that I had missed something important. Namely, the thing is that it is a less “done” sound (in the sense that it is less “processed”) and, as a result, “simpler”.

Version III was excellent in this regard, and few other preamplifiers could compare with it in this respect. The point is that when we listen to music with Ayon preamplifiers, we do not pay attention to details at all, we do not analyze. **We focus on the music and emotions** – and it is not a hyperbole. That's just the way it is. Except that in a direct comparison, the older preamp seemed to me slightly “tweaked” in how it wanted to convey everything that is recorded on a disc. And this “strong desire” caused the whole message to be somewhat “squeezed”.



It's hard for me to explain, because we're talking about something that is the most external in the message and the hardest to grasp. However, in high-end systems, it's this kind of things **that give us the most satisfaction**. And the Evo preamp is excellent in this regard. The high energy and resolution do not translate with it into more distance between us and the performers, more like what we experience live. The

place in hermetic reed switches and is controlled by a self-programmable logic circuit. This graded volume control system is to have inter-channel balance maintained within the range of +/- 0.05 dB.



The whole circuit is remarkably simple, as it consists of, sequentially: an input switch from the Swiss company Elma → a single capacitor → a C3m tube → a VTC attenuator; in the case of the RCA input, a 12AU7 tube is also added. It's a circuit, Gerhard says, based on passive transformer attenuators, but with an added amplification stage. This is supposed to guarantee **the best possible energy transfer** at low distortion. The same purpose is supposed to be served by the lack of feedback. The manufacturer writes:

“We believe that the simplest circuits work best together with the shortest signal path. The shorter the signal path is, the less possibility of sonic degradation from various sources, including the wire itself. Even on the circuit boards, the copper traces are kept to a very minimum length. The completely redesigned circuit board provides a more straightforward and direct approach to the signal paths.

„ Ibidem.

This is also helped by high-end components, such as **Mundorf Mcap Supreme capacitors** with gold-plated silver cladding in oil, Rifa capacitors in the power supply, gold-plated “industrial-grade” circuit boards, precision “special” resistors with 0.5% precision, a signal cable using “ultra-low-loss soft annealed copper and insulation,” and even a “special” solder alloy for the “best electrical connection.” The circuit offers an extremely high input impedance of 1 MΩ.

The chassis, traditionally for this manufacturer, is made from **thick aluminum elements**. It is anodized black, as are the aluminum feet. The chassis are hand-assembled to “ensure the highest level of craftsmanship.”

THE LISTENING SESSION

THE WAY WE LISTENED • The Ayon Audio Spheris Evo Linestage preamplifier was tested in the “High Fidelity” reference system. It was compared to the Spheris III preamplifier from the same company and sent signal to a Soullution 710 solid-state power amplifier. During the test, the devices stood on their feet, on the top carbon shelf of a Finite Elemente Pagode Edition Mk II table.

The signal source was the **Ayon Audio CD-35 HF Edition** SACD player. Signal was sent from it via RCA analog outputs, through Siltech Triple Crown interconnects, and the preamplifiers were powered by Acoustic Revive Absolute cables.

sound is stronger and clearer, yet we get the feeling that this is less of a recording and more of a performance.

I remember, of course, what I said earlier about recordings and live playing, but this is the point at which this category can be invoked and – as something ancillary but saying something important – applied to the evaluation of sound. With the new Ayon preamp, the sound **is shown more like “live”** than with any other preamplifier I know, in the sense that it is less “hi-fi”. At exhibitions, I have the most problems with systems that sound perfect, but it's immediately clear that it's the equipment playing, not the music. With the Ayon preamp, there will be no such problems.

It is because the equipment actually disappears with it. Not totally, as it's still a product, but nevertheless it does it **in an incredibly inspiring way**, like when I listened to **MSTISŁAW ROSTROPOWICZ** playing in Brahms's *Cello Sonata*. I'm talking about the 1959 mono recording made for EMI Records. Listened to from the Master CD-R, made by Ian Jones, who mastered this material in 2007, the disc was shown in a rather harsh way, with little reverb. However, the color saturation, dynamics and ability to show room acoustics were above average, in fact – wonderful.

The **intensity of the musical message** was also incredible. However, it was matched by the listening comfort and calmness, the inner peace emanating from this recording, like with **FRANK SINATRA's Nice'N'Easy** powerful with its large orchestra and strings, in the Japanese release from the year 2020. Softness, tangibility, but also a deep perspective; Sinatra's strong vocals, delicate strings, but also the powerful entering of brass instruments – everything was there, and it was beautiful.

Conclusions

The AYON AUDIO SPHERIS EVO is the best line preamplifier I've ever heard. And it conveys music in such a beautiful way that **I am wondering how I had been able to live without it**. So, it gets the **„GOLD FINGERPRINT”** awards from us and the device stays in our system as a new reference. The Spheris III will thus find a new home. I wish it, as well as its new buyer, at least as many happy years and as many happy hours spent listening to music, as it was in my case. Thank you beautifully!●

Technical specifications (according to the manufacturer)

Class of operation: Pure class A, triode-pentode

Tube complement: C3m, 12AU7

Maximum output (at 1 kHz): 40V rms

S/N ratio: > 98 dB

Input impedance: > 1 MΩ

Output impedance: 30 Ω

Frequency response / Line: 0.5 Hz – 500 kHz

Harmonic distortion (at 1V) Line: < 0.01%

AC~ ReGenerator: max. 300 W

Frequency: 60 Hz

Dimensions Pre (W×D×H): 500 × 430 × 110 mm

Dimensions ReGenerator P.S. (W×D×H): 500 × 430 × 110 mm

Weight (Pre & Power Supply): 43 kg

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→ www.AIAP-online.org

» ALBUMS USED IN THE TEST \ a selection

\ STAN GETZ/JOAO GILBERTO, *Getz/Gilberto*, Verve/Lasting Impression Music LIM K2HD 036, K2HD Mastering, „24 Gold Direct-from-Master Edition UDM”, Master CD-R \ 1964/2009.

\ THE OSCAR PETERSON TRIO, *We Get Request*, Verve/Lasting Impression Music LIM K2HD 032, K2HD Mastering, „24 Gold Direct-from-Master Edition UDM”, Master CD-R \ 1964/2009.

\ PATRICIA BARBER, *Companion*, Premonition Records/Mobile Fidelity Sound Lab UDSACD 2023, SACD/CD (1999/2003).

\ DEPECHE MODE, *Memento Mori*, Columbia | Sony Music Labls Inc. SICP-6511, CD (2023).

\ ROSTROPOVICH, ALEXANDER DEDYUKHIN, *Brahms, Popper, Debussy, Scriabin*, «Sonata In F Major, Op. 99»/«Elfin Dance»/«Minstrels & Clair De Lun»/«Etude, Op. 8 No. 11», EMI Records, Master CD-R \ 1959/2017 (2007).

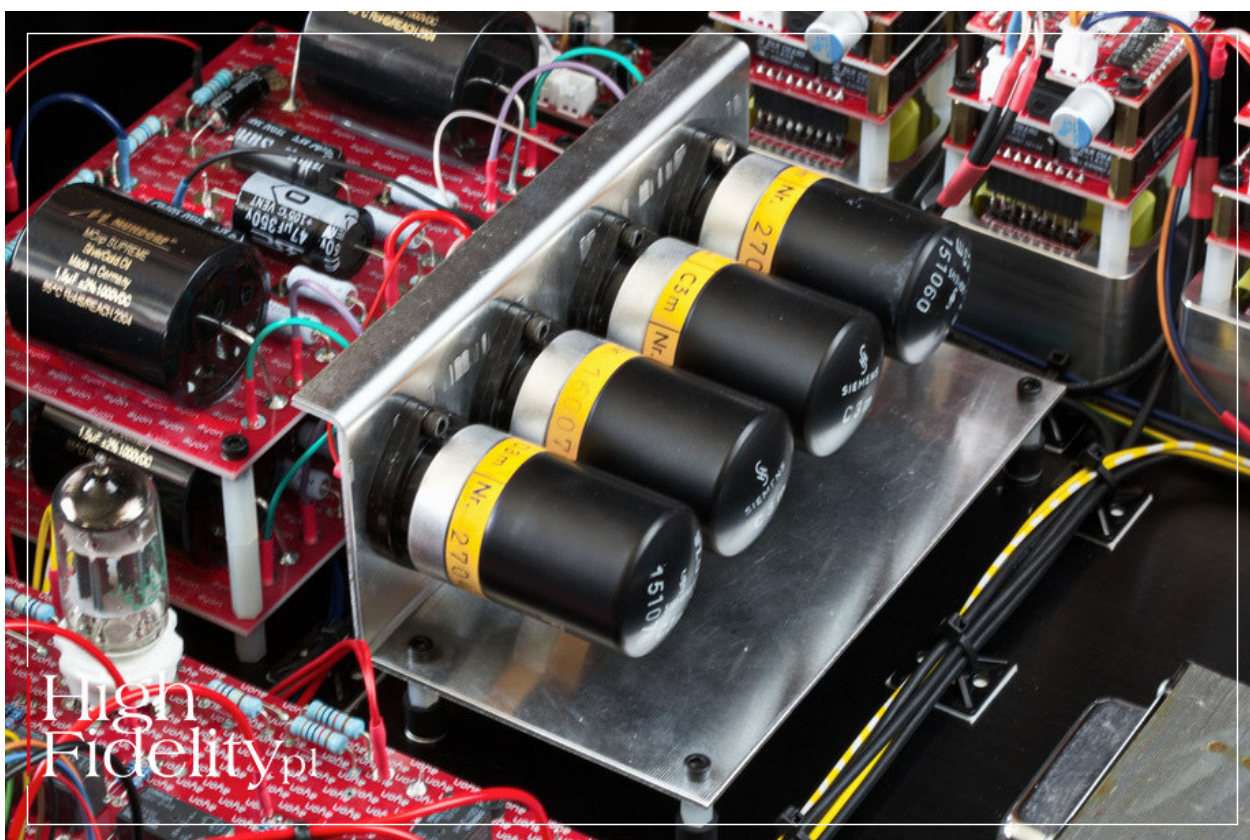
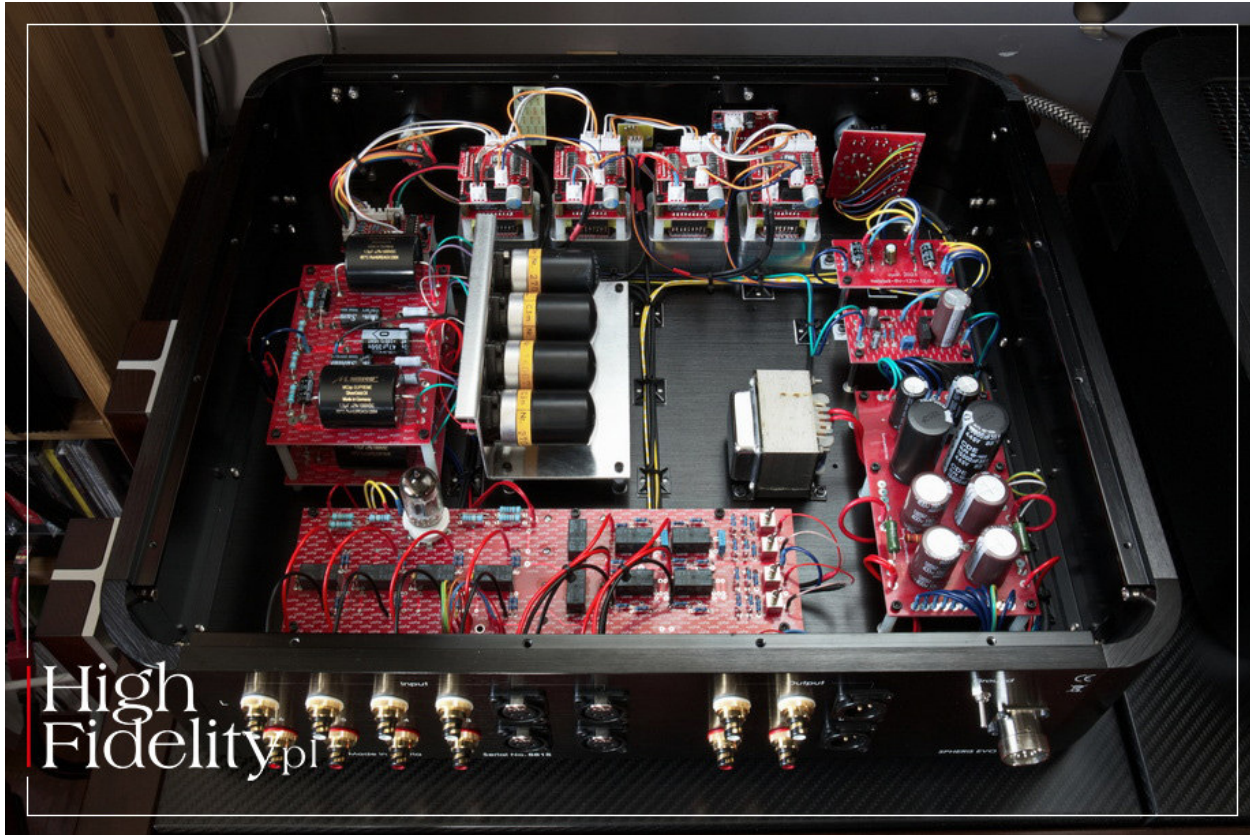
\ FRANK SINATRA, *Nice'N'Easy. 60th Anniversary Edition*, Capitol Records/Universal Music LLC (Japan) UICY-15883, „Signature Sinatra”, CD \ 1960/2020.

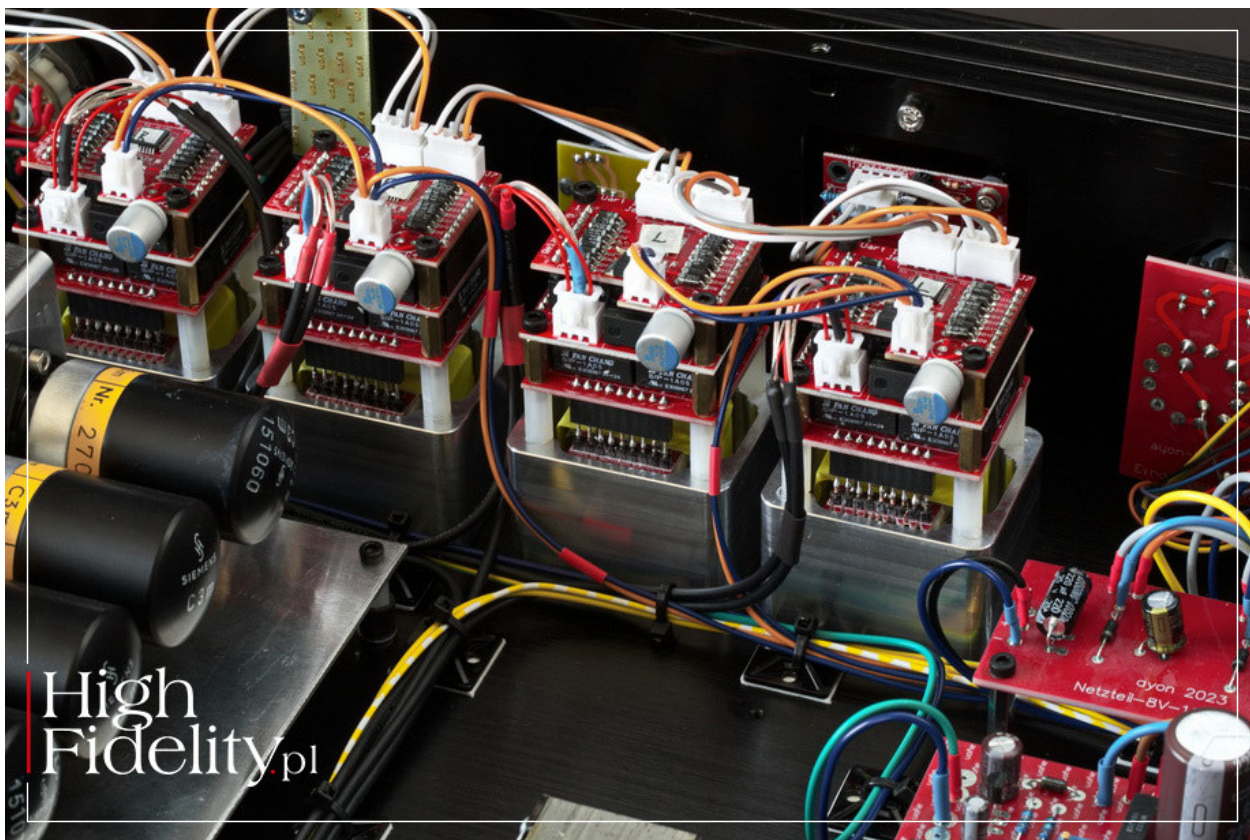
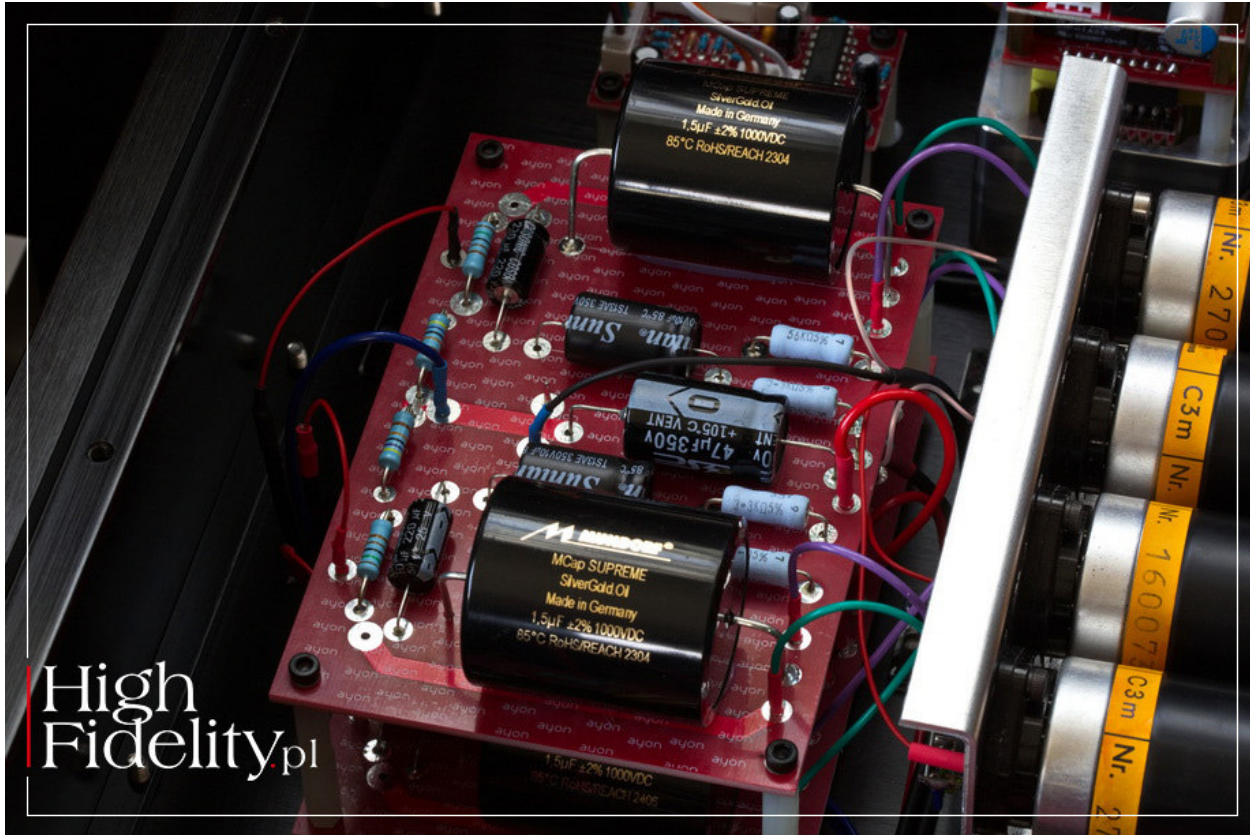
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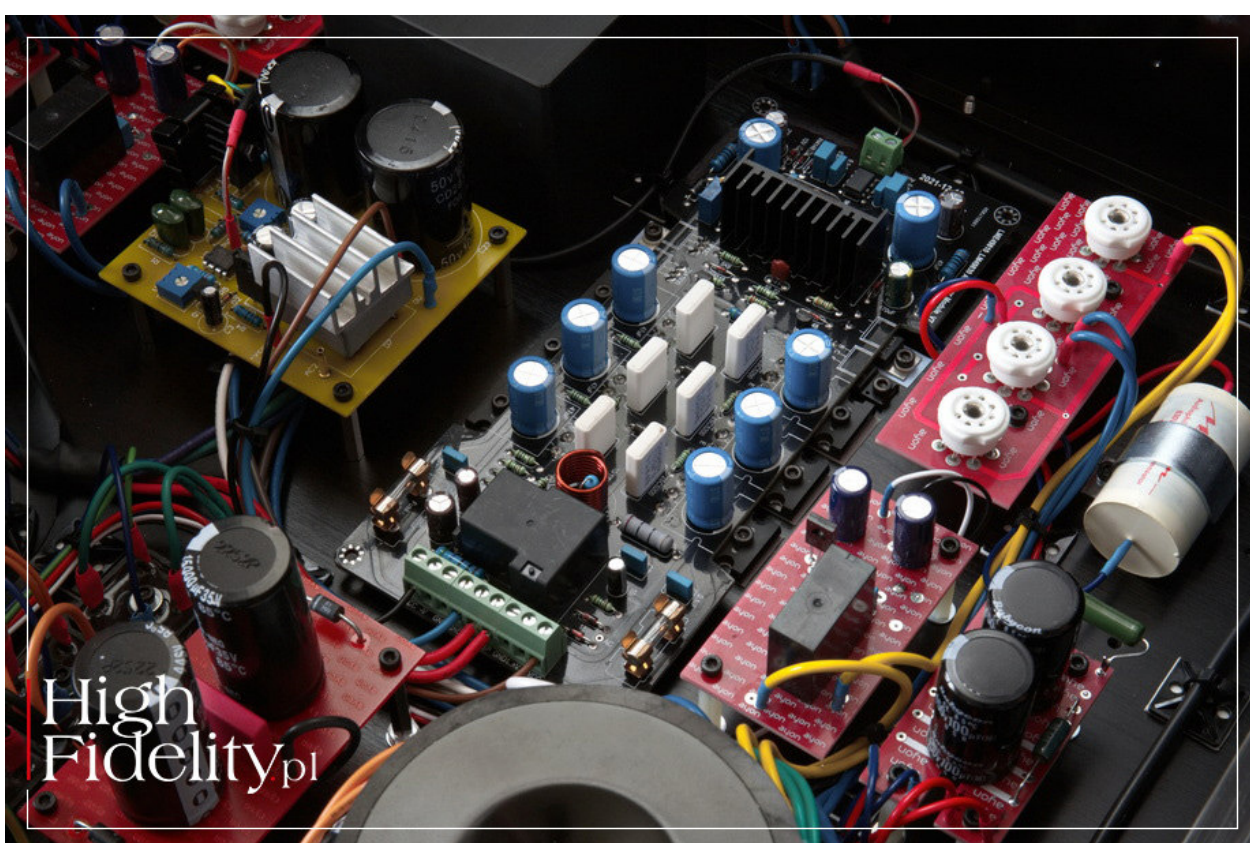
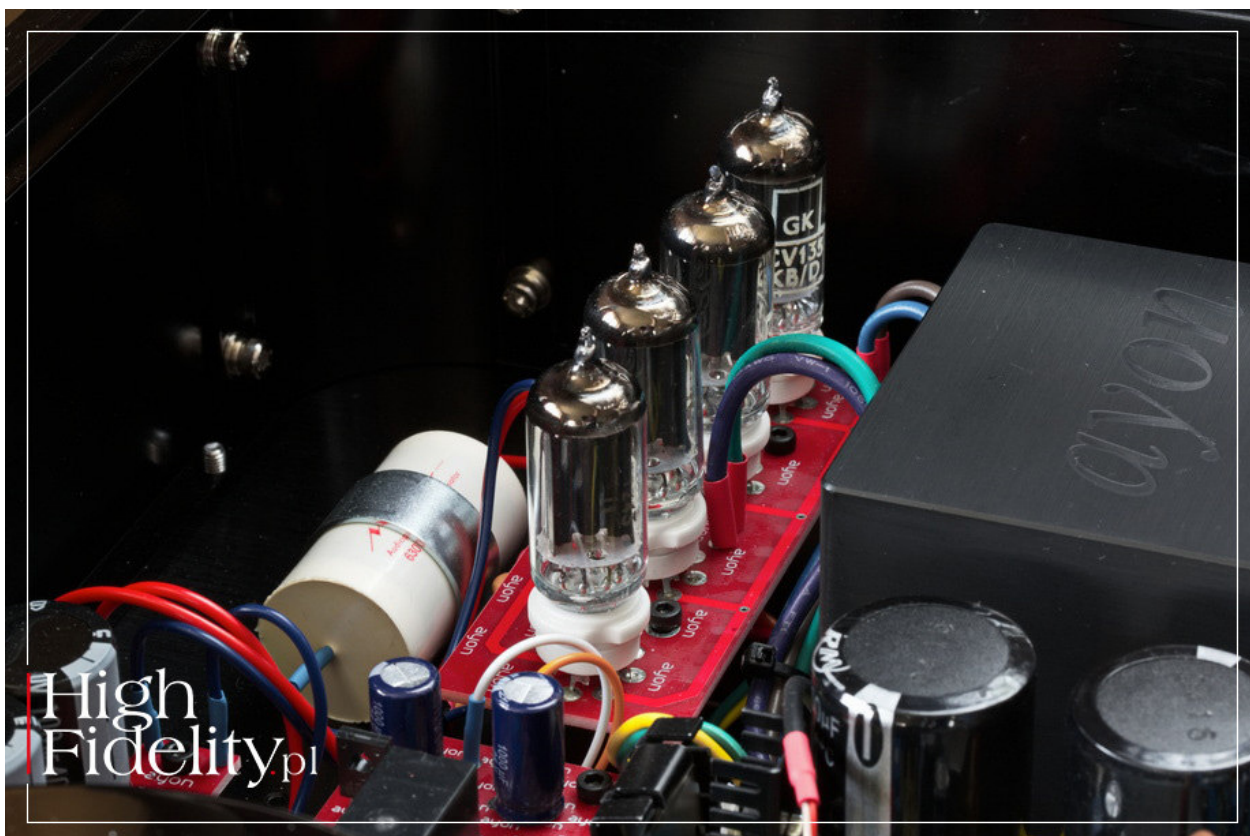
Gallery



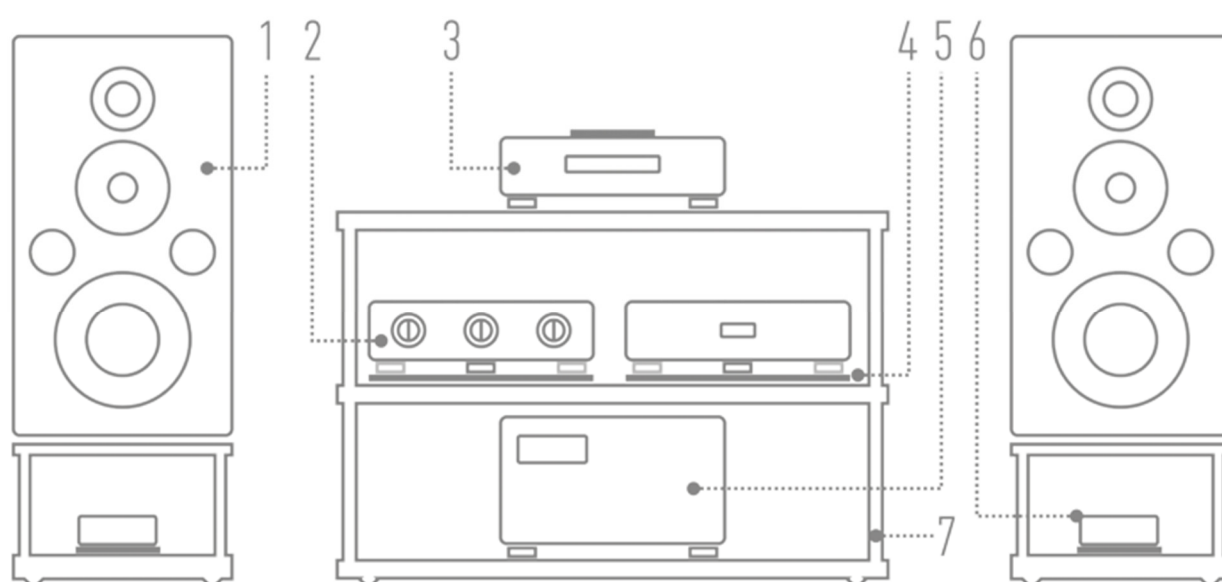






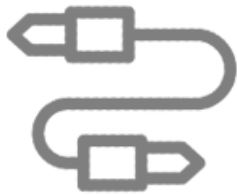


Reference system 2025



- 1) Loudspeakers: HARBETH M40.1 [\[REVIEW\]](#)
- 2) Line preamplifier: AYON AUDIO Spheris III Linestage [\[REVIEW\]](#)
- 3) Super Audio CD Player: AYON AUDIO CD-35 HF Edition No. 01/50 [\[REVIEW\]](#)
- 4) Stands (loudspeakers): ACOUSTIC REVIVE (custom) [\[ABOUT\]](#)
- 5) Power amplifier: SOULUTION 710

- 6) Loudspeaker filter: SPEC REAL-SOUND PROCESSOR RSP-AZ9EX (prototype) [\[REVIEW\]](#)
7) Hi-Fi rack: Hi-Fi rack: **finite elemente** MASTER REFERENCE PAGODE EDITION Mk II, more → [HERE](#)



Cables

Analog interconnect SACD Player - Line preamplifier: SILTECH Triple Crown (1 m) [\[ABOUT\]](#)
» ANALOG INTERCONNECT Line preamplifier → Power amplifier: **Siltech** ROYAL SINLGE CROWN RCA; review → [HERE](#)
Speaker cable: SILTECH Triple Crown (2.5 m) [\[ABOUT\]](#)



AC Power

Power cable | Mains Power Distribution Block - SACD Player: SILTECH Triple Crown Power (2 m) [\[ARTICLE\]](#)
» POWER CABLE Mains Power Distribution Block → Line preamplifier: **Acoustic Revive** ABSOLUTE-POWER CORD, review → [HERE](#)
» POWER CABLE Mains Power Distribution Block → Power amplifier: **Acoustic Revive** ABSOLUTE-POWER CORD, review → [HERE](#)
Power cable | Power Receptacle - Mains Power Distribution Block: ACROLINK Mexcel 7N-PC9500 (2 m) [\[ARTICLE\]](#)
Power Receptacle: Acoustic Revive RTP-4eu ULTIMATE [\[REVIEW\]](#)
» ANTI-VIBRATION PLATFORM under Acoustic Revive RTP-4eu ULTIMATE: **Graphite Audio** CLASSIC 100 ULTRA, review → [HERE](#)
Power Supply Conditioner: Acoustic Revive RPC-1 [\[REVIEW\]](#)
Power Supply Conditioner: Acoustic Revive RAS-14 Triple-C [\[REVIEW\]](#)
Passive filter EMI/RFI: VERICTUM Block [\[REVIEW\]](#)



Anti-vibration

Speaker stands: ACOUSTIC REVIVE (custom)
Hi-Fi rack: **finite elemente** MASTER REFERENCE PAGODE EDITION Mk II, more → [HERE](#)
Anti-vibration platforms: ACOUSTIC REVIVE RAF-48H [\[ARTICLE\]](#)

» ANTI-VIBRATIONAL FEET:

- **Divine Acoustics** GALILEO: SACD player, review → [HERE](#)
- **Carbide Audio** CARBIDE BASE: preamplifier & power supply, review → [HERE](#)
- **Pro Audio Bono** PAB CERAMIC 70 UNI-FOOT: loudspeakers, review → [HERE](#) ˻ PL ˺



Analogue

Phono preamplifier:


- GRANDINOTE Celio Mk IV [\[REVIEW\]](#)
- RCM AUDIO Sensor Prelude IC [\[REVIEW\]](#)

Phono cartridges:

- DENON DL-103 | DENON DL-103 SA [\[REVIEW\]](#) and [\[REVIEW\]](#)
- MIYAJIMA LABORATORY Madake [\[REVIEW\]](#)
- MIYAJIMA LABORATORY Zero [\[REVIEW\]](#)
- MIYAJIMA LABORATORY Kansui [\[REVIEW\]](#)

Tonearm (12"): Reed 3P [\[REVIEW\]](#)

Clamp: PATHE WINGS Titanium PW-Ti 770 | Limited Edition

	<p>Record mats:</p> <ul style="list-style-type: none"> • HARMONIX TU-800EX • PATHE WINGS
	<p>Headphones</p> <p>&#187; HEADPHONE AMPLIFIER: Leben CS-600X, review &#8594; HERE</p> <p>Headphones:</p> <ul style="list-style-type: none"> • HiFiMAN HE-1000 v2 [REVIEW] • Audeze LCD-3 [REVIEW] • Sennheiser HD800 • AKG K701 [REVIEW] • Beyerdynamic DT-990 Pro (old version) [REVIEW] <p>Headphone Cables: Forza AudioWorks NOIR HYBRID HPC</p>

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